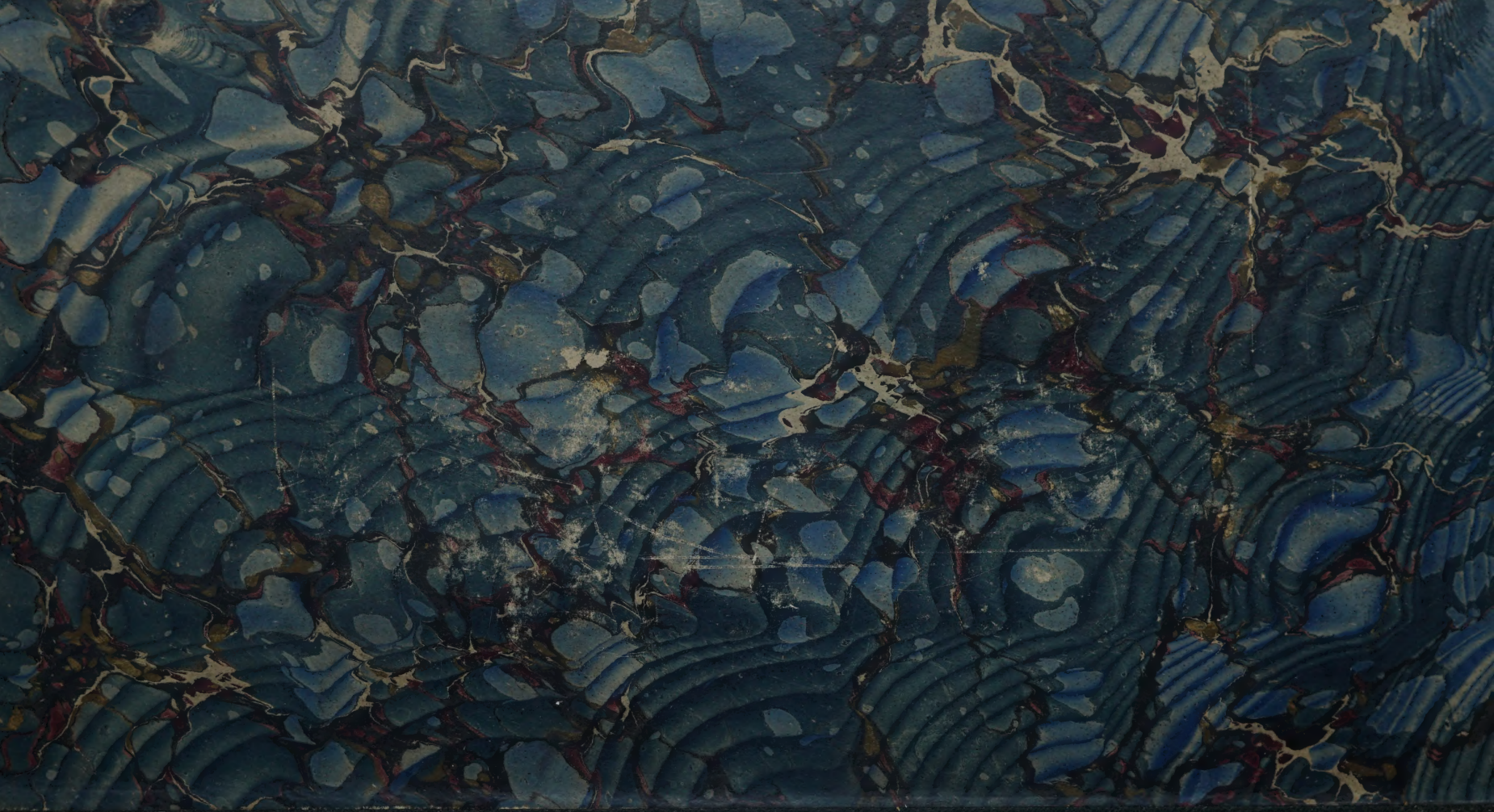

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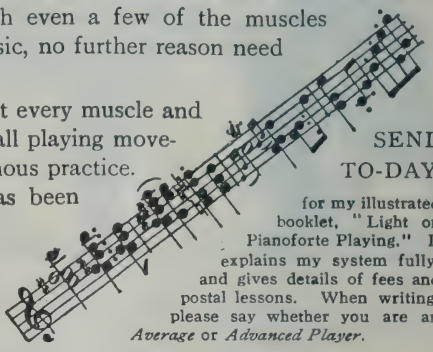

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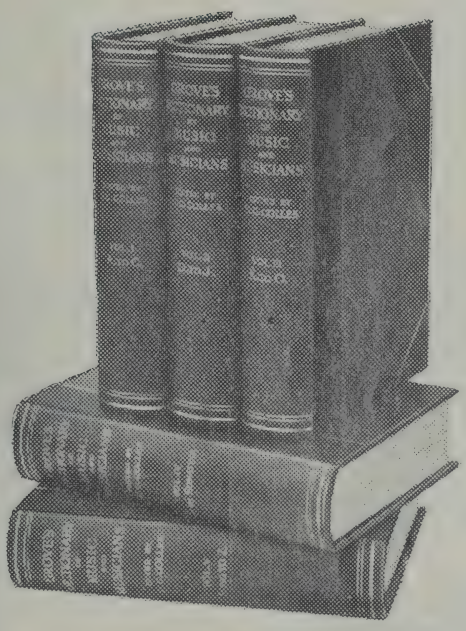

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Berlioz foresaw himself enjoying the sweets of his artistic labours—if only he could live to be a hundred and forty.* He foresaw appreciation, that is to say, in the 1940's. That time is now not far off.

If Berlioz were surviving to-day it is possible that he might feel that the charming 1940's were not worth waiting for, in the face of a still embittered lot and a world still hostile and ingrate. Would life for him have been at all tolerable in the midst of present-day music—for him who more than eighty years was exclaiming† against musicians whose taste for excessive modulations and dissonances was like that of 'certain animals for the thistle'? On the other hand, he might have been gratified by certain signs and omens—by the fascination which his personality has never failed to exercise even where his art is not loved, and by the veritable passion felt for that art by some of the most considerable men of the 1920's—Weingartner, Beecham, and Harty among the conductors, and among the critics Ernest Newman, Cecil Gray, W. J. Turner,‡ and Romain Rolland.

Sir Thomas Beecham has promised that Berlioz's 'Trojans' shall be one of his first productions if a National Opera is founded under his direction; and meanwhile, at Manchester—where, thanks to Hallé and Richter, there has long been a certain Berlioz cult—Sir Hamilton Harty has given§ a concert performance of the second part ('The Trojans at Carthage') of his principal operatic work, which, except to the specialists, is unknown in England to-day save for the remarkable Intermezzo ('Chasse Royale') which both Harty and Beecham are fond of playing. 'The Trojans at Carthage' had last been sung in England—also at a Manchester concert—in 1897.

The two Trojan operas belong to the last phase of Berlioz's career, but the subject (like that of nearly every one of his major works) had been planted in his mind during his enthusiastic youth. Again and again in his disillusioned middle and latter years, when his guardian angel was warning him that he was spoiling his life, while the demon within him urged him on the reckless way—again and again he grasped at one or other of the visions of the bygone time when all things had seemed possible.

As a small boy Berlioz had delighted in Virgil, and the Æneid was the inspiration of this, the last but one of his major works. (The last of all was the opera 'Beatrice and Benedict,' written in 1860 and produced at Baden in 1862.) For 'The Trojans' the world is partly indebted to Liszt's Russian mistress, the Princess Caroline Sayn-Wittgenstein. Berlioz first met that celebrated blue-stocking at St. Petersburg in 1847. In 1852 began their correspondence, which ceased only with Berlioz's death in 1869. The strong-willed princess pressed him to undertake an opera on a classic theme, and even sketched the scenario which, under her encouragement, he himself elaborated into a libretto—in a style 'beautiful in diction and beautifully rhythmical.'*

By the beginning of 1857 an Act and a half was composed. In May, 1858, the whole work was ready for performance, and excerpts were played at Baden. But Berlioz, even at this stage of his career, had not the entry to the Paris Opéra. His rejoicings over the failure of 'Tannhäuser' (1861), which read so disagreeably, are to be put down to the acidity of oft-frustrated hopes. 'The Trojans' was actually accepted for production at the Opéra, but after long delays which brought the prospect of performance no nearer, Berlioz accepted an offer made by Carvalho, the manager of the Théâtre Lyrique.

Carvalho could not cope with the whole of the huge work. The first two Acts ('The Fall of Troy') were, therefore, abandoned, and the rest, with a new prelude (a lament for Priam's house) was produced as 'The Trojans at Carthage,' on November 4, 1863. Sir Henry Hadow says in 'Grove'† that after a short run the opera 'was driven from the boards,' and that 'Berlioz never recovered the shock of its failure.' But as a matter of fact the septet, 'Tout n'est que paix,' was encored on the first night, the critics were favourable, and the opera was performed twenty-two times in the season. The composer's rights enabled him to give up journalism, of which he was tired (although it is likely that he had not always written for the *Débats* as reluctantly as he was fond of declaring); and Choudens, the publisher, paid him fifteen thousand francs for the score.‡

It is deplorable that Berlioz never heard his grandiose opera performed in full, but, with all

* 'Ma carrière musicale finirait par devenir charmante, si je vivais seulement cent quarante ans.'—'Mémoires.'

† 'Traité d'Instrumentation' (*avant-propos*).

‡ 'Now Berlioz has magic, Bach has none. Berlioz also had a far more original mind than Bach, and Berlioz's originality was so great that even to-day he is still in advance of all that has been invented since, so much so that he has not yet found his public, although that self-advertised creator of the "Music of the Future," Wagner, has long ago become a popular favourite.'—Turner's 'Musical Meanderings' (1928).

§ On November 1, at the Hallé concert at Free Trade Hall.

* Romain Rolland. † 1927 edition. ‡ Lavignac's 'Encyclopédie.'

respect to 'Grove,' the failure and the shock must be put down as yet another of the legends of the musical historians. Discount must also be allowed for Romain Rolland's inveterate sentimentality. The 'Grove' article might have taken into consideration Saint-Saëns's cool analysis:

> 'Berlioz's misery was due to his capacity for inventing sufferings for himself and to his craving for impossibilities. He harboured a wrong-headed idea, one that he also did much to disseminate—namely, that a composer had no business to take into account material obstacles.'*

And in the same essay:

> 'He was not, as some would have it, killed by the injustice of men, but by a gastric complaint caused by his obstinate disregard of medical advice and of an hygienic regimen.
>
> 'I could see it with my own eyes without being able to do a thing to help, in the course of a tour on which I had the honour of accompanying him. "An extraordinary thing has happened to me," he said one morning; "I am not in pain!" And he told me of his sufferings, of his continual stomachal cramp, and of his doctor's warning against all stimulants and any departure from a certain diet. . . . Well, he adopted no regimen, and took everything he had a fancy for, without a thought for the morrow. That evening there was a banquet. Seated near him I did my best to dissuade him from the champagne, the coffee, the cigars. In vain; and next morning my poor hero was writhing in his accustomed torture.'†

'The Trojans,' as now published, consists of two operas, although as performed at the Paris Opéra it is (by large excisions) reduced to one evening's entertainment. In Choudens's edition 'The Fall of Troy' is in three Acts and 'The Trojans at Carthage' in four. The former was first produced at Karlsruhe in 1890, under Mottl.

In the first scene, the Trojan people are disporting themselves after ten years of siege, on the site of the Greek camp. Some simply delight to breathe the air of peace and freedom again; others collect relicts—helmets and javelins—of the departed enemy. In their ignorance they wonder at the monstrous wooden horse left behind by the Greeks. Only Cassandra is tormented by apprehension. She implores Chorœbus, her betrothed, to flee from Priam's doomed kingdom, but he fondly scorns the warning.

The second Act begins with a Trojan march and hymn in celebration of peace. The rejoicings are overclouded by the appearance of the widowed Andromache and Astyanax in mourning. The note of tragedy is reinforced by Æneas's sudden arrival with the tale of Laocoon's fate in the grip of the miraculous serpents. This portent is read as a divine injunction to the Trojans to take the horse within their walls as an object of worship. Cassandra's frantic warnings pass unheeded.

The third Act opens in Æneas's tent. To him in sleep appears Hector's ghost to announce the entrance of the Greeks, their victory, and the burning of the city. Æneas must, says the spectral voice, flee with his son and followers to found in a distant land a new Troy. The news of Troy's ruin is confirmed to the now awakened Æneas by the priest Pantheus, by Chorœbus, by Æneas's son Ascanius, and defeated soldiers.

The scene changes to the temple of Vesta-Cybele, where the despairing women of Troy have sought shelter. Without, the city burns. To them Cassandra announces that Æneas has saved Priam's treasure and has retreated in safety; but Chorœbus is dead and she desires life no longer. She stabs herself, as do the rest of the women, just as the Greeks rush into the temple.

In the first Act of 'The Trojans at Carthage' we learn that the widowed Dido has rejected the suit of Iarbas, King of Numidia, and intends to devote herself to the memory of her dead husband. The wandering Trojans are announced and are hospitably received. Then comes news of affronted Numidia's declaration of war. Æneas reveals himself and volunteers to lead the Carthaginian forces.

In the second Act, in the course of a festival held to celebrate the Carthaginian victory, Dido yields to Æneas's suing. Queen and hero mingle their vows of love; but at the end, as they pass into the palace, the apparition of the god Mercury comes to utter portentously the word 'Italy!'

The famous Intermezzo here occurs. Then in Act 3 we hear from Pantheus of Æneas's decision to obey the supernatural summons. The common soldiers are well satisfied with Carthage, but the spirits of the dead Trojans leave their leader no peace. In the fourth Act Dido realises that she has lost her lover. After an access of rage, despair seizes her. She determines to die. Her funeral pyre is built on the sea-shore. There she stabs herself and dies, but not before foreseeing the secular enmity between Rome and Carthage and—the last horror of her agony—the final destruction of her city. The stage picture at the end shows us above Dido's pyre—before which her mourning people vow eternal hatred of Æneas and his race—a vision of the Roman Capitol in all its glory.

Can the value of this vast scheme be appraised? The Manchester performance, brilliant though it was, only made it clear that 'The Trojans' is

* 'Portraits et Souvenirs.' † *Ibid.*

not concert music. Sir Thomas Beecham said once that some music has not merely a different effect but is felt to be of a totally different nature and essence when heard in association with dramatic action and spectacle.

To us in England, brought up as we all have been on the German classics, Berlioz's music is a baffling phenomenon. The poverty of so many of the ideas and of so much of the texture! Looking at the pianoforte score of 'The Trojans' many a man would say that it was negligible music. And yet in practice Berlioz is found to be a charmer, unless one is accessible to nothing but German musical syntax. At its least interesting this music sounds better than it looks—sounds more bright and clear. At its best it sounds unpredictably different.

Berlioz's art in placing a note or chord (with its associated—its indissociable—instrumental timbre) fascinates the ear. This poetry of sound makes itself felt again and again in 'The Trojans.' One example is in the septet, 'Tout n'est que paix,' Act 2—in the deep, occasional, and *pianissimo* chords of the bass strings and bass-drum beneath the light accompaniment of flutes, clarinets, and horns. Dido's entrance and the scene of the apparitions contain other examples. In the Intermezzo these Berliozian flashes come thick and fast. Every concert-goer, though he has not heard 'The Trojans,' will know what is meant if he casts his thoughts back to the slow movement of the 'Fantastic' Symphony.

The flashes are nevertheless not numerous enough always to sustain the interest in a concert performance of 'The Trojans.' It is possibly the listener's fault. Without being quite as stupid as Mr. Gray holds him to be,* the ordinary listener asks, perhaps unreasonably, from every music the sustained explanatory conduct of the German masters. The rehearsed, cogent, adequate speech—that is the classic music we know. Berlioz gives hints of another sort of music, one of intuition and the sudden blow of wit, the moment's invention for the moment's need. But has he shown that such a music can be sustained? There are brilliantly rhythmical movements in Berlioz. There are the 'flashes' which are comparable with the surprising illumination of one of Shakespeare's daring words. There are also, in 'The Trojans,' stretches of dull writing. Berlioz is exciting when himself excited, but then there is a drop, and it becomes hard to see any interest in his ordinary style.

'He had a natural gift of style,' says Rolland† —but the reference is to Berlioz's prose. Precisely that gift is what his music is felt to lack. In his fiery moments he engendered the modern Russian school. But in the intervals between his inspirations there is a *remplissage*. It is as though Berlioz had absented himself, so uncharacteristic is the phraseology. The father of Balakirev and Rimsky-Korsakov falls back on turns of phrase suggestive of Gluck and early Beethoven. Mr. Bonavia, in his critique of 'The Trojans,' connected a drop in the musical interest with Berlioz's lack of interest in certain characters—in Anna and Æneas. But when Wagner found a personage like Fricka on his hands—a dreary but necessary personage who inspired him with no characteristic phrase—he could lend her from his general vocabulary resources that maintained her handsomely.

Berlioz's every-day vocabulary was meagre. He was one of those men who are at their best in affluence; but he came of a poor family. He should have been born of a different generation; or Gossec, Lesueur, and Reicha should have been greater musicians. He took from that heritage anything that was of use. The idea of the colossal effects in his 'Requiem' and 'Te Deum' was inherited from the music of the French Revolution—from such things as Ignace Pleyel's choral 'Tocsin Allégorique' (1793), in which the orchestral accompaniment was augmented by military drums, cannon, and bells requisitioned from the Strassburg churches, and Gossec's 'Hymne à l'Etre Suprême' (Paris, 1794), which was performed by a chorus of two thousand four hundred.* Reicha, Berlioz's professor of counterpoint at the Conservatoire, wrote for kettle-drums in four-part harmony in his choral work 'L'Harmonie des Sphères.'

Mr. Gray surely goes rather far when he says, 'He [Berlioz] owes nothing to any predecessors'; but it is true that there was all too little to borrow. The French romantic poets refreshed their language at 17th-century and older sources, but Berlioz could find no corresponding spring. Fancy suggests that he might have remained at St. Petersburg and become the most brilliant Russian of them all. The sailor's song at the beginning of the third Act of 'The Trojans' might, sung in Russian, easily be taken for Glinka, or even Moussorgsky.

But all these remarks are fancies—so much was admitted above in the confession that 'The Trojans' has still to be seen in England as an opera. The stage may make all the difference. We know from 'Lontano, lontano!' in Boïto's 'Mefistofele' what a poetry can reside in a music which would appear jejune as a concert piece. So may the duet 'Nuit d'ivresse' in Act 2 of 'The Trojans' escape from the seeming monotony of its hundred and twenty bars of regular 6-8 time.

One word of warning before the Imperial League of Opera stages 'The Trojans': the English version used at Manchester will not do at all.

* He says that the low level of his dynamic intensity is 'one of the main reasons of Berlioz's unpopularity with the multitude. Most of them feel that they are not getting their money's worth if the whole orchestra, and the organ as well, are not kept blaring away most of the time'—C. Gray's 'History of Music,' p. 215.

† 'Musiciens d'Aujourd'hui.'

* Henri Radiguet, 'La Musique Française de 1789 à 1815' (Lavignac).

TCHAIKOVSKY

By Leonid Sabaneev

Beyond doubt Tchaikovsky is one of the names that adorn the world's treasury of musical geniuses and represent the incontestable contribution of Russian art to that treasury. Like most composers possessed of genius, Tchaikovsky experienced the fluctuations of the barometer of recognition—his praises were sung at one period of his life, and then for a time he was repudiated; now, and apparently for ever, he has found a place in the Pantheon of genius. He has a twofold significance: he belongs to Russia and to the world, and for that very reason any estimate of him should also be twofold. As a Russian composer he has a historical value, in that he was the first big and really gifted professional musician who by his creative work put an end to the domination of amateurism in Russia—a domination which had, perhaps, been unduly prolonged. The amateurism of the Russian composers may at times have been gifted with genius, but that made it only the more dangerous. Tchaikovsky's significance, however, is not restricted to this. In his Russian quality he has hitherto been insufficiently appreciated, particularly in Russia. At the time when his name had triumphantly made its way into Germany and the rest of Europe, when in his person Russian art was united to its 'world metropolis,' that name had become in his own land a synonym for retrogression and hidebound conservatism. It is true that the period of his disqualification is past and is now a matter of history, but it is characteristic and indicative; his true importance, for Russia as well as for the world, is, I repeat, not yet fully appreciated.

There are still several European countries genuinely unable to comprehend Tchaikovsky or to understand his world-importance. Amongst them France occupies the first place. To the French musician Tchaikovsky has hitherto been a sort of Russian Massenet—a composer for the drawing-room or for the man in the street. The æstheticism characteristic of the French musical sense is strikingly evident in their non-comprehension of his significance. In actual fact it is clear, a priori, that Tchaikovsky in his intimate musical outlook on the world, in the psychological sources of his creative work, will always be strange and incomprehensible to France, although French music (in particular Bizet and Meyerbeer) may at one time have had a great influence upon him. When he is mentioned, not only the average French musician but the European in general usually expresses the opinion that he is not typically or sufficiently Russian, and this is regarded as a defect. In my view this opinion needs to be refuted.

Russian music happens to occupy a peculiar position in the general chorus of the national arts of Europe. I refer to the inevitable demand for nationalism, and for ethnographic nationalism in particular, which for some reason is addressed to it. When a German or an English composer writes music, it is not expected to be unconditionally German or English, with folk-songs and characteristic melodies and rhythms and a specific treatment of the subject. All this may happen to be present, but as a rule it does not even attract attention. With Russian music the opposite is the case; from the very moment of its expansion, and almost without the happy co-operation of its own Russian musicians and ideologists, Russian music imposed upon itself ethnographic nationalism as an invariable requirement and condition. It wanted to be specifically Russian, and not European and Russian as well. It seemed desirous of flaunting its anti-Europeanism, its 'speciality'; it gave the pride of place, not so much to affiliation to European musical culture, as to an actual and pugnacious rejection of that culture, and to the setting-up of something of its own in opposition to it. Thereby it may have attracted immediate notice, but at the same time it restricted its sphere, since the scope of a deliberate nationalism is essentially and unvaryingly narrow. A demand began to be made on Russian music for beauty of a specific kind, a titillating, barbaric beauty that should be unlike the beauty of European music. Such epithets as 'barbaric power,' 'wild vigour,' 'Oriental charm,' still form part of the vocabulary of many European critics when discussing Russian music. Moussorgsky's world-wide success may be partly due to this anti-Europeanism, this insistence on Asia.

Meanwhile Russian music in its nature and essence is not a branch of Asiatic culture which has somehow found an entry into the European consciousness; it belongs to European musical culture. Furthermore, I consider that the special feature which people usually discover in Russian music is greatly exaggerated; on a careful examination it may possibly be found that very little of its 'barbarism' remains. Moussorgsky's modest and lyrical barbarism is, of course, left far behind by the barbarism of modern European innovators, and Russian vocal melody is on the whole not more characteristic than, let us say, Scottish song. But there is another nationalism in music, more temperate and less rectilinear—the nationalism of the music of Chopin, Schubert, Wagner, Weber, and Grieg. If we measure the potential of nationalism of these composers and the Russians, we shall notice that those who are recognised as Russian in the world-scale possess it in an incomparably greater degree. And if we compare Tchaikovsky with these same composers of European nationalism, he will prove to have approximately the same tensity of the national potential. This level of the national potential is that at which a composer, whilst preserving certain characteristic

peculiarities of the national psychology and structural form, nevertheless does not perceptibly depart from the general European family of musicians and the European style.

Tchaikovsky was never a preacher of æsthetic doctrines, nor was he an innovator. In this lies the contrast between him and the *kuchkist** composers, and not in his music. Now, when time has carried us sufficiently far from the *kuchka* and from him, we see more clearly that the difference between these antipodes—as they once were—of the Russian musical world is far less important than was formerly imagined. In the creations of the *kuchkisty* there is much of the general European, which found its way into them often against the composer's will, whilst Tchaikovsky's works contain much that could only have come from a Russian. I will go further: at the present time it is evident to me and to many others that the ethnographic nationalism of the *kuchkisty*, in spite of the astonishing effect it produced on the Europe of yesterday, is artistically less bound up with the European facture of their music. The melodies of the *kuchkisty*, taken in their pure form from the people, are far less successful in their Liszt-Berlioz setting than the Russian melos as transmuted in Tchaikovsky's psychology, and the Russian musical style as expressed by him in a Germanic form. In his compositions there is a greater transformation of the Russian melody into the European facture and we get a better blended amalgam, but with Rimsky-Korsakov these components constitute two fluids, as it were, which do not mix.

Turning to the psychological bases of their creative work, we see that with the *kuchkisty* musical objectivism prevails, and on the whole they contemplate the Russian folk-music and its style from the outside—they are merely interested spectators—whereas in the case of Tchaikovsky the composer himself shares the experiences of the soul of the people, and feels as they feel. His melody is as characteristic a product of the Russian musical consciousness as any folk-song. With the *kuchkisty*, however, a national sense is lacking, and is replaced by the simple external expedient of borrowing tunes from the people. In their creative methods they were essentially arrangers of folk-music, but Tchaikovsky, like Chopin, Grieg, and Wagner, was the composer of original tunes and musical thoughts, sometimes created in the form and semblance of popular melodies.

Tchaikovsky's nationalism, more transformed and amalgamated with European musical culture, was unnoticed by Europe, which was conscious of his European exterior rather than of his Russian entity. Some, who think that anything Russian can be interesting only so far as it is 'agreeably barbaric,' considered this a defect, but others held the more correct view that the affiliation to European culture was a merit. In the final reckoning, it is not by the specifically national but by the universal element in their work that the world measures the genius of Chopin and Wagner. The specifically national, the 'agreeably barbaric,' can never be more than an interesting phenomenon, or an antidote to satiety.

Tchaikovsky is a composer gifted with real genius, which is expressed in the straightforward simplicity of his work. In this he follows the laws observed by Schubert, Chopin, and Beethoven. With no desire to be original, he proves to be unlike anyone else; having no pretensions to innovation, he was really the founder of one of the most important schools of style. Like Schubert or Beethoven, he is possessed by melos, and his creative work is based on melody. On the whole it may be said that the second half of the 19th century produced no melodist equal to Tchaikovsky. And this melodiousness of his sprang from Russian soil; it is typically Russian, though it may not be recognisable as such by Europeans, as it is more subtle and less openly and demonstratively presented.

His sense of music is characteristically Russian; for him it is never a formal problem, a chess problem, but always and only the voice of the soul. His æsthetics may be naïve and primitive—they are the æsthetics of an ordinary, everyday man, who receives music directly and simply, without guile; and herein lies the secret of his enormous reaction on the general public. This music is free from any 'snobism'—a fact which may account for the antipathy it arouses amongst the æsthetes, who charge it with primitiveness and even banality. We know that Beethoven in his time did not escape similar censure, and for the very same thing—for the too frankly expressive nature of his compositions, for what was with both these composers the means of self-expression. They were two sensitive souls who felt strongly and simply, and in this lies the similarity between them.

Possibly there is another element of resemblance between these great symphonic lyricists. It is the lofty professionalism and constant desire to work at music. Both of them have many unsuccessful, second-rate compositions, in which they remain masters of their art but not of their inspiration. Tchaikovsky has more failures than Beethoven, but the creative work of each of them has its summits, its Monts Blancs, at which they become geniuses, unattainable and at the same time infinitely simple. Such are, in the case of Tchaikovsky, his last Symphonies, 'Francesca da Rimini,' 'Romeo and Juliet,' some of his songs, certain passages in the operas. Neither Beethoven nor Tchaikovsky was in any sense a doctrinaire, nor a preacher of anything—they were content to speak through their artistic achievements.

But there are vast differences between the two composers, and here we have perhaps the clearest

* *Kuchkist* = Nationalist. The little band (*Kuchka*), known in France as 'Les Cinq,' the five composers, Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov, who founded the Russian National School.—(S.W.P.)

expression of the Russian type of Tchaikovsky and the European (or, to be more exact, the Anglo-German) type of Beethoven—the former weak-willed, elegiac, pessimistic, seeing in life an insuperable drama, and affirming the uselessness of wrestling with it; the latter courageous, virile, tragic, but not pessimistic, for whom the drama of life is not a subject for lamentation, but a problem to be mastered. Beethoven is the hero, Tchaikovsky the incarnation of grief, the feminine nature. The one has a festal or heroic, the other a dejected, every-day outlook on the world. Tchaikovsky is a true poet of the week-day, and hence, perhaps, his compositions have so subjugated the Russian intelligentsia—flesh of whose flesh he was—an intelligentsia refined, profound, and extremely sensitive, but neurasthenically weak-willed and submissive. Beethoven, in his fifth Symphony, in 'Leonora,' in the heroic outlines of his Symphonies, hurls defiance at his truly terrible and tragic fate; Tchaikovsky, humbly and with a sort of voluptuous terror of despair, submits to destiny—in the poem 'Fatum,' in 'Romeo' and 'Francesca,' in the fourth Symphony with the fanfares representing the voices of Fate, and in the sixth Symphony. In his contemplation of the majesty and unconquerableness of Fate there is not merely an excessive dread—there is actually something approaching reverence, a sacred awe and a delight born of that awe. In this submissiveness and dejection, in this absence of protest, of a 'will to protest,' in this sense of doom, do we not see something far more characteristic of the Russian national feeling than in the abstract and formal outlines of melodies borrowed from the folk-repertory for the benefit of the European? Tchaikovsky is a Russian composer by virtue of the quality which makes Tolstoy, Dostoevsky, or even Turgenev Russian writers; he has most of all in common with the gentle and somewhat Europeanised contours of Turgenev's psychology, and with the profound and organic pessimism of that writer's outlook.

Beethoven considered that music should 'strike fire from the soul' and fortify it in Spartan, stoical, manly feelings, but for the feminine Russian soul of Tchaikovsky music is a fountain of tears, disclosed by the hand of genius as a solitary source of alleviation. Every European may not thoroughly understand this typically Russian (and perhaps European as well, but now outlived) exaltation of tears and grief, this desire for self-torment, the acceptance of sorrow as a sort of negative of enjoyment. Tchaikovsky's music is powerful, but its power is of a different order and tendency from that of Beethoven. It is the power of human grief revealed by the magic of a musical genius, and not the power of the spirit resisting the magic of the world and Fate.

The Russian musical soul has two faces. The music of Moussorgsky and Rimsky-Korsakov responds to one of them—to the contemplative, descriptive, meditative visage. Tchaikovsky's music answers to the other—the visage of anguish and personal, individual sorrow, the cries and lamentations of a soul abandoned and lonely in the universe and powerless to struggle with the forces of the world. The Russian psychology is either melancholy, pessimistic, sorrowful, or turbulent, audacious, and ruffianly. In it exist side by side the most tender, lyrical, intimate feeling, and a savage insolence; but neither is characteristic of it, and both are consequences. What is characteristic is the immemorial, indestructible scepticism, the disbelief in anything—neither in principles and their domination of the world, nor in the moral law, nor in human powers (hence the weakness and 'non-resistance' typical of Tchaikovsky's music and resembling Tolstoy's 'non-resistance to evil'), nor in Divine justice. The Russian soul is 'forsaken in the world of the soul,' and therein consists its tragedy—it feels that it has no home. The world is for it a prison-house, a hunting-box, an inn, but never its own home, created by love and labour. Hence these strange transitions—painful to the moral ear of the European—from profound piety to impiety, from a tender lyrical feeling to insolence and aimless, self-satisfied barbarism; hence the organic disbelief in principles, the anarchism of thought and feeling, the anarchy in the principles of art, the permanent revolution. The European, with his belief in the forces of humanity, of progress, and of the Divine justice which dictates laws to the world, or in moral principles, seems to the typical sceptical Russian a naïve sort of being. In this sense Tchaikovsky, too, is Russian—the irreligiousness of the intelligentsia is characteristic of him. He, too, is a sceptic, believing in nothing whatever, and the world is terrible to him, and inexplicable, as an aggregation of evil and hostile forces: this unbeneficent world, he does not know who rules it after all. The problem of Fate and Death always confronted the intellectual and moral gaze of Tchaikovsky, causing him to tremble and at the same time to strive to hasten the insoluble end. There is some foundation for the legend that he did not die of cholera (the official version), but committed suicide in one of the fits of profound melancholia to which he was subject.

Tchaikovsky's gentle and refined moral traits saved him from the other pole of the Russian temperament—he did not become a barbarian, nor did he descend to vulgarity or savagery. The only sign in his music of the Russian unrestraint is the complete revelation of himself, the baring of his soul in a sort of musical general confession, which no other European has ever deemed necessary. It is this revelation of his soul in his creative work which made Tchaikovsky a genius, but it also made the creative process an intolerable torment to him.

Unassuming and extremely shy by nature, entirely free from any desire for fame, he found himself in the position of a man who had to come before the world and expose his modest soul. It turned his life into a kind of chronic self-crucifixion in public, and was still more destructive to the coherency of his psychology.

The name of Tchaikovsky is now uttered in Europe on a par with those of Beethoven and Brahms—he has become a classic in the symphonic repertory. The years have effaced the external differences between the style of his time and those of the subsequent periods. What seemed to be new and to obscure his work, modest in its outward attributes, has now faded and become dim, and Tchaikovsky alone has flamed like a brilliant star at night. His star is already beginning to eclipse the most serious of his former rivals—the *kuchkisty*. This is natural, since the exterior aspect of his music is less specific and more European. It was harder for him than for any of the Russian composers to obtain admission to the company of European geniuses, as he had to do it without the assistance afforded by a barbaric setting, modernist forms, and the literary prerequisites of music. Simple, modest, and without any desire to astonish the world, nevertheless he did so, and more profoundly than his rivals and descendants—he, one of the last of the composers to whom were given the genius for melody and the secret of creating the new and the simple. Soon after him came the era of the clever and experienced violators of music, who turned it into a mystical pharmacopœia, a philosophy, a literature, a chess-board, a geometrical problem—music seemed to be exhausted and its sources to be lost. There was a reaction against Tchaikovsky in Russia, as there is now in France—solely due to this clever, rational, intellectual, and æsthetic conception of music. The cold-blooded snobs and æsthetes, ashamed of feeling, and using sounds to hide their feelings—what can they have in common with this strange, naïve, and undiplomatic being, who sincerely and with infinite simplicity uttered everything that he felt, and uttered it with genius? The only thing that was left for them to do—and they did it—was to accuse him of tastelessness. They were right, for sincerity generally borders on tastelessness, just as the very concept of taste, on a closer survey, borders on a defect. The great sensitive musicians, such as Wagner, Beethoven, and Tchaikovsky, on the whole were lacking in taste—that 'strength of the feeble,' that feminine, passive, and formal principle in creative work.

(Translated by S. W. Pring.)

NEW LIGHT ON SCHUBERT:

'It is hard indeed to account for such genius in a man who, with nineteen children, received a maximum sum of $200 a year for their support.'

Prof. G. L. Scherger, at a Schubert Dinner at Chicago.

Ad Libitum

By 'Feste'

A CENTENARY GROUSE

A wisely-kept Centenary would not outstay its welcome, as that of Schubert seems to have done. The prime mistake was its over-early start. This habit of anticipating things seems to be a feature of modern life. When I was a youngster the preparations for Christmas were concentrated into a gloriously crowded fortnight that was almost as jolly as the festival itself. To-day Christmas numbers of magazines come out in the autumn, and are read and scrapped almost as soon as they appear. Formerly they were published much later, and when bought were laid by in some secret place until Christmas, when we were in the right uncritical mood for their highly-coloured pages and their simple jollities.

Weeks ago, on a mild autumnal day in early November, I passed hosts of people, most of them young enough to know better, with their faces gummed to store windows filled with Christmas toys and fare. How much zest will they be able to pump up by Christmas Day? The present-day talk about Christmas being a bore and so forth is partly a pose, and partly a result of our foolish disregard of the calendar—a disregard that leads those of us who can afford it (and many who can't) to consume fresh strawberries and green peas in mid-winter, and so discount the joys of that first picking of the natural and far superior crop at the right time.

In the same way we began celebrating poor Schubert away back at the beginning of the year, ten months before the actual date of the Centenary. We tried to make 1928 a Schubert year, forgetting that every year is—or should be—a Schubert year. And how did we set about the job? Did we begin to overhaul his output systematically, with a view to discovering neglected treasures? We did not. Instead we took some already over-played works—the 'Unfinished,' the 'Rosamund' Ballet Music, the F minor Impromptu, the Military March in D, and a handful of equally well-worn songs, and proceeded to make them still more threadbare.

But surely the success of a Centenary celebration must be gauged by the extent to which it puts into general circulation such of the composer's efforts as have been undeservedly neglected. This function of the observance is made necessary by a curious blend of caprice and sloth on the part of the musical public. Whether certain works achieve popularity or suffer neglect depends little on their merit. Popularity is often decided by some fortuitous circumstance—an attractive title, association

with some outstanding performer, scope for the virtuoso or showman (the terms are almost synonyms), a simplicity that establishes them firmly in the domestic repertory (a stronghold from which they cannot be dislodged), or what not. Relegation to the shelf is almost equally a matter of luck; reverse the aforesaid causes of popularity and you have most of the deciding factors. A Centenary offers the best possible chance—practically the only one—of putting things right, and it must be admitted that both the Beethoven and Schubert opportunities were badly missed.

The other cause, sloth—or perhaps it would be better termed lack of enterprise—is so obvious as to need little more than mention. It is one of the most curious traits of musicians that having discovered a few gems, they should be able to refrain from hunting for further treasures in the same mine. Schubert wrote six hundred songs; for a century average singers and teachers have been content to know about three per cent. of that vast output, and even that tiny proportion was not made up of the undisputed best. Yet one would have thought that their first impulse, on discovering (say) 'Margaret at the Spinning Wheel,' would have been to inquire eagerly as to the other five hundred and ninety-nine from the same pen. (I write this after making all due allowance for the poverty of the early translations, and for the fact that sheer bulk is in itself a kind of impediment; lacking time to inspect so formidable a whole, one is the more ready to be content with a handy album, and to regard it as the cream.) But there is no such excuse in regard to other departments of Schubert's work. For example, we have (rightly) many performances of the A minor and D minor Quartets, but how often do we hear the G major? Every gramophone company has put forth records of the 'Trout' Quintet and of the A minor and D minor Quartets, but I do not recall a single recording of the remarkable G major work. Again, only in the last few years has the C major Symphony had fair treatment. I remember but one solitary performance in my youth, and that was regarded as a kind of daring adventure, on account of the length of the work; and as recently as three or four years ago its revival was a timid one, with liberal cuts. Of all creative artists the composer suffers most from the fatal handicap of dependence on the public performer, and (as we have seen during the recent visit of the Berlin Philharmonic Orchestra) even on the concert agent. Unperformed plays may be read with little loss—often with gain; and the fact of the general public neglecting a literary masterpiece doesn't hinder the discerning reader from obtaining a copy and enjoying it. But difficult solos and all ensemble works are dead till they are heard.

Having no head for dates I don't know whose centenary comes next. But whoever the composer, it is to be hoped that we shall go to work in a methodical way. Had we done our duty by Schubert we should have proceeded on some such lines as the following: In January last (at the latest) a comprehensive committee would have been formed, representing our chief musical organizations—the Royal Philharmonic Society, the B.M.S., I.S.M., M.T.A., B.B.C., R.A.M., R.C.M., I.S.O., &c., the Board of Education, the Music Publishers' Association, the chief gramophone concerns, and including also three or four of our leading conductors. Sub-committees would have been appointed to overhaul the various branches of Schubert's work, in order to report as to such neglected examples as were worthy of rescue—especially among the songs. The publication of those approved by the committee should have been arranged (with translations of all vocal items). Their public performance (in conjunction with familiar and popular examples in order to ensure good audiences) and their issue per gramophone records and player-piano rolls, would also have been taken in hand. A press sub-committee would have attended to the publicity. In teaching institutions, from the purely musical down to elementary schools, the ground would also have been prepared. The Centenary concerts would have commenced in October, reaching their climax in the middle of November.

The result of this would have been such an appraisement of the composer as has never yet been possible, and the addition to the repertory of much that has not hitherto had a fair hearing, and that (it is to be feared) never will, the chance having been missed. For centenaries never leave things as they were; they are bound to have one of two results, leading either to a boom or a slump. In order to ensure a boom we must show the general public that the proportion of Schubertian successes is greater than it had appeared to be; to incur a slump we have only to harp on the already familiar, plus some unfamiliar things chosen more or less at random. For example, we do no good to Schubert by reviving (as we did recently in London) a poor opera that merely shows his weakness in that line; or Pianoforte Sonatas that make us wish he had left the form alone in favour of the 'Moments Musicaux' and Impromptu type. And our concern with the Sonatas should be less with those dull, long-winded first movements than with the capital Scherzos and other detachable plums.

When we have our Government Department of Fine Arts these things will be put right; until then (musicians being the world's worst organizers and team-workers) we shall continue to make a hash of them.

The most elaborately organized of all the celebrations seems to have taken place in the

United States. Activities were wisely concentrated on the week beginning November 18. From the *New York Herald-Tribune* I take some statistics that will not only interest readers but probably make them gasp as well. More than two thousand cities formed committees, representative of religious organizations, schools, municipality, industry, art, music clubs, conservatories, radio, and theatres. Altogether the number of folk taking part in this national salute to Schubert is calculated to have been more than three millions. A good move was the adoption of a piece of music to be used everywhere as a kind of official tribute, the choice falling on the Adagio from the Quintet in C.

All the chief fraternal and civic organizations lent a hand—the Elks, Masons, Red Men, Rotary, Lions, Kiwanas, Foresters—in fact, the only body not mentioned in this connection seems to be the Klu Klux Klan.

It must have been a great occasion for the Babbitts, for 1,315 Chambers of Commerce raised voices and glasses to the hero of the hour. Every music club, and hundreds of other cultural bodies, held 'centennial exercises'; the leading colleges and conservatories planned special programmes; over a hundred thousand elementary schools led up to the great 'do' with 'special Schubert programmes in the school auditoriums, at which Schubert music was performed by the children and the centennial oration, written by Prof. Daniel Gregory Mason, of Columbia University, was read.' Nor were the churches indifferent. They 'designated Sunday, November 18, as Schubert Sunday,' their organists prepared special Schubert programmes, and 'many ministers delivered a talk on the spiritual message of Schubert's works.' Hundreds of municipalities held 'official exercises, at which the Mayor or his representative delivered a civic address and appropriate Schubert music was played.' And, finally, 'thousands of libraries planned exhibits of Schubert material, facsimiles of his manuscripts . . . and other human interest material.'

Compared with this the celebrations in the rest of the world seem meagre and tame. But the formidable statistics I have quoted leave one with misgivings. If we on this side got a bit tired of the Centenary, what must have been the feelings of the Elks, Red Men, and their fellows in those two thousand celebrating cities, with their 'official exercises and civic addresses'? And I find that, after all, I have forgotten one of the most resounding items:

> 'The Governors of forty-eight States and the Mayors of the hundred leading cities of America issued proclamations on the civic importance of the observance of Schubert Week.'

Not a doubt of it: when Uncle Jonathan finds anything to celebrate he does it with both hands. Yet how ill all this sorts with the personality of the man thus honoured! For a Wagner Centenary—yes; but the appropriate method for Schubert would be something modest and semi-private, however widespread—a multitude of little gatherings of devotees, maybe partaking of a simple meal (not without beer), preceded and followed by some of his choicest music, with ample time for talk (not Centennial Orations), the whole duly mellowed with a haze from incense-breathing pipes. Over such meetings the manes of Schubert might have hovered with the satisfaction of one who feels quite at home. But £2,000 Prize Symphonies, lavish banquets, mayoral Proclamations! . . . No; it is all well-meant, but mistaken. Our sense of values has changed, and for the worse. An age that assesses even the things of the spirit in terms of cash and head-counting can no more celebrate a Schubert fitly than it could produce one.

P.S.—I am obliged—in fact, delighted—by the receipt of the following letter:

> 'Burns Cottage,
> 'Drumtochty Road, Dunoon.
>
> 'DEAR SIR,—In your article of last month you speak of the youthful pianist who indulged in chewing gum while playing in a competition because (she said) it gave her pluck. You then added, "I pass the useful tip on to nervous singers." Surely, Sir, this was an oversight on your part. A very brief experiment, during a recent musical evening at the Manse, showed that however valuable the use of the gum may be to pianists (and, no doubt, to all other instrumental performers save such as play on wood-wind and brass), it is an actual hindrance to the singer, especially to such as are nervous. The simultaneous use of the muscles involved in chewing and those concerned in the production of vocal tone is practically impossible.
>
> 'Yours faithfully,
> 'ALEXANDER MCTAGGART.'

Mr. McTaggart is right, and I can only apologise for the slip. I cannot explain it.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXXIX.—EDWARD PEARCE

If only by reason of his position as organist and Master of the Choristers of St. Paul's Cathedral, and the choir-trainer of many important composers (*e.g.*, Thomas Ravenscroft), the name of Edward Pearce deserves inclusion in the present series. The surname of this Tudor composer is variously written Peers, Piers, and Pearce, and he first appears as a musician in 1588, when he applied for a post in the Chapel Royal. It is safe, therefore,

to assume that he was born in the year 1565, as he was a chorister of St. Paul's Cathedral under Westcote, also taking part in the boys' plays between the years 1575 and 1582.

From the Cheque Book of the Chapel Royal we learn that Edward Pearce was sworn a Gentleman of the Chapel Royal on March 16, $158\frac{8}{9}$. Ten years later he was appointed organist and choir director of St. Paul's, but it is incorrect to assume, as has frequently been done, that he resigned his Chapel Royal appointment in 1598. No doubt he could not continue an active member, but it is equally certain that he retained the post, for in 1603 he received livery for the funeral of Queen Elizabeth, as 'one of the Gentlemen extraordinary,' a fact that is explicitly stated in the Lord Chamberlain's Accounts, vol. 554, as quoted in the 'King's Musick'* (1909).

An interesting event occurred in December, 1599, namely, the re-opening of St. Paul's Playhouse in Blackfriars, after a lapse of almost ten years, and, of course, Pearce was in command of the boys. From Ravenscroft's 'Brief Discourse' (1614) one gathers some information as to Pearce, and I quote the pertinent passage from the Introduction:

> 'Maister Edward Pearce the first, sometime Maister of the Children of Saint Paule's in London, and there my Maister, a man of singular eminency in his Profession, both in the Educating of Children for the Ordering of the Voyce, so as the Quality might afterward credit him and preferre them; And also in *those his Compositions to the Lute, whereof the world enjoyes many (as from the Maister of that Instrument) together with his skilfull instructions for other Instruments too*, as his fruits can beare him witnesse.'

Pearce had ample opportunities for displaying his great powers in many capacities during the eight years he was the producer of the boys' plays at St. Paul's Singing School, from December, 1599, to December, 1607. That he composed incidental music for many of the plays is beyond doubt, and Mr. W. J. Lawrence points out that he 'provided vocal settings for some of the new pieces,' and that 'his music for a song in "Blurt Master Constable" is still extant.' Moreover, 'his solicitude for the advancement of his pupils seems to have urged him to foster the gift of any boy whom he found trying his hand at composition; and what greater delight could a musical prodigy have than to hear his music rendered on the stage?'

Pearce was paid for a Court play given by the boys of St. Paul's on January 1, $160\frac{0}{1}$. According to Prof. Joseph Quincy Adams, in his excellent 'Life of William Shakespeare' (1923), the St. Paul's boys gained great favour at this period, and had the advantage of having plays written for them by John Marston and Thomas Dekker, 'competing, in a limited way, with the Chamberlain's and Admiral's companies.' This rivalry is plainly noticed in 'Jack Drum's Entertainment' (1600):

> 'I saw the Children of Paul's last night,
> And troth, they pleased me pretty, pretty well.
> The apes in time will do it handsomely.'

Adams continues:

> 'And they did. Paul's Playhouse became very fashionable with gentlemen, who were willing to pay the higher prices charged in order to escape the noisy rabble that haunted the public theatres:
>
> '"I' faith, I like the audience that frequenteth there
> With much applause. A man shall not be choak't
> With the stench of garlic, nor be pasted
> To the barmy jacket of a beer-brewer."'

But a more serious rivalry to the adult actors, including Shakespeare's company, was the establishment of 'private' performances by the Children of Queen's Chapel; and we learn that on September 2, 1600, Henry Evans obtained from Richard Burbage a lease of the Blackfriars Theatre for twenty-one years, Nathaniel Gyles looking after the musical department. These Children of the Chapel with Royal favour captured the public taste in 1601, and had plays written for them by George Chapman and Ben Jonson—the latter, indeed, writing a beautiful elegy on the death of one of the choir-boys, Salathiel Pavy, who acted old men's parts inimitably. Shakespeare himself alludes to the popularity of the child-actors both of St. Paul's (under Pearce) and of the Chapel Royal (under Gyles)—'an aerie of children, little eyases that cry out on the top of question, and are most tyrannically clapped for it: these are now the fashion.'

It is well known, of course, that Marston, in 'Jack Drum's Entertainment' (1601), presented by the St. Paul's boys, unfavourably showed up Jonson, and mentioned himself as 'the new poet Mellidus.' Some time afterwards Marston, in his 'What you will,' replied to Jonson's 'Cynthia's Revels,' 'making,' as Prof. Wallace writes, 'some of Jonson's features unpleasantly prominent in Lampatho, and himself assuming the better traits of "squareness" in Quadratus.' Dekker also, one of the St. Paul's playwrights, launched out at Jonson in 'Satiromastix, or the Untrussing of the Humorous Poet,' and, to make matters worse, it was arranged that Dekker's play should be acted simultaneously by the choir-boys of St. Paul's and by the Lord Chamberlain's men at the Globe.

Among the Add. MSS. at the British Museum (10,444) there is the music score of Edward Pearce's Masque. However, the plays produced by the St. Paul's boys in the period 1599-1609 had music, some of which was furnished by Pearce. In Marston's 'Malcontent' there is much music and dancing, although when this play was taken over by the Burbage Company the music was cut out. In 1607, Shakespeare's company paid Pearce £20 a year to have his boys cease acting. It is probable that he died in 1609 or 1610. He was certainly Master of the Choristers and Almoner in October, 1607.* He contributed two pieces to Ravenscroft's 'Brief Discourse,' a work which was evidently written in 1607, though not published until 1614 (Add. MSS., Brit. Mus., 19,758).

[Among the papers left by the late Dr. Grattan Flood were the above and two other articles on 'Late Tudor Composers,' addressed to the Editor of this journal. They probably mark the completion of the task which the author had carried through with so much erudition.—EDITOR.]

* 'The King's Musick,' by H. Cart de Lafontaine. (Novello.)

* Visitation Book of Bishop Thomas Ravis, and also in the Registry of St. Paul's, under the date of October, 1607.

THE SCHOOL OF ENGLISH CHURCH MUSIC

When this project was launched just a year ago there was a tendency to shake heads (we shook ours), and to express the view that nothing would come of it for a very long time. The pessimists were not unjustified. Times are bad and money is tight. Money generally *is* tight when serious music is the object, but just now it seems tighter than ever. Moreover, schemes for the betterment of Church music usually come to little, owing to the inertia of the parties directly concerned, both clerical and lay. It is, therefore, a pleasant surprise to hear for once in a way of a scheme that is very much alive: the School has already a local habitation and a name, and preparations for active work are well on the way.

The College of St. Nicolas—for so the School will be called—is situated in one of the most delightful districts of Kent. A well-wisher has purchased the freehold of a large modern country house at Chislehurst, very conveniently situated, three stations being within about ten minutes' walk—Chislehurst and Elmstead Woods (for Charing Cross) and Bickley (for Victoria). The College stands high, in eleven acres of beautiful grounds, and commanding a prospect that makes the observer inclined to disbelieve that London is only ten miles off. The property includes a small farm, a couple of cottages, woods, extensive gardens, a well-stocked orchard, a tennis court—everything, in fact, that one looks for in a well-appointed large country residence. The house is about thirty years old, and in an excellent state of repair. Our illustrations give an idea of its handsome exterior and of the surroundings; the interior is, at the moment, not in a photographable state.

We have taken an early opportunity of visiting the College, and of obtaining from Dr. Sydney Nicholson, the Warden, some details concerning its plans.

THE CHOIR SCHOOL

A more or less permanent choir being a necessity in an institution of this kind, we asked Dr. Nicholson what arrangements had been made.

'A Choir School has been founded,' he replied, 'thanks to the generosity of Mrs. E. B. Wright, who is giving it as a memorial to the late Rev. Harold Hall Wright, who was Precentor at Chester Cathedral. At first we had intended accommodating the choristers in one of the smaller buildings in the grounds, but we have since decided that this house will be more suitable for the purpose of a students' hostel; the boys will, therefore, live in the main building. There will be about a dozen; they will sing two daily services in the Chapel, receive board, lodging, and music lessons in the College, and go to Bickley Hall for general education and games.'

Bickley Hall is a first-class preparatory school close by, the heads being the brothers Farnfield. (Are there any footballers of twenty years ago to whom the name of Farnfield is unknown?)

We asked as to what progress had been made in forming the choir.

'The nucleus already exists,' replied the Warden. 'As the Choir School at Clumber, the Duke of Newcastle's seat, was being disbanded, we have arranged for some of the boys to be transferred to us. The entire equipment of the Clumber School has also been handed over to us, so we have had no difficulty and very little expense in starting this part of our organization. We still have a few vacancies, which will be filled pretty soon, as likely boys continue to present themselves for trial. The supply ought to be maintained easily, for we offer exceptional advantages. Think of it! Parents pay a mere ten guineas a term for board and lodging, school fees, private lessons in pianoforte and violin, medical attendance, and laundry. Holidays will be ample—sixteen clear days at Christmas (including Christmas and New Year's Days), twelve days at Eastertide, and at least thirty days (including four Sundays) in August or September. The summer holidays will be so arranged that the boys will not all be away together, as it is important to maintain the Chapel services during that period, when no doubt there will be a good many students taking short-course terms.'

'As to the Chapel?' we inquired.

'For a proper building we must wait. There is an excellent site in the grounds, and we hope that in due time some benefactor will fill it. Until then we shall convert a large and very suitable room into a temporary chapel. A two-manual Hill organ has been presented by Mrs. Cleverly, of Wallington, and Messrs. Harrison & Harrison are rebuilding it and installing it, free of charge.'

'Will the services be of the Cathedral type?'

'They will be of all types. We shall alternate Cathedral music, plainsong, ancient and modern polyphony, simple harmony, and congregational unison. We shall tie ourselves to no period or school; the only uniformity we shall aim at is uniformity in quality—it will all be the best of its kind, we hope. And as certain types of music go hand-in-hand with certain degrees and kinds of ritual, we shall be similarly wide in our use of ceremonial, the services ranging from plain to elaborate. In fact, we are laying ourselves out to be of use to those responsible for the conduct of every type of liturgical service that is in conformity with the very comprehensive Anglican Establishment. On the musical side, nobody need be afraid of meeting anything faddy or cranky or 'precious' here. We shall be as keen about the best of the Victorians as about the best of the Elizabethans.'

'How will the adult part of the choir be supplied?'

'We shall look to our resident staff, and the students, pupils, and visitors for our altos, tenors, and basses. Active participation in the service-music will be a part of the routine, and one that will be of great benefit to the students. This is, perhaps, a suitable moment to mention that we shall endeavour to do missionary work on Sundays, when there will usually be no service after an early morning one. The work of the touring choir I organized a few years ago was so much appreciated that I shall try to do something of the kind with the College choir, or a portion of it.'

'One thing, by the way, I am anxious to be able to do—that is, to have the whole of the Psalter recited during each month. I feel that the present easy-going way of choosing over and over again a few popular Psalms—which happen also to be short!—is a real loss. We shall try to work out a system which will avoid that, without on the other hand leading to over-long services.'

During this conversation we had been inspecting the portion of the College that will be allotted to the choristers. These quarters are so convenient that hardly any structural alteration will be needed. Had the house been designed for the purpose of a college or choir school the arrangements could hardly have been better.

THE STUDENTS' HOSTEL

We next proceeded to the buildings that will become the Hostel for students. Here will be sleeping accommodation for about a dozen students at first, but if the need for extension arises, the site makes such extension easy.

Students will have the use of the College dining and common rooms, library, billiard room, and, of course, the grounds. There will be about half a dozen small studios or practising rooms.

PUPILS' COURSES

'Pupils' courses will be a very important part of the College work,' said the Warden. 'More and more the organ-playing and choir-training in smaller parish churches must necessarily be done by those who are engaged in business or in various kinds of non-musical professional work. The Pupils' Course has been specially designed for these. The lectures and classes will take place mainly in the evenings, and some of them at least will be conducted in a City church or hall, in order to meet the convenience of pupils engaged in business. There will be no fixed time for commencing these courses, but they will be open only to such as show a reasonable proficiency in organ-playing, and, naturally, pupils must undertake to attend for such a length of time as will justify their admission.'

THE COLLEGE OF ST. NICOLAS
(Photo reproduced by kind permission of Messrs. Robson & Perrin)

STUDENTS' COURSES

The syllabus for students is designed mainly for those who intend to become professional choirmasters and organists. It will extend over a year of three terms, each approximately of twelve weeks, the terms coinciding so far as possible with those of the R.A.M. and R.C.M. It will be possible for students to combine attendance at the complete course with their regular work at those institutions. The lectures will be arranged roughly in two parallel series, historical and technical. There will be twelve subjects, two being taken in each half-term, and the course will commence in the autumn term of each year. The detailed syllabus may be had on application to the Secretary.

VISITORS' COURSES

'We are also arranging for short terms of instruction for the benefit of choirmasters (amateur or professional), clergy, and ordinands. In special cases we hope to be able to arrange for courses of instruction to visiting choir-boys. There will usually be accommodation for a few pupils or visitors at the Guest House or at the Hostel.'

NO DIPLOMAS

'Please assure your readers that the College will *not* add to the flowing tide of diplomas and other academic distinctions. The utmost in this direction will be the issue of a mere certificate to a student, pupil, or visitor on completing a course, stating exactly what studies have been taken, with a rider as to the degree of efficiency attained.'

THE COST

The inevitable question of fees cropped up.

'They have been fixed as low as possible,' said Dr. Nicholson. 'For example, a student who lived here would pay 2½ to 3½ guineas a week, according to the accommodation he required. To live in such surroundings as these at about the same rate as would be paid for board and lodging in London is in itself a boon. When you consider that the amount charged also covers the cost of the course of instruction it will be agreed that the proposition is a very attractive one. Students who are non-resident will pay five guineas per term. Resident pupils will pay the same as resident students, and for non-resident pupils the fee will be three guineas a term. The other charges for visitors are on a similarly low scale.'

ANOTHER ASPECT

(Photo reproduced by kind permission of Messrs. Robson & Perrin)

OUTSIDE WORK

The activities of the College are not to be confined to its four walls.

'Here the system of membership comes in,' said Dr. Nicholson. 'We want all Church choirs to become affiliated. The big ones may not need our help, but we need theirs, because their support will enable us to lend a hand in quarters where our help is required. This help may be merely advisory, or it may take the form of a visit from one of the College staff for the purpose of giving a lecture, conducting a hymn festival, or what not. In spite of the usual slowness of people in taking up a new idea, I am glad to say that choirs are becoming affiliated at an encouraging rate. As soon as possible we shall work out a system of areas, so that a number of parishes conveniently placed can combine in a kind of Church music crusade lasting several days, and directed by a Commissioner from the College. Obviously we can't send a man to the other end of the country for one lecture. Moreover, the grouping and concentrating of a number of parishes develops enthusiasm. The whole of such a little crusade might well end with a festival service for which congregations as well as choirs had been prepared. But it is, of course, for the people on the spot to decide the shape in which our help is to be given. And please make it clear that we don't intend to butt in and give advice where it isn't wanted. We are not a mere critical or interfering body; we go nowhere except by invitation. But I shall be surprised and

disappointed if this outside work does not develop, because it enables the smallest and poorest of parishes to derive benefit. Their clergy and organists cannot come to us, so we welcome the chance of going to them. It will cost them nothing but their annual subscription (£1), hospitality for the College lecturer, and a little trouble in organization. Another way in which we hope to be able to reach a wide public is by means of the gramophone. One of the leading companies has promised to make records of various kinds of work done by the College staff. Another point you may find worth mentioning. Already we are receiving frequent applications for organists. At present, of course, we can do nothing in the way of supplying such needs. But the fact of such inquiries beginning so early, before we have actually got to work, shows that eventually a course of study at the College will have the additional advantage of helping a man to obtain a post. The College will, in fact, become a kind of employment agency. We are not anxious to take on much responsibility of that kind, but naturally it will be a help to the standing of the institution if it comes to be recognised as a reliable means of bringing together those who have posts to fill and those who are anxious to fill them.'

We left the College more than ever convinced that here is a really practical and comprehensive means of carrying out a host of ideas that have been talked about for years past. All that remains now is for clergy, organists, and congregations to bestir themselves and take full advantage of it.

VIENNA'S SCHUBERT FESTIVAL

By Paul Bechert

In a period bent on music festivals and centenary commemorations, the Schubert Festival, like its predecessor in the name of Beethoven, was the signal for a series of festivities so copious and satiating as almost to cause an effect quite unwanted in this connection. One longs, after this strenuous Festival, to put Schubert out of mind, and is inclined to adopt the advice of a musician who, having gone through the Beethoven celebrations of last year, advocated a 'non-Beethoven year' as the one befitting homage to the master's genius.

Naturally, the determination to honour Schubert was nowhere more grim and uncompromising than at Vienna. National allegiance and the general Viennese inclination for festivities combined in a campaign of particular intensity, surpassing even the Beethoven ceremonies of last year. The feelings which Vienna cherishes for Franz Schubert are by nature some degrees more fervent than their admiration for Beethoven. The older, and perhaps greater, master, is more admired, regarded with more awe and respect, as a figure of superhuman grandeur; a monument of his own self. Schubert is closer to the heart and intellect of the people, a figure not of Olympus but of the Viennese forest, familiar to and beloved by the Man in the Street. It is interesting, but not thoroughly edifying, to go to the source of this almost fatal popularity. When all is said, it is not Schubert's music in its original shape that has so endeared him to the broad masses, but rather the devices of those cleverly speculative, royalty-hungry operetta-writers who have compiled Schubert's charming melodies into musical comedy concoctions and, to complete the 'popular appeal,' have placed Schubert himself on the stage in the shape of a simple-minded, almost childish tenor lover, rotund of appearance, modest in intellectual forces, and chiefly occupied with making love, enjoying culinary exertions, and composing his 'Unfinished' Symphony.

The Schubert Centenary Festival, giving a survey of a rich musical creation, should above all have served to destroy such popularly tainted misconceptions of one of humanity's greatest geniuses. To see musicians and musicologists entangled in such prejudices was one of the painful incidents of the Festival. It seems barely possible that a scientist elected to the lofty post of head of the Vienna University's music department, Dr. Robert Lach, should choose an official Schubert celebration as the scene for the airing of such views as we heard from him. That Schubert was a mediocre composer, musically imperfect, in technique a dilettante, morally debased and ethically defective, a composer of insufficient mental and artistic equipment, lacking in formal craftsmanship as well as morals, a parasite and ne'er-do-well, and a self-satisfied Philistine and *petit-bourgeois* as well: this is the opinion of one who has formed his judgment not from knowledge of Schubert's work, but from familiarity with the so-called Schubert biographies which the operetta theatres have bestowed upon us for ten years past. To air such views at this moment, however, and at a Schubert festivity, was a deplorable and tactless offence.

Let us pass from this painful incident to what was otherwise a dignified and nation-wide homage to one of the greatest and surely the most popularly beloved of all Austrian classic composers. The inhabitants of the city where Schubert lived and starved, ignored while among us save by a small circle of friends, united in a sweeping demonstration to atone for errors committed a hundred years ago. The Gesellschaft der Musikfreunde, Vienna's (and probably Europe's) oldest musical society, once rejected the dedication of Schubert's C major Symphony as a work unworthy of performance and much too long. What pride to the humble composer could he have heard it played now, in the hall of the same society, by the Philharmonic Orchestra under Furtwängler, in the most perfect manner possible!

The celebration even brought the realisation of Franz Schubert's greatest dream. He was honoured as a composer of operas. This was, perhaps, the lasting achievement of Vienna's Festival. A triple bill comprised 'The Twin Brothers,' 'Rosamunde,' and 'The Conspirators' (or 'The Domestic War,' as the all-too-cautious Imperial censor, fearful of 'revolutionary associations,' called it in 1861). This little work has a naïve story not devoid of homely humour and some charming though none too theatrically effective music of the sort that surely ought to have pleased Vienna when the popularity of Rossini was at its height.

'The Twin Brothers,' originally billed as a 'farce with music,' is amusing enough, and contradicts those who denied Schubert's capacity to write for the theatre. A more grateful part could not be desired by any operatic star of our

day than the double rôle of the twin brothers of such warring dispositions. Moreover, the music is very melodious, though a contemporary critic referred to it, in the *Allgemeine Musikalische Zeitung*, as unsingable, over-orchestrated, and laboriously searching for originality—all of which sounds very familiar to modern ears in connection with Schönberg, Stravinsky, Alban Berg, and, on occasion, even Richard Strauss.

'Rosamunde,' also, another of Schubert's children of sorrow, was reinstated into theatrical honours that evening, though minus the weak libretto by Wilhelmine von Chézy, which helped to cut short the career of the opera. Robert Heger hit upon the ingenious plan of collating this beautiful 'absolute' music as a series of dance pieces, and Sascha Leontjeff, the Vienna Opera's new *maître de ballet*, devised an attractive choreographic scenario and handsomely displayed it amid black draperies and varying light.

Innumerable concerts of Schubert music, of course, swept over our heads during the Festival week, some of them interesting and many not worthy of mention. Thousands of people attended the ceremonies before the Schubert monuments and memorials so copiously scattered over the city and its suburbs, and for a charming serenade of Vienna's school-children before Schubert's dwelling-place in Nussdorferstrasse. Tens of thousands flocked to see Vienna's City Hall lit up with solemn electric illuminations in honour of the composer; and in the presence of many officials and foreign guests (among them the mayors of many important German cities) Vienna's proverbial love of celebrations and mass manifestations once again held full sway, and the city honoured herself by doing honour to one of her greatest geniuses.

Music in the Foreign Press

RAMEAU ON EXPRESSION AND INTERPRETATION

In the November *Guide Musical et Théâtral* (a new little monthly now published as a supplement to the *Guide du Concert*, Paris), Eugène Borrel quotes a number of remarks in Rameau's 'Observations sur notre instinct pour la musique' (1754) and 'Code de musique pratique' (1760). These refer especially to the effects of harmonic contrasts in Lulli's 'Armide.' They are very instructive on the matter of the significance ascribed in his time to tonality and modulations in their relation to the dramatic text. For instance, referring to Armide's monologue, 'Le charme du sommeil le livre à ma vengeance,' Rameau writes:

> 'This monologue begins in E minor, and modulates to G major to emphasise the epithets by which Armide characterises her hero. Then, to express her feeling as to the accident (*i.e.*, sleep) which places him in her power, comes a G sharp leading to the minor subdominant, A minor. But it is in the main key that she sings the words, "Je vais percer son invincible cœur." If these were harmonized—as they could be quite easily—in G major, the impression conveyed would be wholly contrary to the meaning of the words.'

ROUSSEL ON ATONALITY AND POLYTONALITY

The October *Nouvelle Revue Musicale* reprints an interview with Albert Roussel published last summer in *Le Guide du Concert*, in which the following statements occur:

> 'I consider that there is no future for atonality. The notion implies its own limitations and contains the germ of its own decay. An atonal work of any appreciable length becomes monotonous, and even intolerable. It is to the play of tonalities that music owes its changing aspects, its movement. Polytonality does not exclude this play, and therefore strikes me as unobjectionable in principle. Certain young composers have derived very fine effects from its use. But it is a purely empirical and, so to speak, intermittent resource. Its technique has not yet come into being. Besides, there is no such thing as absolute polytonality, no work that is polytonal from beginning to end. A good deal of the music described as polytonal actually remains within the scope of traditional harmony.'

IS QUARTER-TONE MUSIC POSSIBLE?

In the November *Melos*, Alfred Gutmann writes:

> 'Experiments conducted by Profs. Karl L. Schäffer, Carl Stumpf, E. von Hornbostel, and myself (described in the *Zeitschrift für Psychologie und Physiologie der Sinnesorganen*, 1903) show that there is a great difference in the power of the human ear to differentiate sounds very slightly different in pitch when these sounds are heard together and when they are heard consecutively. In the latter case, the ear is able to perceive differences as small as 0.05 per cent. But it goes otherwise when two notes are heard together; in the lowest regions of tone, variations in pitch amounting to nearly ten per cent. remain undetected, and in the highest, the difference, to be perceptible, must amount to at least 0.75 per cent. Further experiments have proved, among other things, that neither singers nor violinists are capable of imagining an interval of a quarter-tone definitely enough to strike it correctly. In one case an expert violinist, aiming at a quarter-tone interval, struck one which the registering instrument proved to be a twentieth of a tone. All that can be said of intervals given out as quarter-tones is that they stand somewhere between the unison and the next semitone The only exceptions are provided by instruments giving out notes of automatically fixed pitch, and playing within a limited region of the compass. In other words, a blind alley is soon reached.'

ARNOLD SCHÖNBERG

In the November *Rassegna Musicale*, G. Pannain writes:

> 'Arnold Schönberg is a musical tormentor and a tormented musician. He has many enemies, of whom the most relentless is himself. The real Schönberg was born of his incapacity to understand himself. Like Brückner, Mahler, and Strauss, he is a survival from the 19th century, a piece of wreckage thrown high up into the air by the explosion of the (musical) revolution, only to fall to the ground. His early works (Opp. 1 to 10) show clearly enough what

part he was cast for—that of an imitator. They are instinct with romanticism, and reveal the irreconcilable influences of Brahms and Wagner. In the D minor String Quartet, in "Verklärte Nacht," in "Pelleas and Melisande," in the "Gurrelieder," in the early songs, and in the "Kammersymphonie," not one utterance is to be found which expresses a personal experience. Later, contact with Debussy's music occasioned a violent reaction against the romantic and formalistic tendencies to which he was a slave. This accounts for the character of the "Buch der hängenden Gärten," of "Erwartung," of "Herzensgewächse." In "Pierrot Lunaire" we see Schönberg at his most characteristic; it is the work in which the conflicting elements of his personality seem to reach the highest stage of organization; and it puts the final seal to fifty years of *delirium tremens* in European art. After having written it, Schönberg could find no way but that of twelve-tone composition, which eventually led to the Wind Quintet. In this, the wholesale application of the twelve-tone system is carried out with incomparable virtuosity. But, in the end, the achievement turns out to be a piece of useless bravery—mere bravado, in fact, going against common sense, feeling, and human capacity for endurance; an act of sterile rebellion.'

The November *Revue Musicale* contains an important interview with Schönberg by Erwin Stein, on the occasion of the completion of the 'Variationen für Orchester.' Its principal points are:

'If Schönberg has remained so many years without writing for the orchestra, it is because since 1921 he has been experimenting in twelve-tone composition, resorting to small instrumental combinations because he believes in avoiding duplication of notes in octaves. He also believes that the tendency to use small orchestras is gaining ground, and that "nowadays America alone insists on huge orchestras." So long as huge orchestras remain in use, listeners will fail to acquire the desirable aural sensitiveness.'

AN UNKNOWN SKETCH BY SCHUBERT

In the October *Musik* (a special Schubert number, containing a variety of interesting contributions), Hannes Bauer writes:

'The choral "Gesang der Geister über den Wassern," for male voices—a work whose daring harmonic and modulatory scheme proved sadly baffling for the audience at its first performance on March 7, 1821—was first written in 1817, for four male voices *a cappella*. In December, 1820, Schubert started a new draft, with pianoforte accompaniment. He had written down a good part of this when he conceived the work in its final form—*i.e.*, for two male choirs with string orchestra (*minus* the violins). The manuscript of this final version also bears the date December, 1820.'

THE SCHERZO OF SCHUBERT'S PIANOFORTE SONATA IN E MINOR

In the same issue, Adolf Bauer writes:

'In January, 1842, Ferdinand Schubert sold the manuscript of a Pianoforte Sonata by his brother Franz, which consisted of three movements: Moderato (E minor), Allegretto (E major), Scherzo (A flat major), with Trio (D flat major). The first of these movements was published in 1888 by Breitkopf & Härtel, and the second in 1907 by the same firm. The Scherzo and Trio had remained unpublished.'

The movement in question is given in full.

THE UNOBTRUSIVENESS OF D'INDY'S TECHNIQUE

In the daily *L'Action Française* (quoted in the October *Nouvelle Revue Musicale*), Dominique Sordet writes:

'I see in d'Indy's works far more than the austere, scientific architecture about which a blindly repeated legend has arisen. Unprejudiced listeners will find his music not algebraical and stiff, but pleasing, unconstrained, and mobile. It is, in fact, almost constantly melodic, brilliantly and attractively scored. I, for one, have never heard any of his best works without marking, with wonder, how very unobtrusive their technical machinery is. The chief merit of d'Indy's technique is, indeed, that it need never be noticed. Inspiration, not formal ingenuity, has the upper hand.'

M.-D. Calvocoressi.

Occasional Notes

Probably the much-advertised Prize Symphony of Kurt Atterberg will, after all, be remembered not for itself but for the discussion that has arisen as to whether it is a genuine work or a hoax. *John o' London's Weekly* made something of a 'scoop' by publishing in its issue of December 15 a letter from Mr. Atterberg in which he claims that the Symphony was partly a joke, the humour lying in the reminiscent character of much of the material. 'The laugh has been mine,' he says. We are not so sure about that. A hoax doesn't really begin until the hoaxer shows the hoaxees that they have been 'done,' and the sooner he does this the bigger his score. The prize was awarded some months ago, but there was no sign of a gloat from Mr. Atterberg until mid-December, when *John o' London's Weekly* sent him a batch of press cuttings, among them the *Sunday Times* article wherein Mr. Ernest Newman, after alluding to the Symphony's indebtedness to other composers, hinted that the whole thing may have been an elaborate bit of leg-pulling. 'If my theory is correct,' added Mr. Newman, 'the laugh is Atterberg's to-day.' Whereupon Mr. Atterberg suddenly breaks his silence, and says, 'Mr. Newman is right—principally . . . and the laugh has been mine.'

Frankly, we have our doubts about the genuineness of a declaration so belated, and made under such circumstances. There was general agreement among the critics as to the lack of originality in the Symphony. Mr. Newman's 'leg-pulling' hypothesis was obviously put forward mainly as a joke, and it probably owed its origin to the fact that in the announcements concerning the award of the prize a good deal had been made of Mr. Atterberg's being a critic. That word 'critic,' we know, is in itself enough to set Mr. Newman's pen going, and his train of thought might have been on some such lines as these: 'So Atterberg is a critic—one of those unhappy

wretches doomed to spend weary hours listening to concerts. A dog's life! Still, there may be advantages if a critic is also a composer. Think of the mass of material he must have at the back of his mind ready to help things along when originality fails! No wonder this Prize Symphony is a compilation rather than a composition! I wonder if Atterberg is conscious of this? But even if he is, probably nobody else will be; we have for so long given up expecting anything original. One of these fine days somebody (preferably a critic-composer) ought to write a symphony chock full of "cribs" in order to see how much the public will swallow. I believe he would be able to "get away with it" easily. It wouldn't be a bad joke to suggest that Atterberg has actually done this with his Prize Symphony. In fact (my column having to be duly filled), I'll do it!' And he did it.

Finding the press almost unanimous in condemnation of his Symphony, mainly on the ground of its plagiarism, Mr. Atterberg might well bless Mr. Newman for showing him a way out.

Several points in this affair call for a word. What does Mr. Atterberg mean when he says that Mr. Newman is right 'principally'? A door must be open or shut. (Don't argue that it may be ajar. If it is ajar it is not shut.) Similarly the Symphony was either a hoax or a genuine work. If the former, it shows a curious lack of taste and a perverted sense of humour. A centenary tribute to a universally beloved composer is not a fit medium for elaborate leg-pulling, especially when the puller receives £2,000 for his effort. Mr. Atterberg says 'it is always a ridiculous thing for a composer to take part in competitions,' and he adds that he once sent in two entries for a contest at Stockholm, one serious, the other *pour rire;* both won prizes. With this in mind he may be anxious to expose the futility of competitions for composers. If so, all he had to do on being informed of his success was to show his hand and decline the prize. Instead, he pouched the prize and allowed the Symphony to be accepted as a genuine work. He would have been wiser, we think, to have gone on saying nothing. Better by far to have written a symphony that was found to be unoriginal than to have placed himself in his present anomalous position.

Too much has been made of the fact of Atterberg's being a critic. Several of the most eminent of composers have also been critics, but their critical activities never hindered them from being original. And does a critic necessarily hear or become acquainted with more music than a composer who has studied deeply? We must distinguish, too, between a critic who composes and a composer who, for a brief period, or at intervals, writes criticisms. It seems to have been too readily taken for granted that Atterberg is first a critic, and a composer a long way after. But this is not so. In the 1926 edition of Paul Frank's 'Tonkünstlerlexikon' he is spoken of merely as a 'Distinguished composer and conductor,' and a brief list of his works is given. In Dent's 'Dictionary of Modern Music and Musicians,' mention is made of his being critic to a Stockholm paper, but the long list of works, and the reference to him as 'one of the most talented of young Swedish composers,' leaves no doubt about his being above all a composer; criticism is no more his main job than it was Berlioz's or Schumann's. In 1922 he had reached his Opus 21, and this by means not of trifles, but of large-scale works. By the by, several writers point out as a suspicious circumstance the fact that, although the Prize Symphony is No. 6, books of reference make no mention of the other five. This is a slip. Both the German and English dictionaries mentioned above credit him with five.

On the whole, the evidence points to the Symphony having been composed entirely—not 'principally'—as a serious effort. If it has failed, the failure is not due to its containing themes that remind us of the classics. Plenty of good works do that. Is there in all symphonic music a more obvious likeness than that between the main theme of the Finale of Brahms's No. 1 and that of the Finale of Beethoven's No. 9? Yet nobody contends that the Brahms is other than a masterpiece. No doubt the critics duly pointed out the resemblance, but evidently Brahms didn't think it mattered, and posterity agrees with him. (Anyway, he didn't pretend that he'd been hoaxing the critics.) The game of hunting for thematic coincidences grows every year less and less worth the candle. The only out-and-out original music written to-day is of the kind that nobody but the composers and their little circle want to hear—for real originality consists less in the thematic bases than in the superstructure raised on them. It is the discourse, not the text, that gives the preacher scope for invention and freshness of thought. Depend upon it, if Atterberg had made the most of his reminiscences they would have mattered no more than the far more glaring Brahms example mentioned above. How much originality of theme or plot is there in Shakespeare? Or in Dickens—except (significantly) when he is at his weakest?

The literary analogy is not perfect, but it is near enough to make Kipling's prologue to 'Barrack-Room Ballads' the best statement of the case for the unimportance of originality in the bases of extended composition of any kind. You remember? How, 'When 'Omer smote 'is bloomin' lyre,' such popular material as seemed likely to be useful, ''e went an' took, the same as me.' The people heard their old stories come back viâ the poet, 'but kep' it quiet, same as you.'

> 'They knew 'e stole; 'e knew they knowed.
> They didn't tell, nor make a fuss,
> But winked at 'Omer down the road,
> An' 'e winked back—the same as us!'

But if 'Omer hadn't done much with the old tales after taking them, he'd have been forgotten long ago.

Short musical themes are now almost as common property as the scale which plays so big a part in most of them. No symphony ever succeeded by virtue of originality in its thematic material, or failed for want of it. The deciding factors are development, style, structure, orchestration, harmony, and rhythm; melodic freshness counts for little unless these other excellences are present. And if they are there in force, they can dispense with thematic freshness.

'Infant Radio Gets Into Long Pants.' This headline in an American musical journal made us sit up; but we subsided on reading the small type paraphrase that formed the sub-title: 'Good music and more of it promised listeners-in this year.' If we may judge from some sample American broadcast programmes, even a fig-leaf would be a notable improvement. It seems a sudden leap from 'nodings' to long pants.

Mr. Herbert Heyner, who is just starting on an American tour, has met with an unusual snag at the start. Engaged to sing at a Syracuse 'Morning Musical' (apparently a function run by ladies), he notified the committee of a change in his programme, the new item being Peter Warlock's 'Good Ale.' Whereupon his agent received the following reply:

> 'In regard to Mr. Heyner's suggestion of substituting "Good Ale" for last number of his program, we will gladly allow the changing providing "Good Ale" is not a drinking song. It sounds like an English drinking song for which there is historic background in England, but none in America.
>
> 'Please assure Mr. Heyner that we find his program most interesting, quite unlike anything which we have had, and that we are looking forward to it with pleasure. He is free to change program as he pleases, excepting to a drinking song.'

Here is a new basis for the censoring of programmes. If singers have to ascertain whether the country in which they are performing has a historic background for all the goings-on covered by their songs, the stock repertory will become smaller than ever.

The long letter from 'Schubertian' on p. 61 of this issue is an indication of the need for a reliable Schubert biography. One would have expected such a work to be an inevitable product of the Centenary, but it has not appeared—at all events, in English. In the *Musical Courier* of November 29, Mr. Carl Saerchinger has a long article entitled 'A Bad Book about Schubert,' wherein he shows Mr. Newman Flower's 'Franz Schubert and His Circle' to be inaccurate in many important respects, besides being badly written. Yet the book was well reviewed in this country.

Mr. Saerchinger (who has previously proved himself to be an ardent and well-informed Schubertian) makes out so strong a case against Mr. Flower that we can only assume some favourable English reviews to be due to a lack of knowledge. (This assumption, however, does not account for the lengthy eulogies written by Mr. Ernest Newman and Mr. Francis Toye.) The trouble is that certain very questionable statements in the biographies written by Mr. Flower and Mr. Whitaker-Wilson will be generally accepted, and incorporated in future works of reference. For example, it has always been a matter of doubt as to whether Schubert and Beethoven met. The weight of evidence was against such a meeting having taken place. But both Mr. Flower and Mr. Whitaker-Wilson state without reservation that there were several meetings, and Mr. Whitaker-Wilson even goes so far as to tell us that the two 'sometimes had their evening meal together.' He also gives details of meetings, and tells us that after Beethoven's death, Schubert 'declared that he could clearly remember, word for word, everything that Beethoven had ever said to him'! But no authority is given for this statement.

Again, concerning the 'Unfinished' Symphony Mr. Whitaker-Wilson says, 'Men who (one would imagine) have at least ordinary critical sense have wasted much time, ink, and energy in trying to prove that Schubert said all that it was necessary to say on the themes he enunciated in the only two movements that exist. . . . Nothing is further from the actual truth. The whole matter is capable of the simplest and, it may be added, the most characteristic explanation. *Schubert forgot all about it.*' But if he 'forgot all about it,' how came he to write sketches of the Scherzo? However, not content with stating categorically and italically as a fact what is, after all, only surmise, Mr. Whitaker-Wilson proceeds to go into details as to how, when, and where Schubert forgot it! If these two Schubert books are samples of the 'brighter' biography, give us the dull. We prefer to go to novels for our fiction.

Mr. Gustav Holst will be travelling abroad from now until Easter. As he will be beyond the convenient reach of the post, he requests that no letters be written to him until his return.

Mr. H. L. Balfour's retirement from the postion of organist and conductor of the Royal Choral Society, after thirty-three years of service, was made the occasion of a warm tribute from the members. At a gathering of nearly a thousand at the Albert Hall on December 10 the Earl of Shaftesbury presented Mr. Balfour with a cheque for £200. 'You have had a good innings,' said his Lordship; 'thirty-three years is a long term of service—almost worthy of a test match.

In his reply Mr. Balfour said that, having reached the age of seventy, he thought a younger man should take his place. He added, 'Lord Shaftesbury referred to cricket. Well, you may be surprised to hear that I made sixty not out last summer.'

We join in the many good wishes to Mr. Balfour on his retirement. We congratulate him, with a touch of envy, on that not out innings, too. In fact, we would be prepared to wager that not many things in the past few years have given Mr. Balfour greater pleasure than those sixty runs.

It is a commonplace that wherever the Briton goes he takes his cricket and other national institutions. Among these is choralism—a form of activity difficult to pursue in some remote quarters of the globe. We have read with interest and pleasure in the *East African Standard* a report of a performance of 'Elijah' in Kenya, by the Nairobi and District Choral Society, numbering about eighty (sixteen tenors!), with an orchestra of twenty-one (including eight wind). The conductor was Mr. W. Isherwood. All the performers were British save one—Signor Pignoni Aniceto, a double-bassist. The report speaks highly of the performance, especially on the choral side. But the main point is that a well-equipped society should be active in such a part of the Dominions. This was the first performance of 'Elijah' in East Africa. Choralists at home will join us in saluting Mr. Isherwood and his forces.

In a recent issue of the *Star*, Miss Daisy Kennedy pled for more sensible dress for men, above all for something less starchy in the way of evening clothes. Most musicians will agree with her; but they will be emphatically against her suggestion that male musicians should return to long hair. 'Couldn't those who have hair let it grow just a little bit longer?' asks Miss Kennedy. 'In the old days the musician used to look so much more charming, but now you can't distinguish him from anyone else.' And a good thing too! This change in the matter of hair is very recent, however. When Melsa made his English debut in 1913, his agent, Gorlitz, began a preliminary announcement thus: 'He is twenty years old, and has short hair; nevertheless, in two months' time the whole world will talk of him and his art.' That 'nevertheless' is significant; it would never be written to-day. Our concern now is with the contents of the cranium, not with its covering. When the above-mentioned advertisement concerning Melsa appeared, we ourselves (not unaware of diminishing thatch) wrote for a contemporary a little jingle that may or may not be worth reprinting. Anyway, here it is:

THE LAY OF THE BALD VIOLINIST

'He has short hair!' Gone is the glamour now
Of tangled mane and hyacinthine locks!
To hear a fiddler with a close-cropped brow
The fickle public flocks.

'*Sic trans*—' You know the tag! When young I
To cultivate the Paderewski mop. [strove
Alas! soon came the barber's fateful words,—
'A little thin on top!'

And now I am as bald as any coot:
(What *is* a coot? Is it a bird or beast?)
Yet am I holpen, seeing Gorlitz's 'ad.,'
And care not in the least.

For I can leave his Melsa far behind,
My gleaming pate makes *his* attractions small;
Then come, my Gorlitz, boom me as the man
Who has no hair at all!

Gramophone Notes

By 'DISCUS'

BRUNSWICK

Not often will one find a better orchestral record of Mozart than that of the Berlin State Opera Orchestra playing the 'Kleine Nachtmusik,' conducted by Oscar Fried. Perhaps the Minuet—at all events in its opening phrases—seems to stump rather than dance, but the grace of the Trio more than atones. Throughout the clarity and finish are admirable (80036-37).

Excellent, too, are the couple of records of extracts from Manuel de Falla's 'El Amor Brujo,' played by the London Chamber Orchestra under Anthony Bernard. On the first record is 'Dance of Terror,' 'Magic Circle,' 'Midnight,' and 'Ritual Fire Dance'; on the other are the Pantomime, Dance, and Finale. This is fascinating stuff, especially in colour and rhythm, and both performance and reproduction are worthy.

As his own country has no job worth his while, apparently, Alfred Piccaver can sing to his fellow-countrymen only per gramophone. He is recorded in 'Che gelida manina' and 'Addio alla madre.' I doubt if there is a more beautiful tenor voice to be heard to-day. Perfect ease, purity of tone, and a most appealing quality are there—so much so that the total effect of two arias of this somewhat lachrymose type is a bit cloying. I look forward to hearing him in a more robust and heroic vein (50114).

Chamlee and Bonelli are recorded in duets from 'Martha' and 'Forza del destino,' and so long as one is content with music of very slender interest one can enjoy the combined work of two fine voices (50112).

Among a host of light dance music records I mention four that are highly praised by such of my household as dance: 'Lonely little bluebird' and 'Blue Grass,' played and sung by the Vincent Lopez Orchestra (3855), and 'The New Twister' and 'Shim-me-sha-wabble,' in which the culprits are the Original Wolverines. I am surprised to hear that 'Shim-me-sha-wabble' is good for dancing purposes; its crazy sounds and rhythms would induce me to stagger, but no more. Still, I must own to enjoying its queer noises (3856).

The label, '"To Spring," Grieg,' suggests an old friend from the Lyric Pieces. It turns out to be a jazzed version of that work. for pianoforte duet and dance band. All who don't know the original version will enjoy it; those who do will say things in default of being able to throw them. On the other side is Potter's 'Twinketoes'; the slick duettists are Fairchild and Rainger (3848).

H.M.V.

The Philadelphia Symphony Orchestra seems likely to become the most popular recording body on this side of the water, as it probably is on the other. There can be no doubt about its extraordinary efficiency; I have, however, a feeling that both conductor and players are becoming slaves to it. There are European—even English—orchestras whose playing I prefer, despite a technical standard several degrees below that of the Philadelphians. The latest of the American orchestra's records is of the C minor Symphony of Brahms. In the matter of sonority the first and last movements are splendid—even thrilling at times. But the Andante sostenuto and the Allegretto are far too loud—a matter of recording, no doubt, for it is inconceivable that Stokowski should make these two movements fortissimo during long stretches. Anyway, the result is a lack of contrast in the performance as a whole. Needle experts will no doubt tone things down in the middle movements by using some special brand of the hope-I-don't-intrude kind, with soap points; but I refuse to spend time and trouble in making adjustments that ought to be looked after in the recording room. But don't let me put anybody off these records, which are really outstanding save for the fault I have mentioned (D1499-1503).

The Philadelphians are recorded also in Rimsky-Korsakov's 'Czar Sultan' Suite No. 3—vivid, picturesque music, but far too scrappy for satisfaction (D1491).

Beethoven's eighth Symphony gets very nearly full justice from the Vienna Philharmonic Orchestra, conducted by Schalk. I say 'very nearly,' because the performance, excellent as it is, still leaves me with the feeling that not all the humour of the music has been brought out. It never is, I think. Perhaps the symphonic label induces too serious an approach. The variety of power in this recording is better than usual.

because there is some really soft playing. I enjoyed this batch very much (D1481-83).

A safe 'winner' should be the record of the 'Tannhäuser' and 'Rakoczy' Marches, played by the Berlin Philharmonic Orchestra under Blech—fine, vivid work, and always clear and well-scaled (D1498).

Those for whom Spanish dances still retain glamour will enjoy the three by Granados and Albeniz's 'Triana,' played by the New Light Symphony Orchestra, Goossens conducting (C1553-54).

The chamber music plum this month is Schumann's Pianoforte Quintet in E flat, played by Ossip Gabrilovitsch and the Flonzaley Quartet. Pianoforte tone is first-rate. Why do our soloists as a rule reserve this quality for ensemble works, and switch over to banjos, tin kettles, and auntie's old piano with the pleated silk shirt-front when playing solos? In every respect this Schumann recording is outstanding (DB1191-94).

Rachmaninov is not guiltless in this matter of pianoforte tone in his latest record, yet the performance is so good as to make us overlook the fault. I have never heard so champagne-like a performance of Mendelssohn's so-called 'Bees' Wedding' as he gives us here—whirling pace, absolute clarity, and some astonishing nuance. On the other side, he is heard in—you will never guess!—his own Prelude in C sharp minor (DA996).

Last month Kreisler descended to 'The Rosary'; here he is, still out of his proper sphere, with his own arrangement of 'The old folks at home' and Drdla's hackneyed 'Souvenir.' But why? (DA975).

Heifetz gets a bit farther off the ground with his own version of Ponce's 'Estrellita' and a Drigo-Auer 'Valse Bluette' (DA984). When our pianists of like calibre descend to solos of the quality played by these two violinists we shall be asked to listen to 'The Maiden's Prayer' and the 'Stephanie Gavotte.'

The pick of vocal solo records: D1490 (Maria Olczewska in 'Che faro' and 'Ombra mai fù'); DB1068 (Chaliapin—unexpectedly—in Beethoven: 'In questa tomba,' and Koenemann's 'When the king went forth to war'); and D1506 (Florence Austral, supported with capital effect by the Covent Garden chorus in the 'Inflammatus,' from Rossini's 'Stabat Mater,' and 'The night is calm,' from 'The Golden Legend').

A rollicking affair is the record of John Goss and the Cathedral Male-Voice Quartet in some very un-cathedral-like ditties—'The sailor likes his bottle-o,' 'Whisky Johnny,' and three other cheerful shanties (B2381).

A fine chance was missed when Paul Robeson was set to make a record of plantation songs with chorus. The harmonization is of the feeblest, the chorus-singing is poor, and Robeson himself was allowed (or induced) to sing his solos about a fourth too low. Of course he can manage it comfortably, but the effect is monotonous and growly. Is there nobody at headquarters who can instil a little taste and musicianship into the arrangers of this kind of thing? Apparently the job has been left to a vaudeville call-boy with a leaning towards music (C1585).

The choir of Salisbury Cathedral is heard in an extract from Sullivan's 'Light of the World,' and 'He shall feed His flock' from 'The Messiah' (B2814). This is very pure, refined singing, beautifully balanced in the Sullivan piece save for a touch of over-prominent tenor. The Handel air is sung not as a solo, but by a number of boys, with excellent result. A reviewer in a contemporary wonders at this, and seems to question its advisability. Evidently he is unaware that the ensemble of a group of well-trained boys is not only one of the most delightful forms of choralism, but also fairly common. There must, for example, be many people attending the 'St. Matthew' Passion performances at St. Paul's Cathedral to whom the singing of certain of the solos by the pick of the boys is one of the most beautiful features. I hope this Salisbury lead will be followed up. I remember once getting a bigger thrill from the singing of 'Let the bright seraphim' by a large force of boys than any soloist has ever given me.

Finally, from some humorous records I choose for special commendation that of Angela Baddeley in a couple of monologues by A. P. Herbert—'Kate in the call-box' and 'Reducing,' from 'The Trials of Topsy.' Here is first-rate humour admirably handed out (C1581).

COLUMBIA

We take the emotion of Tchaikovsky less seriously now than twenty years ago, but his Symphonies are still able to stand the more critical hearing that has come with time. His invention is not always tip-top—his second subjects usually belong to the salon rather than to the symphonic platform—but his scoring alone is always able to save the situation, with a good bit to spare. The E minor Symphony has been recorded in the Amsterdam Concert-Hall, played by the Concertgebouw under Mengelberg. The climaxes, especially in the Finale, are so fine that only the most jaded and superior person can resist them. I put this set among the month's very best records (L2176).

With it must rank those of 'Petrouchka,' conducted by Stravinsky himself, the players being that vague 'Symphony Orchestra' met with only on gramophone labels. The main point, however, is that they put up a performance hard to beat by any of the internationally famous orchestras that are now at the gramophonist's beck and call. One need not have seen the ballet in order to enjoy this brilliant stuff. If only Stravinsky had gone on growing after 'Petrouchka' . . . ! (L2173-75).

Two other orchestral records no less excellent in their different ways are those of the 'William Tell' Overture, played by the New Queen's Hall Orchestra under Sir Henry Wood (5058-59), and a couple of light works—Alford's 'The Two Imps' and Grunow's 'Dancer of Seville,' played by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey. In both pieces the brilliant xylophone playing of Messrs. Bennett and Byrne is a feature; it must be heard to be believed (9505).

The Garde Républicaine Band is extraordinarily precise in the Entr'acte from 'Carmen,' but though this is the quality that first strikes the listener, he is soon impressed by others—variety and delicacy especially (9504).

A batch of Chopin Nocturnes, played by Godowsky, rather disappoints me. The tone is not first-rate, and, great man though Godowsky

be, I cannot avoid a feeling that he is a trifle casual in some of the performances. Everything is perfect on the technical side, but occasionally comes a phrase so square-cut as to make one sit up in astonishment. There is surely a middle way between this rigidity and the spineless method adopted by many players under the cloak of *rubato* (L2164-67).

Edouard Commette, whose organ solos were warmly praised last month, has since been recorded in Bach's Fantasia in G minor. His pace is too slow to produce the blend of fire and fantasy that are surely the essence of the piece; and I always feel that the work is incomplete without the fugue, which provides the proper answer and contrast to it (9552).

Two records made in Manchester Cathedral should be noted. One is of the choir singing the carol, 'When the crimson sun had set,' with, for companion piece, Parry's Prelude to the 'Old 104th,' played by Dr. A. W. Wilson (9500); the other gives us 'Angels ever bright and fair,' well sung by Robert D. Peel, and Bach's Prelude on 'Christ our Lord to Jordan came' (9501). The choir sings capitally, the only fault being probably due to the arranger of the carol—the marked difference of pace between verse and refrain. The shorter notes in the latter produce all that is needed in the way of increased animation; the change of pace makes the verse sound too slow by contrast. The organ pieces are successful above the average. In the Bach the chorale tune in the pedal (8-ft.) comes through well, and would make an even better show were the manual registration a little less bright. Some of the top notes are a bit piercing, and suggest 2-ft. pitch rather than the 4-ft. which it probably is. The Parry is the better record of the two. Dr. Wilson takes it at a good, swinging pace—as he does the Bach, by the way; and the tune stands out finely owing to the pedal octaves. The manual part is again a bit on the shrill side at times. This is very live organ-playing.

No information is given as to the organ on which Francis W. Sutton played for the recording of Boëllmann's 'Gothic Suite,' but it is clearly a good instrument for the purpose. Mr. Sutton does well in the first two movements—the registration of the Minuet is particularly good—but he makes the middle stages of the 'Prière' seem quite flippant, and the Toccata sounds hurried and excited (5100-51).

Vocal records are so numerous that a mere mention of the best must suffice. My preferences are for John Coates: 'Take a pair of sparkling eyes' and Purcell's 'Knotting Song' (9506), 'Phillida flouts me' and Thomson's 'The Knight of Bethlehem'—although there is too much tremolo in the latter for my taste (5103); Francis Russell: 'Lend me your aid' (9508); Roy Henderson: Tchaikovsky's 'None but the weary heart' ('rejoice,' adds the label!) and 'Oh no, John!'—perhaps a *leetle* overdoing the comedy touch in the latter (5061); and Dennis Noble: 'I'm the factotum of the town,' from 'The Barber,' and 'Tempest of the heart,' from 'Trovatore'—the buffo song is specially good (9556).

Finally, at the risk of offending serious readers, I must admit to great enjoyment of 'Ukulele Ike' in a couple of ditties whose droll accompanying noises are irresistible (5068).

The Musician's Bookshelf

'Borodin's Letters.' With a Preface and Notes, by S. A. Dianin. Vol. i.

[State Editions, Moscow, 1928.]

Writers dealing with Russian music of the 19th century have been suffering, so far (most of them quite unconsciously), from lack of information. But this shortage is being remedied, and the time draws near when it will become possible to see the makers of Russian music in their true perspective, and to write their history, not merely their legend.

In this respect great value attaches to Borodin's correspondence, very little of which was known. A collection of a hundred and four letters had been published, long ago, by Stassof; others had appeared in various Russian periodicals—in all, about a third of the amount preserved, and that third heavily censored. Therefore, the study of the published texts led to many misconceptions, not as regards Borodin himself, whose altogether lovable personality was revealed clearly enough by what little we knew of him until now, but so far as concerns his relations with his circle and, more generally, the history of that circle.

This first volume contains a hundred and fifty-six letters, covering the period from August, 1857, to November, 1871. It gives a very full insight into his simple, cheerful, singularly live disposition, his soundness of judgment, his vivid imagination, his genial humour (the humour of a shy and sensitive man), and his most human attitude towards life and art. It will be possible to deal with all these points in full when the following volumes are available. But, meanwhile, I cannot resist the temptation to note the one detail that in the course of his letters to his wife, over fifty different pet-names or nicknames for her occur. One is left speculating as to how many more of these the second and third volumes will reveal.

He never evinced any inclination towards dogmatising or hair-splitting; nor was he particularly fond of talking about himself. But he loved to narrate his experiences, describing them delightfully, and as a rule very circumstantially.

That he had a rare gift for pen-portraits is known by his famous letter to Stassof containing the description of his first meeting with Moussorgsky—a letter quoted in all books on the author of 'Boris Godunov.' There is a good deal more of vivid, accurate information of this kind in the letters now revealed. Specially interesting are the many passages referring to Balakirev, about whom less is known than about any other Russian composer of that period.

There are two legends concerning Balakirev the teacher: one shows him as tireless and almost infallible, ever capable of understanding and eager to encourage; the other shows him as violently prejudiced, narrow-minded, and not particularly competent. It is easy enough to surmise that the truth lies somewhere between these two extremes, but no one, so far, has determined exactly where. In one of Borodin's letters to his wife (a letter obviously not intended for publication) occur a few paragraphs that will go a long way towards showing us Balakirev not as a piece of splendidly efficient or quite worthless machinery, but as a

human being who was neither infallible nor always consistent :

> 'With regard to my Symphony [N.B., the second], Balakirev, as usual, started asking me to alter and remodel various parts ; and, as usual, he suggested the very opposite of what he had suggested before. For instance, I had decided that when the second theme reappears for the first time it should be in full, and in G major, but he urged me to repeat it only partly, and in E flat major. Now I played it to him in that form, and he started asking me why I did not repeat the theme in full, and not in the unsuitable E flat major, but, say, in G major ! . . . I found it difficult to get back from him the score of my first Symphony, which I had lent him, and I discovered that if he wished to retain it, it was on account of certain views of his concerning a recast of sundry parts ; the copy turned out to be sprinkled with notes such as : " Give this to the clarinets " or " to the 'cellos," " double," and so forth. And always these notes suggested the very things I had done at first, and then altered in accordance with his advice. It was only by promising to carry out all his new instructions that I was able to get my score back.'

But for all Balakirev's exasperating lack of consistency, Borodin (and with him most of his colleagues) was always eager to court his advice, and often benefited by it.

Another passage of great historic importance occurs in a letter of October, 1871 :

> 'Moussorgsky is offended by the unjust and presumptuous utterances which Balakirev made with regard to " Boris " in the presence of other people. Korsakov is angry on account of his indifference to " The Maid of Pskof." Cui resents his apathy and incuriosity as to what is being done in our musical circle. There was a time when he was the first to show interest in our new things, however slight—even embryonic. But, alas, the chasm between him and us grows wider every day.'

The editor, Mr. S. Dianin (the son of one of Borodin's dearest friends), has done his work admirably, providing an interesting preface and a wealth of most useful notes. The book, unfortunately, is not likely to be translated into English. And this is a great pity, for it would interest many people who are unable to read Russian.

By way of frontispiece, there is a photograph of Borodin at the age of twenty-two (with a cousin of his), which is particularly interesting. It shows a keen-featured, strong-looking, attractive youth, very different from the genial, sedate, elderly man with whom current photographs have made us familiar. M.-D. C.

'The Songs of Schubert.' By C. E. le Massena. With Interpretative Suggestions by Hans Merx.

[Schirmer, $2.50.]

This book deals with about two hundred of the songs, and does it in a capable manner. Discussions are brief, and are preceded by the opening phrase of the melody, the source of the words, date of composition, opus number, and original key. Then follow a synopsis of the text, a short analysis, and hints on performance. Some generally neglected songs are included, *e.g.*, 'Waldesnacht,' 'An die untergehende Sonne,' 'Der blinde Knabe,' 'Das Echo,' 'Fahrt zum Hades,' &c. This is good, but it is a defect that some undoubtedly first-rate songs are omitted, such as 'Die Sterne' (Schlegel), 'Der Wanderer' (Schlegel), 'Am Flusse' (Goethe), 'Auflösung'—one of the finest—and 'Delphine'—another great song. Unfortunately, the author seems to be unaware of the many excellent English translations that have appeared during the past few years in *Music and Letters*, and in the volume published in 1924 by the Oxford University Press. By the way, he says that the poem of 'Kolmas Klage' is 'probably by Freiherr von Harold, in the Ossianic style, but *not* a translation of Ossian's "Colma."' But Mr. Richard Capell in his book on the songs points out that the original text is Ossian's, and comes from 'The Songs of Selma.' The American author is wrong. Has he never read the beginning :

> 'Tis night : and on thy hill of storms
> Alone I here remain ;
> The wind is in the mountains heard
> Wild-roaring o'er the plain.'

Schubert did not, of course, set all the stanzas of 'Colma.'

In the Appendix Mr. le Massena gives some useful lists of songs suitable for various voices, with suggested programmes. But among the songs that he regards as suitable for all voices are some that ought not to be there. For example, 'Ave Maria' should not be sung by men, nor should women attempt 'Der Wanderer,' 'An die Dioscuren,' and 'Drang in die Ferne' ; and she must indeed be emancipated who would essay 'Gebet während der Schlacht'—a soldier's song—and 'Wallensteiner Langknecht'—an extremely racy drinking ditty. The book is conveniently arranged, and does efficiently what it sets out to do, though a trifle drily. H. G.

'Appreciation of Music.' By Frank Howes.

[Longmans : 2*s.* cloth ; 1*s.* paper.]

'The Concert-Goer's Library of Descriptive Notes.' By Rosa Newmarch.

[Oxford University Press, 3*s.* 6*d.*]

So much windy nonsense has been written under the label of 'musical appreciation' that the very term has become suspect. Mr. Howes's little book is refreshingly sane and practical on the musical side, and (a hardly less important merit) excellent from the literary point of view. His clear thinking and skilful writing enable him to include an astonishing amount of matter in ten chapters on Listening, Tone, Tune, Harmony, Form, Rhythm, Choral Music, The Orchestra, Opera, and On Being Musical. In the last, Mr. Howes does well to emphasise the fact that the only way to appreciate music is to get into direct touch with it. 'No one ever became musical by reading a book on musical appreciation. . . . Study does increase enjoyment, and does deepen understanding. . . . But it should never be forgotten that music is an experience. It is something that happens to one, like an unexpected gift or bad news, like a summer holiday or an illness, like falling in love. . . .' But

it is anything but a passive affair. 'On the contrary, the great argument for Musical Appreciation is that the more you bring to music the more you find in it, and the more you get out of it.' Such a concise and sensible book as this is one of the best of helps.

Mrs. Newmarch's book is of service in a different way, dealing with works instead of principles. The Notes are mainly selected from the vast number written by her for the programme-books of the Queen's Hall Orchestra. Such wine needs no bush. All that needs to be said is that the works dealt with in this book—the first of a series—are those with which the average listener is in frequent touch at concerts and viâ gramophone and radio. The size of the volume suits it for the pocket, so it may be enjoyed in tube or bus before or after a concert performance of any of its subjects—the most profitable time for the reading of descriptive notes, as the author points out. While the music is on tap, we should be all ears and no eyes.

'A Musical Pilgrimage in Yorkshire.' By J. Sutcliffe Smith.

[Leeds: Richard Jackson.]

Local musical history is a field too little explored. Every county—even microscopic Rutland—should have its musical annals written. Such books have a double value and interest. They place on record much that would otherwise be lost; and their worth is likely to increase with time, because they are necessarily concerned with minutiæ that may be of great service to future historians. As Dr. Herbert Thompson points out in his Foreword, we go to a Pepys or a Farington for details which, despite their triviality, shed valuable light on a period. Perhaps we should say 'because of' rather than 'despite'; if we want to see which way the wind blows, a single straw serves better than the whole rick. Dr. Sutcliffe Smith is enthusiastic and comprehensive, and gives us a wealth of portraits and other illustrations. Even when the vast acreage and the large centres of population are taken into account, it is clear that Yorkshire's share in the musical life of the country is handsome. Her claims to distinction depend less on her choral achievements than is generally known. Only when the names of her notable performers, conductors, and composers are thus massed does one realise the size of her contribution to English music, past and present. A more compact literary method and a smaller size would have improved the book; its bulk and weight seem to suggest that the author wished his work to reflect something of the amplitude of the shire and the burliness of its folk.

'Letters of Wolfgang Amadeus Mozart.' Selected and Edited by Hans Mersmann. Translated from the German by M. M. Bozman.

[Dent, 10*s.* 6*d.*]

Mozart was one of the best of letter-writers. The spontaneity of his music is always present, and there is an entire absence of the studied effect which makes us regard so much published correspondence—especially that of literary folk—with a touch of suspicion. We feel that the writers had only one eye on the recipients of their letters; the other was on the public. Hence the frequent unreliability of letters from a biographical point of view. Mozart's are the real thing, and they make first-rate reading, partly because they are a genuine revelation of his personality, and even more because of the nimble mind and fancy behind them. The letters in this volume cover his life from childhood, the first being written when he was but thirteen years old. They are helped out as a narrative by the interspersion of letters from his father. Mr. Bozman's translation reads with the life and ease of an original. Numerous portraits and other illustrations add to the interest of a very attractive volume.

'Franz Schubert: A Sequence of Sonnets and a Prose Anthology.' By Eva Mary Grew.

[*British Musician* Office, Birmingham, 5*s.*]

This is a pretty little volume of the keepsake order, with neatly-turned verse and well-produced portrait and other illustrations. The prose extracts are from a wide circle of authors and critics, British and foreign, and include quotations from Schubert's letters, &c. Binding, print, and arrangement are all tasteful.

'On Conducting School Orchestras.' By Adam Carse.

[Augener, 1*s.*]

This is a reprint of some articles that appeared in the *Monthly Musical Record*. Thoroughly practical, the pamphlet should be of service to many amateur conductors, as well as to those for whom it was designed.

A second edition of Cecil Gray's 'Survey of Contemporary Music' has just appeared. On its publication four years ago this book provoked a good deal of warm discussion. How do Mr. Gray's somewhat startling estimates stand after the interval? He seems likely to prove right in regard to Stravinsky; his claims on behalf of van Dieren have not been strengthened by the publication and performance of a good deal of the composer's output; time will, we think, show that he is incapable of realising the greatness of Elgar; he was ahead of most critics in his appreciation of the real Sibelius—*not* the Sibelius of the 'Valse Triste'; and so forth. Thanks to its stimulating character and literary distinction, the book bears a second perusal remarkably well (Oxford University Press, 7*s.* 6*d.*).

J. Walker McSpadden's 'Opera Synopses' appears in an enlarged edition. It now contains eighty-six synopses, twenty-three of which are fresh. The additions have to do mainly with works by living composers — Strauss, Holst, Vaughan Williams, Smyth, Deems Taylor, Bryson, and Krenek (Harrap, 5*s.*).

Sterling Mackinlay's 'Origin and Development of Light Opera,' recently reviewed in these columns, has just been issued in a cheap edition (Hutchinson, 10*s.* 6*d.*).

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Mechanics of Singing.' By Edgar T. Evetts and Robert A. Worthington. Pp. 133. Dent, 6*s.*

'A Miniature History of Music.' By Percy A. Scholes. Pp. 52. Oxford University Press, cloth, 1*s.* 6*d.*; paper, 1*s.*

'Project Lessons in Orchestration.' By Arthur E. Heacox. Pp. 180. Boston: Oliver Ditson Co., 6*s.* 6*d.*

'Out of the World's Medley.' By C. Elvey Cope. Pp. 52. Amersham: The Mascot Press, 2*s.* 6*d.*

'Beethoven's Quartets.' By Joseph de Marliave. Pp. 379. Oxford University Press, 18*s.*

'The Very Thing.' Read-out-able rhymes for children. By ffrida Wolfe. Pp. 110. Sidgwick & Jackson, 6*s.*

'Cecil Sharp and English Folk-Dances.' By Winifred Shuldham-Shaw. The E.F.D.S., 1*s.*

'Antonin Dvorák.' By Karel Hoffmeister. Edited and translated by Rose Newmarch. Pp. 132. The Bodley Head, 6*s.*

'Phonophotography in Folk-Music.' American Negro Songs in New Notation. By Milton Metfessel. With an Introduction by Carl E. Seashore. Chapel Hill: The University of North Carolina Press (Oxford University Press), 13*s.* 6*d.*

New Music

SONGS

A large number of this month's issues are reprints. Some ten songs are added to Dr. Whittaker's fine edition of arias from the Handel operas (Oxford University Press), and five to J. Michael Diack's set of songs from the same composer's oratorios and operas, published by Paterson. Both collections include some good things. Joseph Williams sends reprints of two excellent old English works, Arne's beautiful 'Sleep, gentle cherub,' and Bishop's 'Echo Song,' with flute obbligato, which ought not to drop into oblivion, and will be welcome in this edition of Dawson Freer's.

From Paterson also comes a setting by J. Michael Diack of George Macdonald's 'That holy thing,' which is simple and plain-spoken, but does not by any means rise to the intensity of the fine poem. There are one or two curious and rather awkward accentuations, as on 'for' in the first sentence, which impede the flow of the words and detract from the effect of the music.

Winthrop Rogers send another song by Elizabeth Poston, four of whose works were noticed last month. It is a setting of some attractive words from the Harleian MSS., 'In praise of woman.' This composer is almost as interesting in her selection of words as Peter Warlock, to whose art, perhaps, she owes something in her handling as well as her choice of poetry. This is a good song, with a most effective finish; perhaps, however, a little over-full in the accompaniment in one or two places.

A very intimate and charming little work is 'My Father's Close,' by Clifton Parker (Curwen). The composer has contrived to keep in his music all the freshness of Rossetti's translation; and his dropping of the accompaniment figure at the end of the song is a very happy touch. It matches finely the deepening tone of the poem, and lets the poet's climax have full effect. It is a beautiful little song.

There is sensitiveness again and a touch of distinction in Creighton Allen's 'To the river' (Schirmer); the flowing accompaniment and the unaffected treatment of the words are very telling, and the song has atmosphere. More ordinary in style and conventional in outlook is Maude Craske Day's 'Fisher Lad' (Cramer).

Three 'Irish Country Songs'—'I know my love,' 'I know where I'm goin',' and 'A Ballymure Ballad'—have been well arranged by Rebecca Clarke for voice and violin, and are issued by the Oxford University Press. Singers of these songs will be glad to have them in a new and very effective setting. 'Ten Welsh Folk-Songs,' arranged by D. Vaughan Thomas, are published by Curwen. All of these will be new to most English musicians; they are somewhat unequal, but the best of them, as, for example, 'Farewell to thee, my homeland,' and 'My dear one,' are beautiful tunes.

T. A.

PIANOFORTE

It is interesting to note the results of Herbert Howells's contact with Elizabethan music and old instruments; one sees them in 'Lambert's Clavichord' and again in 'A Little Book of Dances,' just published by the Oxford University Press. A turn of the first phrase of 'Minuet' is a case in point, and there are others in 'Pavane' and 'Galliard.' But it is far from being unnatural or affected, for just as with the occasional reminders of Ravel, Howells seems to have made these gestures part of himself, and they fall perfectly into place in his work. The neatness and freshness of his mind and hand are particularly suited to these small forms into which so much fragrance and tenderness can be infused, and some of the dances in the present volume are full of gentle charm. For all their looking to the past they are thoroughly modern in spirit, and very sophisticated, often very regretful, as in 'Pavane,' and sometimes both sad and humorous (those moods so often go together), as in 'Minuet.' Altogether a charming and highly personal little book, which one is very glad to keep close at hand, for playing at the end of a day's work; and that is a great compliment to pay to any music.

Another Oxford University Press issue is Holst's 'Two Folk-Song Fragments,' based on North-Country ballads of Dr. Whittaker's. Holst sets them with real freshness; he first lays out the tunes simply, then surrounds them with arabesques of sound which form a fitting accompaniment to melodies which are in both cases self-sufficing. It is his realisation of this fact that makes Holst's treatment so good; like Bartók (with whose early settings this first piece is very easily comparable), he does not speak for the tune in his own language—he gives it its own natural setting and lets it speak for itself. The thing is beautifully done. The end of the second number in particular is fascinating. Here, by the way, verse 2 looks alarming with a signatures of two flats in one hand and of two naturals in the other. But it is only Holst's logical manner of writing out a quite ordinary passage in the simplest way, and there is nothing 'modern' about it.

Four pieces by Katharine Parker come from Winthrop Rogers; all are very sensitive and

poetical in feeling. The composer is not critical, however; she does not deny herself the luscious effects that are so easily obtained and so soon worn out; and this lack of austerity is a fault both of manner and matter. 'One Summer Day' is, perhaps, the most free from over-facility, and therefore the most satisfying. It shows, as also does 'Down Longford way,' that the composer can write a tune; and 'The Red Admiral' and 'A Patchwork of Shadows' show a command of pianoforte style. What more is wanted? Probably only a less ready acceptance of the obvious. This is precisely what is felt, too, about Alec Rowley's 'In Spring-time—and in May' and 'The Piper.' The latter is the best, because it cuts itself so very short, as if conscious of its slender burden of meaning. It is a very attractive trifle; the other piece goes on too long, and outlasts the interest of its little devices—its fourths and fifths, and so on. Swinstead's 'Thanksgiving' is more straightforward, its tunes are not so much 'spiced-up,' so that one is not so easily made impatient if it is apt to repeat itself. It gives itself no airs, and so is welcome. Also from Augener is R. M. Richardson's Sonata in A. Certain obvious weaknesses will strike every player—the lumpy pianoforte writing, the artless way in which the work divides itself into text-book sections. There is much more to notice than this, however. The composer writes a very graceful, lyrical, frank style of melody; he has a sense of climax (*vide* movement No. 2); he is quite content to write what he thinks, and let it take its chance. There is no attempt to make it sound other or deeper than it is. The result is a work that can be played with pleasure, and whose failures do not irritate the hearer half so much as the thinly-concealed futilities of the more self-conscious sort of music.

Two further issues of the Oxford University Press are J. Barham Johnson's 'Hard-handed men' and York Bowen's 'Berceuse' (this last in the 'Clarendon' series). The hard-handed men are, of course, 'Snug—a joiner,' 'Quince—a carpenter,' and so on, and a very pleasant, thoughtful, plain-spoken set of fellows the composer makes them. More than one is a little sad, and Snug is a bit awkward at times, perhaps; but Bottom's aplomb redeems all. A good idea, and the composer shows a real sense of humour and character, as well as musical restraint and skill. York Bowen relies largely on the shades of colour that a good pianist can obtain; his music is not modern in thought or austere in texture; often it is almost commonplace, but is saved by the beauty of sound that it can achieve. There is much in 'Berceuse' that is sensitive, and all is effective.

Maurice Besly is of the same mind. His 'Eidullion,' skilfully laid out for left-hand alone, seems almost carried away by the beauty of comparatively ordinary sounds, not expressing anything very much; and there *is* undoubted beauty here, but one must be in the right frame of mind if it is not to seem rather an over-facile kind. Winthrop Rogers, who publish it, also send Julius Harrison's sincere and picturesque sketches, 'Severn Country'—thoughtful music written with directness and a sense of effect.

From Edward Organ comes Joaquin Turina's 'Ritmos,' a dance-fantasy for pianoforte, dated 1928. After an invocatory Prelude there follows a set of dances, including a 'tragic valse,' a 'Garrotin,' and a final exotic dance which includes references to former sections and winds up the work. All is written effectively and with a skilfully maintained interest, but I doubt if there is much 'to it.' Turina is preferable in his genuinely high-spirited 'Jeux,' from the Suite 'Ninerias' (Durand). He is writing for his children, and using such tunes as 'We won't go home till morning,' or whatever that is in Spain. The thing is full of rhythm and life, and its spontaneity makes it most attractive; one would like to see the other seven numbers of the Suite.

Also from Durand are 'Quatre Préludes—d'une aube retrouvée,' by Febvre-Longeray. There is much here that is thoughtful and telling, and the composer, writing in a modern idiom, keeps his designs firm and clear, even if the texture is sometimes thick. Prelude No. 3 has some beautiful stuff in it, but the last, based on the tune of a well-known Schubert March, seems rather pointless.

T. A.

VIOLIN

The Oxford University Press has just issued a 'Slumber Song' (from the aria 'Schlummert ein,' Cantata No. 82), by Bach, and in another volume the same composer's Adagio (Sonatina from Cantata 106, 'God's time is best') and Presto (from the 'Hunting Cantata'). These have been arranged for violin and pianoforte by Harvey Grace, and it is hardly necessary to add that there is nothing in these arrangements (apart from the change of medium) which does not conform strictly to the spirit and the letter of Bach. Not less notable in an age so deeply attached to notes and explanations is the editor's reticence. He gives us all that matters, all the essential directions as regards colour and expression, but nothing more. Yet he knows all our weaknesses, and the *non rall.* at the end of the Presto will save many a player from a blunder. We have reason to be grateful for these arrangements. They are exquisitely beautiful, and must accordingly appeal to public performers. At the same time their value for students is incalculable. Of all the great composers Bach is the one who can best be trusted to correct errors of taste, lay the foundations of a personal style which will not be merely singular but authoritative, and teach scholarly habits. Moreover, the art of expression can nowhere be studied with greater advantage than in this music at once expressive and dignified.

An Impromptu Serenade by A. Mantovani ('Strad' Edition) has the merits of a facile melody and effective writing for the instrument—the qualities of the 'encore' piece which is offered to an audience that has no longer the right to demand distinction.

F. B.

CHAMBER MUSIC

Dr. Ernest Walker's Sonata in F minor (Oxford University Press) for 'cello and pianoforte is the kind of music one reads and reads again with great pleasure. One inevitably follows the workings of a mind singularly agile and well stocked with interest, but Dr. Walker's music is far from being a mere intellectual exercise, and the instinct, the 'inspiration,' is not less evident than the cleverness with which it is controlled and directed in

the proper channel. The combination is unusual, and the upshot a rare distinction of style. This is more than can be said of Bernard Wagenaar's Sonata for violin and pianoforte (G. Schirmer)—in other ways an elaborate and praiseworthy piece of work. Just before (1) a curious carelessness on the part of the printer (presumably) has placed the expression marks (*< ff > ppp*) not under the notes but under the rest signs. Although the error may have crept in unknown to the composer, it seems somehow symbolical. The final impression one derives from his music is one of constant and exaggerated emphasis. The gentleman protests too much. There is more measure and greater care in Harold Vincent Jervis-Read's Sextet (Murdoch), a short composition in two movements which should attract the players as much as the listeners, and maintains well the interest the first thirty bars arouse.

Oddly enough, not less than three composers have been attracted by miniature trios in the last month or so. Alec Rowley's 'Pastel Portraits' for pianoforte trio (Goodwin & Tabb) is a Suite of four numbers entitled 'My Lady Frivol,' 'Colin Clout,' 'Belle Marquise,' and 'Tom Tug.' The titles provide the clue to their identity. Well written, easy to play (the violin part lies comfortably within four positions), very pleasing to the ear, the Suite should be a boon to competitive festival committees. Not so light is the hand of Alfred Hill, whose Miniature Trio in C major (G. Schirmer) is anything but like a miniature in style. The composer has so written the string parts that they can be played also by flute, oboe, or clarinet (in lieu of the violin), and bassoon instead of 'cello. These instruments having a limited repertory may be more interested in this music than string players. The 'Three Little Trios' by F. Percival Driver (International Music Co.) are little pieces for beginners, unpretentious yet ingenious in their way. F. B.

UNISON

How difficult it is to find music meet for Ben Jonson's exquisite 'Hymn to Diana'! The most impressive setting I know is Ernest Walker's, for four-part children's choir. R. H. Hull sets the poem broadly, with a good spread of sail, if not with perfect elevation of style (Oxford University Press).

A lively six-eight Irish tune is arranged by G. R. Olden, to words from 'Irish National Poetry.' The words are passably good, and the tune trips charmingly. This is a good test for clear enunciation and tip-toe lightness. The title is 'Fairy Revels.' Boughton makes of Drinkwater's 'If all the carts were painted gay' a clear, happy song, which he calls 'Holiness.' How the gaiety the poem describes is to 'make a spiritual land' I don't quite see; but the sparkling tune is well worth singing (Curwen).

Edgar Moy's 'Snow' is plain and easy—about playing truant. If the moral doesn't matter, the tune can be enjoyed. Of three songs with words and music by E. Shenton, 'The Scarecrow's Song' is fairly brisk, in six-eight time, with dotted quavers. It has a good curving line. "Mr. Owl' must be sung with light accents, so as to avoid the squareness of too evenly stressing its rows of quavers. 'Adventures' may be sung with actions. It suits quite small children. Some commas are missing from this song. Mr. Shenton's words are rather tame (Rogers).

'Fox-cubs, beware!' is a junior song, the tune coming from Germany. It points a moral—or a half-moral—'If you can't have goose for supper, be content with mice.' A pretty ditty. 'The Answer' and 'A Christmas Song' are by G. Rathbone. The first is suitable for Christmas, as well as the second. These are happy, quiet songs, moving smoothly and gracefully. With 'The Answer' is printed 'What child is this?'—a carol with a descant. The tune is that we know as 'Greensleeves'; it makes a capital little piece, fresh and sparkling. F. W. Wadely's 'The Jackdaw' has words by Cowper, from the Latin. This gives plenty of opportunity for expressive pointing of the narrative, and suits older children. 'I vow to thee, my country,' by Geoffrey Shaw, is for massed singing. It has a second verse that makes it suitable for use in church or Sunday School as an anthem. This is a little less distinguished than some of the composer's songs, but it will go well when sung with lusty patriotism and piety. 'Progressive Sight-Tests' provides a complete course through unison, two- and three-part singing. The first book, No. 332 of Novello's 'School Songs,' is in Staff notation, and Book 333 gives the same music in Sol-fa. Each book (6*d.*) is in seven grades, with about half a dozen tests in each grade. Here is just what most singing classes need—plenty of material suitable for any fairly early stage of progress, bound up cheaply (Novello). W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

The more advanced sight-singing books, in two and three parts, are Nos. 334 (Staff) and 335 (Sol-fa). The difficulty of the last tests in the book is not extreme. This collection is, perhaps, even more useful than that of unison tests, since it is almost always difficult to get hold of much music to read that is not too complex. The price, as before, is 6*d.* for each book. Horn's favourite, 'I've been roaming,' is now arranged as a two-part song, the lower part only going down to C. H. A. Chambers has added to 'The Bonnie Banks o' Loch Lomond' a descant, straightforward and easy (Novello).

Felix White sets words by Langhorne, of the 18th century ('The Red-breast') with a sense of the warmth and piquancy of the little scene depicted. This is for S.S. For S.M.-S. is his music to C. Rossetti's 'I know a baby.' This flows quietly, in nine-eight, and the movement is cleverly varied and sustained. Both these songs are successes (Oxford University Press).

'When daisies pied' set yet again—and with the original sixth and last lines! Margaret Crichton does it fairly effectively, but she might have avoided the first beat stress on 'with.' There is a little square-cutness elsewhere, which, at the quick pace, need not necessarily distress the ear if the singers (S.C.) are clever. R. A. Thompson's 'Cradle Song' (S.C.) has a little chromatic movement, and breathes just a breath of fresh air. It is a hard task to say anything new when Blake is your partner in a cradle song. This is a setting of his 'Sleep, sleep, beauty bright' (Curwen). W. R. A.

MALE-VOICE

Bantock's latest for T.T.B.B. is 'Hope the Horn-blower' (Newbolt's words). Choirs will know what to expect, from the title, and will not be disappointed, either in the style or the spirit (Curwen).

S. E. Lovatt has arranged 'Richard of Taunton Dene' for men's voices (T.T.BAR.B.) at some length. The bass has a good deal of the tune, so the ship must have a strong keel. The piece follows the usual lines. More contrapuntal interest, and greater variation in the accompaniments, would have warmed up the musical interest. It is easy enough, and provides a good deal of useful practice (Williams). W. R. A.

MIXED-VOICE

C. Lee Williams knows his choral writing, and is always clear and likeable. His setting of part of Gray's 'Elegy' ('The curfew tolls') for S.A.T.B. tells its homely tale with quiet dignity. I wish he had not broken, and made a pause, in the last line at 'lead but to.' Choirs of sober tastes will enjoy this piece (Novello).

Alan Bush, who won a Carnegie award with a quartet written at twenty-two, has set Shelley's 'To the men of England,' and set it with some distinction and power. The piece (for S.A.T.B.) is dedicated to the London Labour Choral Union. I am glad that any political party should have music made for it that has some clear ideas. (I believe the Labour people have the best art tunes so far.) But what a pity to choose this yeasty stuff of Shelley's, full of bombast and bogeyism! You may remember that he urges the 'Bees of England' (the busy ones, whose blood the rich drones would fain drink) to 'forge many a weapon.' Was ever such a piece of fustian from a real poet! This is worse than Alfred Austin at his foamiest. Mr. Bush will do Labour, and his art, better service by scrapping this fat boy's fable, and setting his fancy to work at real poetry. He has good matter in him (Curwen). W. R. A.

How different is the spirit of 'Humanity,' set by Norman Demuth for two choirs, each S.A.T.B. Here is philosophical dignity of style. The mood is well caught. The melody does not always move in the freest sweeps, but there is a strong pulse in the work. It presents no high difficulties, and is quite short (Oxford University Press).

The concert edition of 'Tales of Hoffmann' is arranged by M. Jacobson for Cramers (5*s*.). It is remarked in a note that the continuity of the plot is maintained, but that cuts can readily be made. The whole work takes about an hour and a half in this form. The orchestral parts can be hired. The soloists required are three—soprano, tenor, and baritone. The music is sufficiently attractive to stand without the stage trappings, and this version should be welcomed by societies that like to do operas in concert form. W. R. A.

CHURCH MUSIC

An edition—with English version by Lucia Young—of Brahms's fine Motet, Op. 74, No. 2, 'O rend the heavens,' comes from Novello. It is for S.A.T.B. unaccompanied, and needs a first-class choir. A sturdy tune of sixteen bars (3-2 time) appears in the treble for verses 1 and 2, with free contrapuntal treatment of the lower voices—in the second verse by diminution. In the next verse the tenors sing a free version of the tune and the counterpoint is varied rhythmically. Verse 4 is an expressive *Adagio* (4-2), with the tune in the bass against smoothly-flowing crotchets mainly grouped in pairs. The last verse is in 2-2 time (*Allegro*), with the tune, freely treated, at the top, the work closing brilliantly with a florid contrapuntal setting of 'Amen.'

The same publishers send also some other new issues which are worth noting by choirmasters. Those with good choirs should certainly examine Edgar L. Bainton's anthem, 'And I saw a new Heaven.' It is for four voices and organ, and though not really difficult, needs sensitive treatment. It is in 3-2 time (*Andante moderato*), and much of the smooth vocal writing is in gently-flowing crotchet movement, often over a sustained organ bass. The opening section in D minor—ranging tonally from *pp* to a brief *f*—leads into a short full section, and then follows a beautifully expressive treatment—in the tonic major—of 'And God shall wipe away all tears from their eyes,' shading off finally into a tranquil *pianissimo*.

Another admirably written work is F. W. Wadely's setting as a full anthem—for a civic service or for general use—of 'O God of Wisdom,' words by James Walter Brown. The first verse is sung by sopranos, the tenors and basses follow with a free version of the tune, which is then further developed by the full choir. The writing is fluent and interesting, and its difficulties only moderate. An average, well-balanced choir could make an effective thing of Eric H. Thiman's unaccompanied anthem for Evensong, 'O Father, Who didst all things make.' An excellent tune undergoes varied treatment, appearing, for example, once in the tenor, with imitative entries by the other voices. The last verse works up to a broad, imposing climax. The same composer's hymn for Armistice Day, 'Come, Lord, and rule the earth,' has a bold, simple melody, with an optional descant for the last verse.

Novello's 'Descant Carol Book' contains eight popular carols: 'A Virgin unspotted,' 'Good Christian men, rejoice,' 'Good King Wenceslas,' 'I saw three ships,' 'Shepherds, shake off your drowsy sleep,' 'The First Nowell,' 'What Child is this'? and 'While shepherds watched.' In addition to the admirable descants there is an interesting and helpful Preface, which should be read by all who are in any doubt as to the proper use of this device. The remaining issues from this house are H. Scott-Baker's setting in B flat of the Magnificat and Nunc Dimittis, and 'A Cradle Hymn,' by C. Lee Williams. The last is a melodious, tender little setting for single voice of words by S. T. Coleridge. The text is in Latin and English. Mr. Scott-Baker's setting is for S.A.T.B., with accompaniment *ad lib*. The tenor part, by the way, is nowhere beyond the range of a baritone. The writing is bold and dignified in style and perfectly straightforward. Though quite easy to sing, there are special opportunities for big choirs in some *fortissimo* phrases where the parts divide.

Many will have already heard Dr. Vaughan Williams's impressive setting of the Te Deum, written for the service of enthronement of Dr. Cosmo Gordon Lang as Archbishop of Canterbury, at Canterbury Cathedral. The writing is flowing

and dignified, and by no means difficult. The choir is frequently divided with fine effect, *e.g.*, in the big sweeping phrases sung to 'praise Thee' and in the responsive 'Holies.' Considerable use is made of a chiming four-note figure, first heard as a bass in the organ part. Its final appearance—as melody in both voice and organ parts and then as a ground bass in the climax reached on p. 9—is particularly effective. The setting arranges for the optional use of the 'Shortened Form' of the Te Deum, a full close occurring at 'in glory everlasting.' It is published by the Oxford University Press. From the same house may be obtained 'The People's Nicene Creed'—two traditional unison melodies for congregational use, together with Paternoster and other common chants, set with an accompaniment by J. H. Arnold. The organ part is excellent, and there is also a useful and informative Introduction.

Two well-written and tuneful carols—'The Holy Child' and 'O Royal Babe'—and a musicianly setting of 'Ave Verum' (Latin and English text) for S.A.T.B. unaccompanied, are by Chastey Hector (Faith Press). The same publishers issue H. F. V. Somerset's Anthem for Christmas or Epiphany, 'The King of Heaven is born to-day' and an Easter Carol, or Anthem, 'Now the winds are all composure.' Bernard Naylor's carol anthem, 'A Childing slept,' is a work of outstanding merit which should not be overlooked by choirmasters. It is for soprano and baritone soli, S.A.T.B. chorus, and organ, and is published by Curwens. Two other works from this house are a simple and apt setting of Herrick's Ode (Nativity), by Armstrong Gibbs, and Maurice Jacobson's 'Peace, peace,' for chorus of mixed voices (unaccompanied). The latter is decidedly modern in treatment, and needs very delicate singing. It would be interesting to hear an adequate performance; played on the pianoforte much of it sounds harsh and uncouth.

E. T. Sweeting's 'I vow to thee, my country,' for T.T.BAR.B. unaccompanied, is an attractive, straightforward setting of Cecil Spring Rice's words, which gives opportunities for expressive singing. The music is in both notations (Stainer & Bell). H. B. Collins has edited William Byrd's Motet, 'O Magnum Mysterium,' for Christmas and the Circumcision. It is for S.A.T.B. and the text is in Latin. The writing is contrapuntal throughout (*molto sostenuto*), and a good choir is necessary (Chester).

G. G.

ORGAN MUSIC

Of the considerable amount of organ music awaiting review it has to be admitted that the most important is a new edition of a classic—the Eleven Chorale Preludes of Brahms. These fine works are now firmly established in the repertory, but they have got there under difficulties. The original edition was barely practicable in some of its details; the phrasing was intermittent, and almost certainly did not always represent the intentions of the composer. (Like Mendelssohn in his organ music, Brahms seems often to have hastily written slurs suggestive of bowing marks rather than of keyboard phrasing.) The lay-out was sometimes inconvenient, the frequent use of the alto clef was a bugbear to many, and there were several points where the change of manuals was ambiguously shown. A further hindrance to the English organist was the absence of the text of the hymn treated. All these defects have been made good in an admirable edition by John E. West, just published by Novello in two books. (I.—IV.; V.—XI.). There is no more practical editor of organ music than Mr. West, who brings to the task long experience as an organ player and composer, and also ripe musicianship and good taste. He has clearly shown the division of parts between the hands, by re-staving when convenient; the original indications Man. I., Man. II., &c., have been changed into suggested terms of Gt., Sw., &c., the choice of stops being as a rule wisely left to the player. In a few instances the manual changes have been altered for the better. Players will recall several passages in No. 7, 'O Gott, der frommer Gott,' where the original arrangement was so unsatisfactory as to suggest that Brahms had had no opportunity of testing his manual changes on an organ—a likely supposition, as the Preludes were written during the last months of his life, and were published posthumously. Here is a tiny detail in support of this theory: The second setting of 'Herzlich thut mich verlangen,' in which the melody is given to the pedal with 8-ft. tone, ends with a fifth in the pedal part, the tonic being added below the dominant (the melody note). But as the tonic is also present in the L.H., the pedal A is unnecessary and not good in effect. It is just the sort of addition that a non-organ-playing composer would have made, but would hardly have retained after hearing it. Mr. West rightly leaves it, but suggests that it should not be played. Similarly, he has retained all the original time indications and marks of expression, adding undoubted improvements in brackets. In the Preface he suggests that Swell pedal nuances may be used in the more expressive passages, but he has preferred to leave them to the discretion of the player. This is commendable reticence in an editor, and it is to be hoped that Swell-pedal addicts will take the hint and realise that the expressive beauty of these pieces depends very little on nuance. Excellent translations (mainly by Mr. Calvocoressi) of the opening verse of the various hymns have been printed in connection with the melodies. These Preludes are among the choicest things Brahms ever wrote—so entirely full of the spirit of both the Chorales and the instrument as to make players regret keenly the composer's belated attraction to the organ. This excellent edition will surely make them far more widely known than they have been hitherto.

From Novello's comes also a set of 'Five Short and Easy Pieces founded on Hymn-Tunes,' by C. Hylton Stewart. The tunes treated are 'Caithness,' 'Babylon's Streams,' 'Croft's 136th,' 'St. Peter,' and 'Aberystwyth.' As the title indicates, the pieces are suitable for use as voluntaries by players of moderate technique, but their quality and effect are such as to make them well worth the attention of organists generally.

A composer who uses such a title as 'Pièce Idéale' set himself a hard task, but, after all, ideals vary, and players with a taste for somewhat obvious material, with rather more than a touch of sugar in the harmony, will find H. B. Weatherdon's piece attractive. It has a good climax, and is not hard to play. Perhaps a quiet ending would have been an improvement (Novello).

Arthur Somervell's Suite—Air, Sarabande, and Bourrée—originally written for violin solo, has been well arranged by Purcell J. Mansfield. The Scherzetto of J. Frederic Staton leaves this reviewer doubtful. It is rather short-breathed, and some of its dissonances, *e.g.*, at the end of p. 6, are so unconvincing as to suggest engraver's errors. But the vigour—even brusqueness—has an attraction of its own. These two works come from Weekes.

Alec Rowley's happy knack of writing good light music is well exemplified in his 'Elves.' Lightly touched off by a deft finger, it makes a capital recital piece of the dainty type. When Parry wrote Preludes on 'Eventide' and 'St. Cross' there were sniffings among the elect. But the best tunes of Dykes and Monk are far more worthy of organ treatment than the worst of the older types of tune. Here is Frederic H. Wood courageously writing a Fantasia on Dykes's 'Dominus regit me,' the result being an attractive work that would have been better without the three pulls-up on the dominant in the opening section, and the fanfares on the last page. The piece is grateful to play. Two Preludes (under one cover) by C. H. Kitson, are on 'Merton' and 'St. Columba'—the first flowing in 12-8, and working up to a loud ending, the second giving the tune to the tenor with expressive results. They would serve excellently as studies and voluntaries (Stainer & Bell).

From Schirmers (Winthrop Rogers) come three pieces by J. Sebastian Matthews—Fantasia on an Old English Air ('Barbara Allen'), Spring Caprice, and a Slavic Romance, 'The Flower Seller'; and an Introduction and Fugue by Sidney Homer. The Variations halt badly at times, and some of the harmonization is far-fetched. The Caprice is tuneful and unoriginal; the Romance has some pleasing touches and hangs together better, but all three pieces have blemishes in the shape of poor workmanship. Mr. Homer's Fugue is conscientious.

Mozart's marvellous Fugue in C minor, originally for string quartet, has been transcribed by Marcel Dupré. It is forbiddingly difficult. Surely some of the numerous shakes in the inner parts and pedal might have been discarded. They are easy and effective for strings, but the reverse on the organ. The arranger might well have stuck less exactly to the original in some other respects, with all-round advantage. The scientific nature of the work is shown by analytical notes. Everybody will admire this fugue, but not many will be able to play it. As composer, M. Dupré is represented by a 'Lamento'; it contains some poignant moments, but is over-dissonant.

Marcel Bérault's 'Choral Varié' is a good example of austere polyphonic writing. Its key—E flat minor—is hardly relieved for a moment, and the registration is of the barest. The piece is a good study, and inspires respect.

Fernand Mawet's 'Thème et Variations' is of the passacaglia type, with some rather old-fashioned figuration, especially in the pedal part. The Finale is by far the best portion, but there is little originality anywhere. These four last-named pieces are published by Leduc.

A biggish batch comes from the Oxford University Press, mostly in the chorale prelude line. Robin Milford's piece on 'Hanover' misses the essential quality of the tune, and the writing is laboured. In 'St. Columba' the tune is played on a 4-ft. pedal stop, but the composer is not always happy in his harmonization, and there are the usual crudities and strings of fifths in which some of our young composers seem to take a delight. They are not really daring, and are less good in effect than decent part-writing—for which one suspects they are merely a trouble-saving substitute.

Four Sacred Songs by Bach are said on the title-page to be 'edited and arranged' by Bernard Jackson. The tunes are from the Schemelli collection, and Bach *may* have written these Preludes on them; anyway, the present writer, in a fairly extensive study of Bach, has never met with them. Presumably, therefore, Mr. Jackson has himself made the tunes the bases of these four pieces. If this be so the fact should be stated; the operation has been composition, not editing or arranging. The pieces are well written in the Bachian style—in fact, the idiom of the old man has been somewhat too slavishly followed. The effect, however, is good save for an occasional progression where the harshness seems to be due to a lack of finish on Mr. Jackson's part.

The Chorale Preludes by T. Tertius Noble are somewhat disappointing on the score of unoriginality. Their chief merit is effectiveness. The tunes used are 'Picardy,' 'St. Ann' (the best of the bunch, and a good rousing piece), 'Rockingham,' 'Melcombe,' 'Walsal' (*sic*), 'St. Kilda,' 'Dundee,' and 'Stracathro.' The composer's 'Prelude Solennel' shows the same defect and merit. The Oxford University Press sends also Sir Henry Wood's transcription of the Largo in E from Handel's Concerto Grosso in B minor. It makes a well-sounding piece. H. G.

FULL SCORES

Vaughan Williams's 'Flos Campi,' for viola solo, chorus, and orchestra, is now issued in full score (21*s.*) and also in an arrangement by Gordon Jacob for voices and pianoforte (5*s.*).

It is good to see some research work being done among our 18th-century English composers. Who to-day thinks of Boyce as an instrumental writer? Yet he cut an unexpectedly good figure in that field, judging from the eight symphonies which have just been transcribed and edited by Constant Lambert. The original scoring was for strings, continuo, and oboes, with occasional use of bassoons, horns, and trumpets. As the effect of pianoforte and strings is very different from that of harpsichord and strings, Mr. Lambert rightly omits the continuo, and gives to the strings the few harmonies that are present only in that part. The wind parts are untouched, save in one instance where an oboe part has been simplified, and they are also cued in so as to make the works available for strings alone. The symphonies are quite short, belonging, in fact, to the Concerto Grosso family rather than to the symphonic. They are delightfully tuneful and vigorous, and should become popular.

All the above-named are from the Oxford University Press.

Curwen's have just issued a new work by Eugène Goossens—a 'Rhythmic Dance,' that, judging from the full score, should prove highly attractive. The orchestra used is very large, with a liberal allowance of percussion (7*s.* 6*d.*).

From Augeners comes the score of Frank Bridge's Quartet No. 3, a Coolidge prize-winner, and played with great success at the recent Sienna Festival (4*s.*).

TWO PIANOFORTES, FOUR HANDS

Norman Demuth's Bolero is sonorous and duly warm, and calls for good players, though actually it is not very difficult (Oxford University Press, 2*s.* 6*d.*). Augener's send four pieces by Orlando A. Mansfield—'Songs of the Seasons.' They are well written, but somewhat commonplace in material (each 2*s.* 6*d.*). Harold Bauer has arranged for two pianofortes Schubert's 'Rondo Brillante,' originally written for four hands on one keyboard. I have not the original at hand, so cannot judge as to how far the work gains. This is published by Schirmer ($1.25).

[Why do publishers send a reviewer only one copy of two-pianoforte works, and so deny him the pleasure and opportunity of that run-through which is fairer to both composer and reviewer? Of those named above, double copies were received only of the Mansfield pieces.]

Three additions have lately been made to the Oxford University Press edition of Bach's Church Cantatas: No. 17, 'Who thanks offers, he praiseth Me' ('Wer dank opfert, der preiset mich'); No. 182, 'King of Heaven, be Thou welcome' ('Himmelskönig, sei willkommen'); and No. 133, 'In Thee do I rejoice' ('Ich freue mich in dir'). Of these the second is particularly fine, with three long choruses, one being a beautiful example of a chorale treated in the Pachelbel style. Dr. Whittaker is editor, and the English version of Nos. 182 and 133 are from his pen, Dr. Sanford Terry being responsible for that of No. 17.

'Polichinelle' is a set of thirty-one old nursery songs of France, translated, arranged, and illustrated by J. R. Monsell. The French text is also given, so the book may be used as a jammy way of taking some translation powder. We like the illustrations very much. The pianoforte part usually consists merely of the tune and a single bass part. Something less meagre might have been supplied without adding much, if at all, to the difficulty. We have tried the collection on youngsters; they like it, and that's the main thing (Oxford University Press, 7*s.* 6*d.*).

Twenty old French songs of the 18th century have been fitted with singable English texts by Georgina Tanner, provided with simple pianoforte accompaniment by J. B. Weckerlin, and issued under the title, 'Bergerettes' (Heugel, Paris, 5 fr.).

'MR. BIRD'S BATTELL'

By KATHARINE EGGAR

William Byrd wrote a piece of battle-music for the virginals, of which the most substantial version appears in the MS. collection known as 'My Ladye Nevells Booke.' Regarded merely as a *morceau* among the rest, its form stamps it as something peculiar.

The majority of pieces in the various virginal collections which have come down to us are Pavans, Galliards, Almains, Fantasias, and variations on song-tunes. Pavans and Galliards are frequently connected, and sometimes it seems indicated to relate them to a preliminary Preludium or to attach them to a concluding Coranto or Jig; but in no case do we find a work definitely consisting of what we should call a series of movements—with one notable exception. This exception is the afore-named battle-piece.

Lady Nevell's Book has recently, for the first time, been printed (1926, Curwen), and the editor, Miss Hilda Andrews, has added to the pieces there grouped under the heading 'The Battell,' three additional numbers which she found in other contemporary MSS. Assuming these additions to be authentic, of what do we find the composition to consist? We find that we have a work covering twenty-seven pages of print and falling definitely into three 'movements' of a homogeneous 'programme.' These movements are entitled:

1. 'The Earl of Oxfordes Marche before the Battell' (four pages).
2. 'The Battell, in 12 sections' (twenty pages).
3. 'The Galliarde for the Victorie' (three pages).

The twelve sections of 'The Battell' have their own sub-titles, as follows:

The Soldiers' Summons.
The March of Footmen.
The March of Horsemen.
Now followeth the trumpets.
The Trumpets.
The Irish March.
The Bagpipe and the Drone.
The Flute and the Drum.
The March to the Fight (in the course of which occurs a bar in which is written under its six notes, 'tantara tantara,' and after this the music works up to a passage of great energy at which is inscribed 'the battells be joyned').
The Retreat.

The three additional pieces inserted at this point in Miss Andrews's edition are:

The Burying of the Dead (Elizabeth Rogers's Virginal Book).
The Morris } (both from Paris Con-
The Soldiers' Dance } servatoire MS. 18,546).

It is clear, then, that we have in this piece of music something quite out of the ordinary both in length and material. There is no other piece of virginal music of anything like twenty-seven pages' length; there is no other march in any of the surviving collections; no other piece has a definite sectional programme nor a similar construction of sequential movements. It is, in fact, a work whose mere appearance on paper commands a certain amount of attention, a work whose dimensions, at any rate, seem in keeping with the position and reputation of the great musician that William Byrd undoubtedly was. Yet our facetious musicians and antiquaries of the late 19th century were pleased to regard Byrd's 'Battle' as the Elizabethan 'Battle of Prague,' and to make merry over the 'childishness' of the composer.

For a more imaginative judgment we must turn to a foreigner. M. van den Borren, in his book on English virginal music,* does not make the

* 'Les origines de la musique de Clavier en Angleterre' ('England the home of origin for keyboard music'). (Emile Groenveld, Bruxelles, 1912.)

mistake of thinking that the Elizabethans, very grown-up people in all ways, were childish about music; and when he comes to consider the composition of 'The Battell,' to which he refers as 'cette suite, qui occupe une place importante dans l'histoire des batailles en musique,' he has something of real value to say about 'la manière dont Byrd comprenait cette musique de guerre.'

'It is obvious,' he says of Lord Oxford's March, 'that Byrd's intention was to suggest, by means of the inherent resources of the virginal, a fanfare of trumpets in the rhythm of a march. The form chosen is that of a free variation following the unusual scheme of A B A^1 B^1. The use of the variation principle allows of the interpolation of little "figures" in quavers and semiquavers which have nothing to do with trumpet technique and are introduced for purely ornamental reasons. They do not in the least interfere with the general effect, which remains that of a march with fanfares. This effect is got by means of a strict rhythm in the bass, which imitates the beat of the drum on the tonic G or on the dominant D, with now and again passing-notes or notes of shorter value, too few to break up the harmony or the rhythm; and, in addition, by means of rudimentary melodic figures similar to those obtained by using the natural sounds on the trumpet. If one adds to these frequent open fifths, sequences of firm, thick chords, and combinations of little fanfares in answer between the different parts (in B^1), one gets some idea of the peculiar military music of the end of the 16th century for which Shakespeare so often gives directions in his historical plays.'

Here, then, is a fair and reasonable account of a composition which, however poor a show it may make in comparison with a Beethoven Pianoforte Sonata or even one by Scarlatti for harpsichord, was yet written by a really great composer. M. van den Borren has only pointed out what could have been seen by any trained musician, but he has seen these technical realities with sympathy and imagination, and above all in relation to their period. He makes it obvious that Mr. Byrd was not 'childish'; he was being very skilful. He had to solve a problem within definite limitations for a particular purpose. He was, in fact, writing the equivalent of a pianoforte reduction of an orchestral score, and the particular purpose for which he did it was a matter which intimately concerned his two patrons, 'My Ladye Nevell' and 'The Erle of Oxford.'

There is, fortunately, no lack of contemporary information about the Earl of Oxford, and those who want to know his early history can find it in Captain Ward's recent book.* There is less certainty about the personality of Lady Nevell, and as it would take too long to set out the claims of various Ladies Nevell to be the Lady of the Booke I can only ask the reader to assume with me that she was the wife of Sir Henry Nevill of Billingbear, Constable of Windsor. Sir Henry Nevill was a great friend of Sir Henry Sidney, father of Philip Sidney. Their sons were also intimate, from which we may presume that their wives would be friendly and, possibly, have tastes in common. Unfortunately, however, although there is at Penshurst a life-size portrait of Lady Mary Sidney holding a wonderful double-necked lute, there does not seem to be any picture of Lady Nevill sitting at the virginal. Such a picture would be a very pretty confirmation of my theory about the Booke, which is that Sir Henry Nevill, Constable of Windsor, was the most likely of the possible Nevills to have employed a Windsor singing-man as copyist. And if it is only surmise that the erstwhile Constable of Windsor employed John Baldwin in 1591, it is unassailable fact that he had taken some trouble to help another Windsor musician several years previously. This was Richard Farrant, Master of the Children of the Sovereign's Free Chapel of St. George in Windsor Castle, and his request for Sir Henry's help is an important link in our story.

On August 27, 1576, Sir Henry Nevill wrote to Sir William More, of Moseley, to beg him to give favourable consideration to the application of Richard Farrant for the lease of some chambers in Blackfriars Priory, which he, Sir Henry, had formerly leased from Sir William, and which Lord Cobham was then about to give up.

Now Farrant was only a humble agent in a great scheme which was maturing in the minds of some very exalted personages, but the immediate purpose for which he wanted rooms near the Thames in London was to establish a music-school for the Children of Her Majesty's Chapel, where, during the winter when the Court was at Westminster, the boys could receive both a musical and a general (grammar-school) education, and at the same time be trained in the preparation of plays for Court entertainments. Emphasis having been laid on the educational nature of the scheme, Sir William More in all innocence accepted his old acquaintance's petitioner and allowed Farrant a lease of the chambers. Here, in collaboration with the Master of the Chapel Royal, William Hunnis, Farrant proceeded to carry out his plan for educating and rehearsing the boys of Windsor Chapel and of the Chapel Royal.

The two Masters were able to present their combined forces with success on Twelfth Night of the following Christmas at Court, in the play of 'Mutius Scævola,' and continued the general, musical, and dramatic education of the boys at the Blackfriars Chambers in partnership until November, 1580, when the death of Farrant involved the scheme in financial difficulties. Widow Farrant found it no easy matter to collect her rent, Master Hunnis took unsatisfactory partners, and Sir William More was a hard landlord. At last, annoyed by repeated delays and excuses over payments, Sir William came up to town to inspect his premises in person, and there found a state of things which displeased him sorely. Windows blocked up—probably damaged; partitions taken down; and in the whole place a most disquieting evidence of play-acting. This was not to be tolerated, and the irate landlord started legal proceedings against his tenants.

At this moment, March, 1583, when the fate of the Chapel School was trembling in the balance, who should appear upon the scene but the Earl of Oxford? Without loss of time, he 'squared' the terrifying Sir William, took over the lease of the Blackfriars house, reassured the Masters, and installed his own servant, John Lyly, a bright young man fresh from the University, as responsible manager and organizing secretary of the whole concern.

* 'The 17th Earl of Oxford.' By B. M. Ward (Murray, 1928).

The reasons for this sudden and powerful move on the part of Lord Oxford were his love of music and his determination to remove the prevailing abuses and weaknesses of dramatic representation. Himself a poet and a playwright, he had suffered many things from unpractised actors and improvised stage arrangements when expected to direct occasional Court Revels, and this experience had convinced him that the only way to ensure proper performances for the Royal Entertainments at Christmas and Shrovetide was to establish a permanent private rehearsal theatre. He also realised that so long as dramatic players were classed, as they were, with rogues and vagabonds, the art of the theatre would never be treated with respect, and being an extraordinarily persuasive person, he succeeded in getting the Queen to allow him to organize the resources of the Chapel Royal as the musical and dramatic nursery for the Revels, with Blackfriars Hall as their 'Theater,' and to form a special new company of players to be known as 'The Queen's Men,' with the right to the Royal livery, regular wages, and, most important of all, the rank of Grooms of the Chamber.

Under these favourable auspices, it seemed as if the Chapel School and its allied activities should flourish exceedingly. Unfortunately, Sir William More was determined that, patrons or no patrons, his premises should not be used for play-acting, and after a year he succeeded in getting judgment in his favour for repossession.

Not much is known at present as to where the Children's training was carried on after this upheaval, but the Blackfriars premises were acquired again in 1596. Great agitation had been caused to the gentlefolk resident in the Blackfriars Precinct by the news in the autumn of that year that 'one Burbage' was intending to open the Priory Hall as a public playhouse. Some of them shared Sir William More's objections to theatrical matters in general, notably the very Protestant congregation of St. Anne's Church in the Precinct; but everyone was roused to indignation at the idea of their private, beautiful Close being invaded and degraded by a 'common playhouse.' Thirty-one of the residents signed and presented to the Privy Council a petition against this 'general inconvenience to all the inhabitants, both by reason of the great resort and gathering together of vagrant and lewd persons, that under colour of resorting to the Plays will come thither and work all manner of mischief, and also that the same Playhouse is so near the Church that the noise of the Drums and Trumpets will greatly disturb and hinder both the Minister and parishioners in time of divine service and sermons.'

Once more Lord Oxford pulled the strings, and his friend, Lord Hunsdon, the Lord Chamberlain, tackled 'one Burbage.' The protesting residents had the tempered satisfaction of knowing that there was to be no public theatre in their beloved Precinct, but, instead, a private playhouse, which from that time onwards was to be the hub of dramatic activity for England. It was here, as Rosencrantz explained to Hamlet, that the boys of the Chapel, the 'aiery of little children, little eyasses,' became the fashion and were 'most tyrannically clapped.'

Doctors differ as to the date of 'Hamlet,' but if we do not know exactly when Shakespeare was giving this tribute to the dramatic side of the Children's training, we have a substantial reference to the musical side in the diary of a foreign visitor in the autumn of 1602. The Duke of Stettin paid a visit to England that September, and on Saturday the 18th went to the Blackfriars Theatre. His secretary, who records the details of the ducal tour, makes a copious note on the event, and explains that 'the Queen maintains a number of young boys who have to devote themselves earnestly to the art of singing and to learn to perform on various sorts of musical instruments, also at the same time to carry on their studies. They have special preceptors, and in particular, excellent instructors in music. In order that they may practise courtly manners, they are required to act a play every week, for which purpose the Queen has established for them their special theatre, and provided them with a superabundance of rich apparel. All the performances are by candlelight, which produces a fine spectacular effect.' And he adds: 'For a whole hour before the play one listens to a delightful musical entertainment on organs, lutes, &c., and when we were there a boy *cum voca tremula* sang so charmingly to a bass Viol that, unless we except the nuns at Milan, we have not heard his equal in the whole of our travels.'

Now that we know of Sir Henry Nevill's connection with the start of the Blackfriars enterprise, it is tempting to suppose that his lady was often among the 'females of irreproachable character' who, the Duke of Stettin's secretary was surprised to find, constantly attended the performances. If she did, she may have heard two others of the pieces in her Booke—her own 'Grownde' and her own 'Qui passe'—played during the preliminary musical entertainment either by the composer himself or one of his pupils, for there is little doubt that Byrd as organist of the Chapel Royal was one of the 'excellent instructors' alluded to. But beside that, the play of the day may have been one requiring 'the peculiar military music, for which,' as M. van den Borren says in the passage previously quoted, 'Shakespeare so often gives directions in his historical plays.' For such a play, had Lady Nevill been attending a Court function, the Queen's trumpeters would have been available, but for a performance in the Blackfriars Precinct, is it not possible that the audience would have had to be content with some substitute? The petition of the residents against the disturbance by trumpets and drums in the theatre would seem to give us the clue to 'Mr. Bird's Battell,' for is it not what we may call a 'concert version' of the music for a historical play? There is the Overture, the Incidental Music, and the Finale; and now that we know the Earl of Oxford as stage-manager-in-chief to the Court Revels, we can understand that he required an easily available version of 'flourishes,' 'retreats,' 'tuckets,' 'alarums,' and so forth, for martial plays (and Shakespeare's plays must have come under his scrutiny), not to mention a standard march suitable for entrances and exits. At any rate, the 'Battell' looked at in this light appears neither 'childish,' 'naïve,' 'futile,' 'technically trivial,' nor in any other way uncharacteristic of its composer. It comes to life as a part of that wonderful age—as the 'Penny Plain' edition of the Queen's 'Twopence Coloured.'

(*Continued on page* 53.)

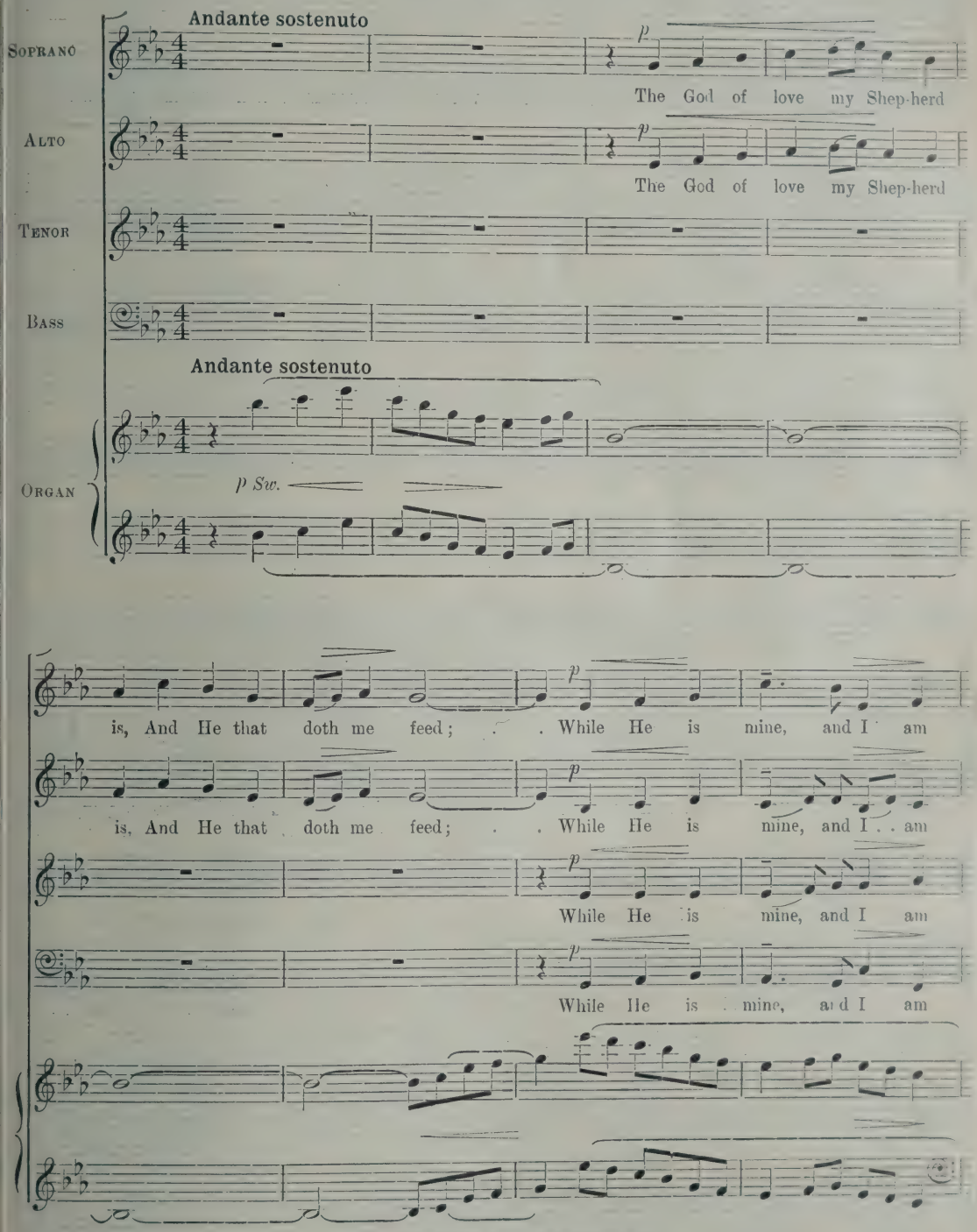
The God of Love my Shepherd is

VESPER ANTHEM

Words by GEORGE HERBERT

Music by ROY THOMPSON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A



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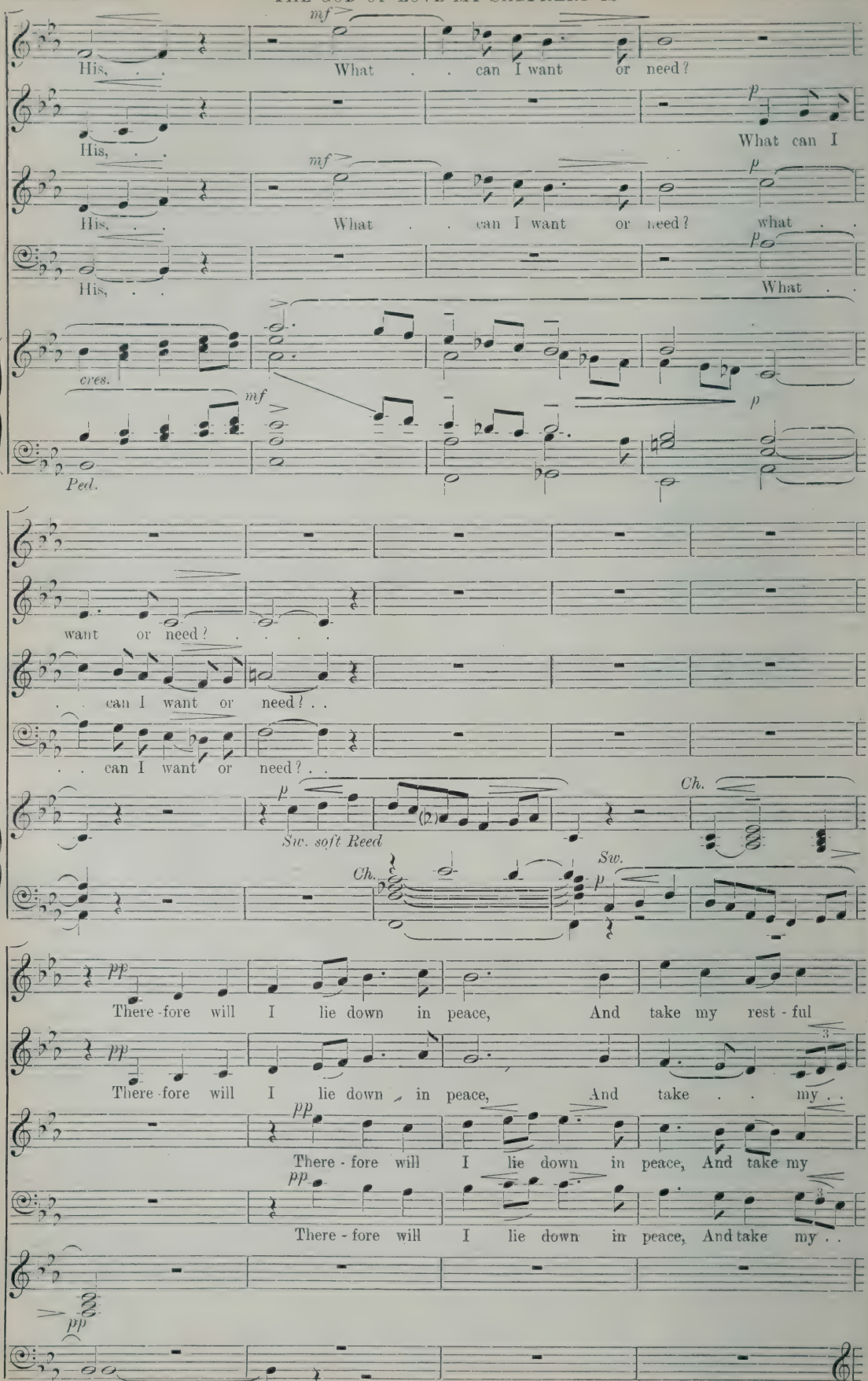
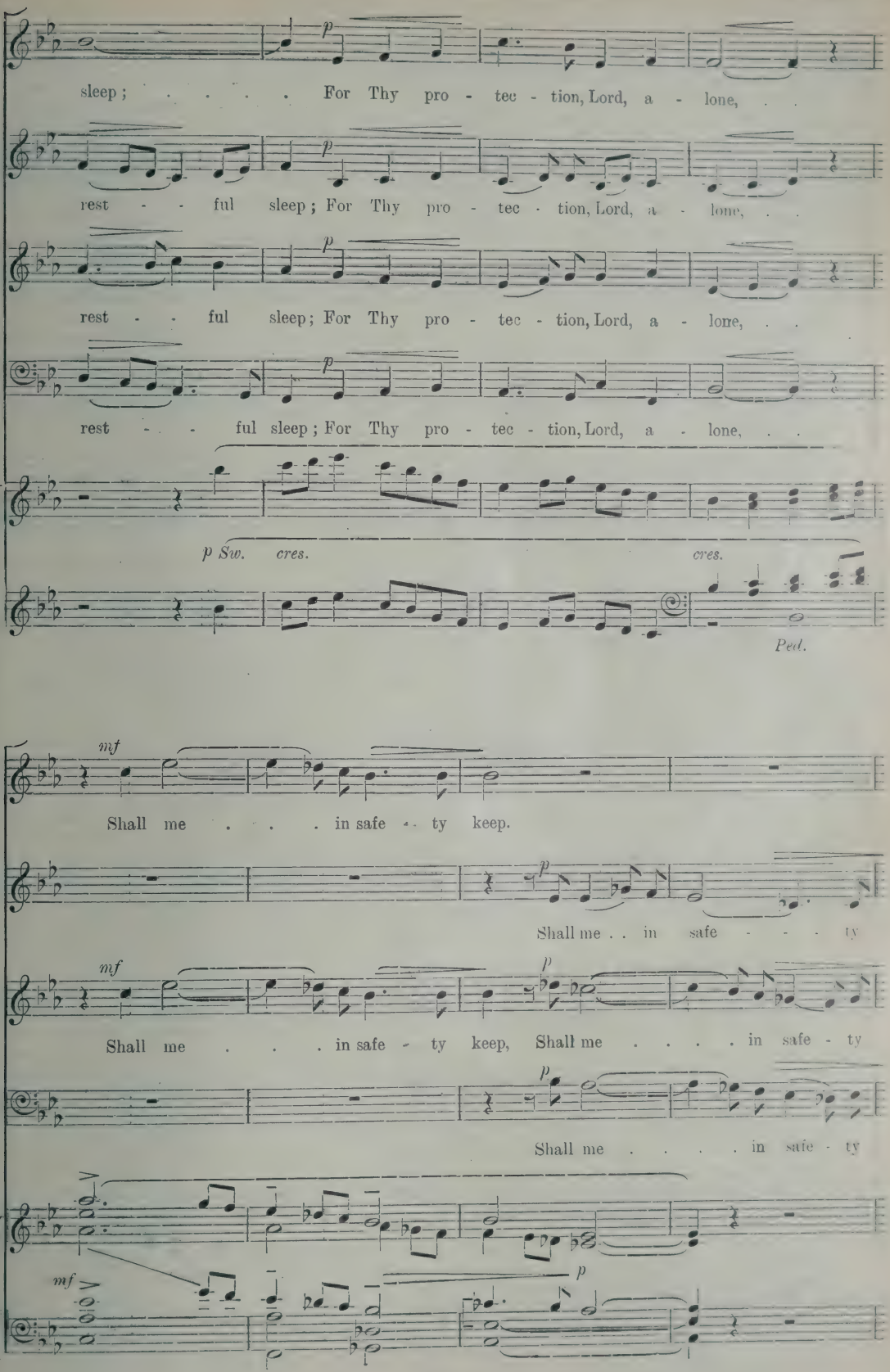
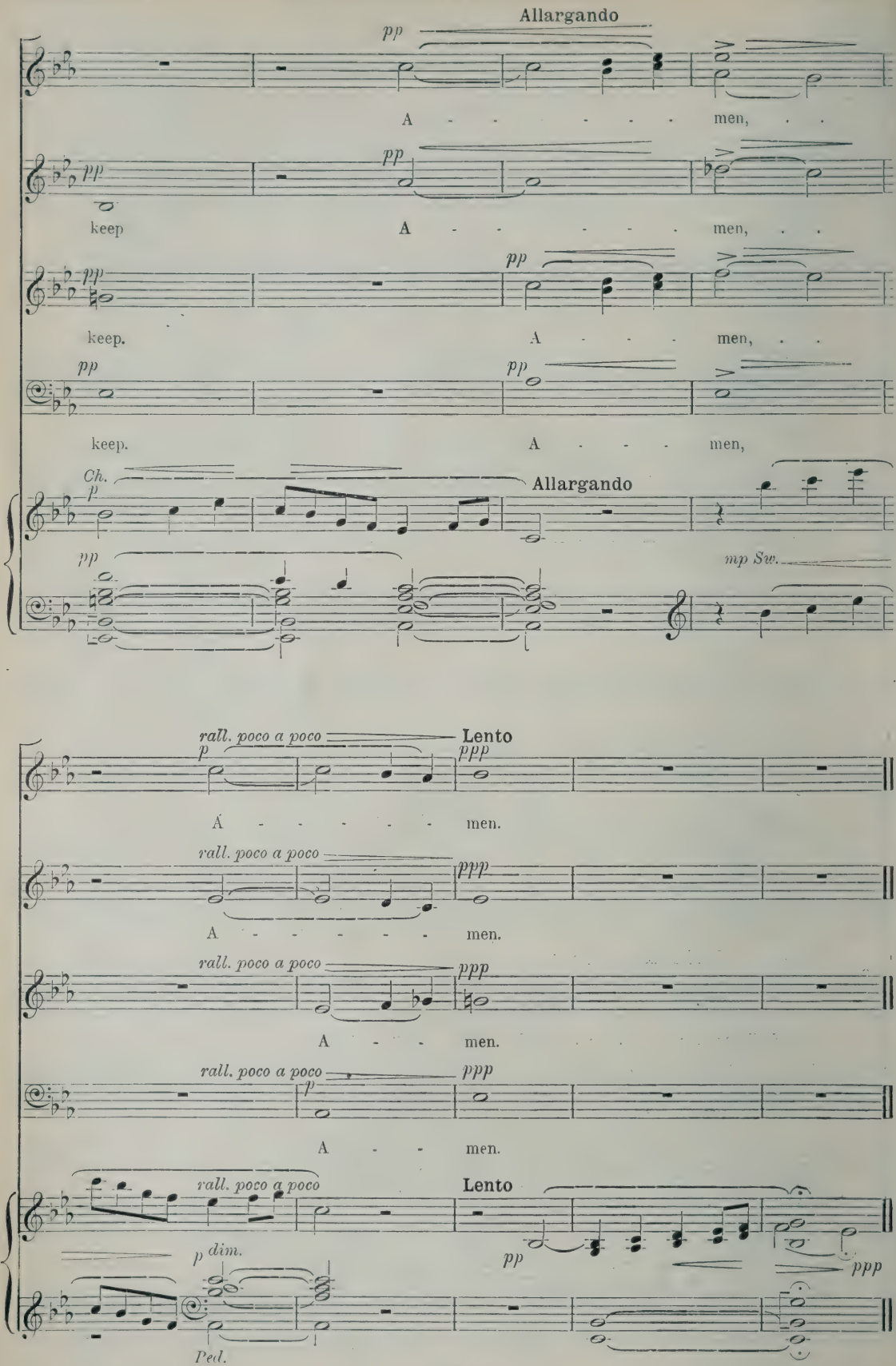

His, . . What . . can I want or need?
His, . . What can I
His, . . What . . can I want or need? what . .
His, . . What . .
cres.
Ped.
want or need? . . . .
. . can I want or need? . .
. . can I want or need? . .
Sw. soft Reed
Ch.
Sw.
There - fore will I lie down in peace, And take my rest - ful
There - fore will I lie down in peace, And take . . my . .
There - fore will I lie down in peace, And take my
There - fore will I lie down in peace, And take my . .
Ped.


sleep; . . . . For Thy pro - tec - tion, Lord, a - lone, . .
rest - - ful sleep; For Thy pro - tec - tion, Lord, a - lone, . .
rest - - ful sleep; For Thy pro - tec - tion, Lord, a - lone, . .
rest - - ful sleep; For Thy pro - tec - tion, Lord, a - lone, . .
p Sw. cres.
cres.
Ped.
mf
Shall me . . . in safe - ty keep.
Shall me . . in safe - - - ty
mf
Shall me . . . in safe - ty keep, Shall me . . . . in safe - ty
Shall me . . . . in safe - ty
mf


Allargando
pp
A - - - - - - men, . .
keep A - - - - - - men, . .
keep. A - - - - men, . .
keep. A - - - - men,
Ch.
p
Allargando
mp Sw.
rall. poco a poco
Lento
ppp
A - - - - - - men.
A - - - - - - men.
A - - - men.
A - - men.
p dim.
Ped.

(*Continued from page 48*)

As for its inclusion in the famous Booke, we may imagine that Lady Nevill liked it so much in the theatre that she wanted a copy of it to play in her own gallery; and if, as the tradition is, the Booke was prepared as a present to the Queen herself, Lord Oxford's March and 'The Battell' were, in the light of the history of the Chapel School, singularly appropriate items to be included. And if we to-day cannot hear them with the ears of the 16th century, we make them real when we put them into relation with the people for whom they were full of significance. No doubt there were differences of opinion about them even then.

One of Queen Elizabeth's merry courtiers, who knew how much personality has to do with performance, shall have the last word. He is referring to a ditty sung by a lover in a story:

'This Ballade, or howsoever I shall term it, percase you will not like, and yet in my judgment it hath great store of deep invention. Some will account it but a diddle-dum; but who so had heard F. I. sing it to the lute, by a note of his own device [*i.e.*, to a tune of his own composing], I suppose he would esteem it a pleasant diddle-dum; and for my part, if I were not partial, I would say more.'

Teachers' Department

ASSOCIATED BOARD PIANOFORTE EXAMINATIONS FOR 1929: NOTES ON THE ALTERNATIVE PIECES

By Ernest Fowles

There is a touch of pathos connected with the passing of the I.S.M. examinations which, originally inaugurated with high motives, have now been relinquished for the sake of an equally high example.

On the other hand, by accepting the position with dignity and friendliness, the Associated Board has greatly added to its estimation in the minds of all observant musicians.

The volumes annotated in the following notes differ from those normally issued by the Board, each set of pieces being prefaced by a set of keyboard exercises. This procedure is a relic of the former I.S.M. practice. There is no doubt that, provided proper methods of muscular training are observed, the exercises will prove helpful, and, what is even more to the purpose, suggestive. That they are expressed rhythmically is in itself a suggestion that all keyboard problems of the kind should be similarly treated.

As with the normal Associated Board groups annotated in the November and December issues of the *Musical Times*, the following metronomic indications are in all cases approximations; they should, in fact, not be tested until the teacher has formed stable opinions of his own.

PRELIMINARY EXAMINATION

These little pieces are intended to be played in strictly moderate tempo. In view of the elementary standard of the candidates, the following markings are sufficient. In every case the crotchet is taken as the norm: I., 76; II., 80; III., 108; IV., 80; V., 108; VI., 112; VII., 80; VIII., 88.

PRIMARY DIVISION

No. 73.* Beethoven. Sonatina in G, first movement.—Moving comparatively gently and with a consciousness throughout of *cantabile*. Get contrast of thought in the middle section (bars 9-16) and an effect of farewell in the Coda. Take the whole at crotchet 108 or faster.

No. 74. E. Markham Lee. A Little Minuet.—Tempo as given. The piece is useful because, though in an elementary degree, it inculcates independence between the hands. Here, as in the preceding piece, the climactic part is the middle section. The music is generally well phrased; but surely the phrase-mark on the third beat of bar 8 and at other similar places should be continued to the first beat of the following bar.

No. 75. Beethoven. Sonatina in G, second movement.—Tempo about dotted crotchet 69. The music requires a gentle and persuasive lilt. Young players are prone to emphasise accompaniments of this kind and, in consequence, to miss the rhythmic charm of each phrase. Note the prevalence of *cantabile*, especially at the beginning of the middle section and in the Coda.

No. 76. G. H. Smith. An Old-World Measure.—All elementary music which provides discipline in simple part-movement (*cf.* No. 74) is of particular value. This is the main feature of this piece, which may be played about crotchet 112.

No. 77. Tchaikovsky. Italian Song, Op. 39, No. 15.—An extraordinarily effective piece, seeing that it is practically formed upon the eternal succession of tonic and dominant harmony! It is of great value in teaching the fact of rhythmic progression. The trite little phrases impinge upon accents which, in the most obvious manner, reveal themselves as the rhythmic aims or goals. Tempo, about dotted crotchet 56.

No. 78. Vera J. Huntington. Fairy Folk.—Simple 'programme music' which will make an instant appeal to little people. The contrast between *staccato* and *legato* is rather adroitly managed. It is always helpful to study the two styles with the same material. Care will, of course, be taken to ensure that the *staccato* element is understood and correctly practised. Tempo as given.

ELEMENTARY DIVISION

No. 79. J. S. Bach. Lute Prelude in C minor.—This was annotated under No. 14. (*See* November issue of the *Musical Times*, p. 1014.)

No. 80. Tchaikovsky. Sweet Dreams, Op. 39, No. 21.—The dual nature of the melodic side of this popular little piece makes it more difficult than appears on the surface. At first, the melodies may be practised without the accompanying chords. This will give a good idea of the 'lay-out' of the music, and probably ensure ultimate attention to the *cantabile* effects necessary throughout. Particularly precise observance of the tone-marks is essential. Tempo, about crotchet 88.

No. 81. G. H. Smith. Hornpipe.—Take the figuration of the first four bars as characteristic of the whole. Play these bars in strict time with the hornpipe atmosphere in the mind, and the style of the whole is revealed. Remember that a hornpipe is one of the dance-forms which require

* For purposes of reference, the numbers are carried on from the normal lists. *Cf.* December issue of the *Musical Times*, p. 1114.

to be played as though a dance were actually in progress. An average tempo may be minim 80, but the music can obviously be taken faster with good effect.

No. 82. Schumann. Song of the Reapers, Op. 68, No. 18.—One of Schumann's simplest though sweetest songs. The simplicity, however, does not extend to its keyboard expression! Elementary players, for instance, will find great difficulty in securing a *cantabile* melody with accompaniment in the same hand, particularly at bar 9. Tempo about dotted crotchet 76.

No. 83. W. Wolstenholme. Rural Sketch.—Quite straightforward, with very clearly defined rhythms. The given tempo is sufficient to carry on the picturesque side of the music, and to give a rustic lilt to the simple phrases.

No. 84. Cecil Hazlehurst. 'In Olden Time.'—Contains touches which reveal a thinking mind formed upon Bach. This is the key to the interpretation. Look, for instance, at bars 14 to 16 and 18 to 23. Let these passages dominate the mind and direct the rendering of the whole. Tempo as given.

LOWER DIVISION

No. 85. James Lyon. Toccatina.—The most valuable feature of this piece is its duality in part-significance (*cf.* Nos. 74 and 76). In view of the nature of the music, the implied limitation in the given tempo seems altogether justified.

No. 86. Domenico Scarlatti. 'Tempo di Ballo.'—A delightful and ever-welcome piece. It can be played at a variety of speeds. Dotted crotchet 66 will, perhaps, be best for the present purpose. Both phrasing and tone markings are good. The true mordent, *i.e.*, morda(u)nt, fashion. Slight pedalling is needful here and there, but it must be discreet, and always with the thought that its use is to make clear music like this even clearer.

No. 87. Mendelssohn. 'Song Without Words,' Op. 102, No. 3.—This demands extreme clearness of diction. The use of the pedal must accordingly be very restricted; indeed, except for purely local purposes, it may be wise to prohibit it. The music is not easy at a high speed, the direction *presto* perhaps being misleading. Dotted crotchet 104 should be sufficient.

HIGHER DIVISION

No. 88. Herbert F. Ellingford. A Little Fugue.—Excellent discipline for those who are beginning to play Bach's two-part pieces moderately well. The value of music in two real parts, both for keyboard study and for training in the art of listening, is not generally recognised. A book containing many simply written fugues of the kind is badly needed. The composer gives his own tempo, but I take it that this may be exceeded provided clearness be not sacrificed.

No. 89. Chopin. Prelude in D flat, Op. 28, No. 15.—This inspiration—for it is nothing less—is played in half-light. Once only does the composer raise the tone above the atmosphere of mysticism which pervades the whole. Then, however, no half measures must be taken in the attainment of the tone-summit. It is to be hoped that the stupid name often applied to this piece will be forgotten. Great music, such as this, is its own interpreter. The repeated drone-like note must, for the most part, be kept in the background. Tempo about crotchet 72.

No. 90. Frederick Nicholls. 'A Waltz Memory.'—The tempo indications given by the composer are sufficient. The music is a curious mingling of the antiquated in rhythm and quasi-modern in harmonic style. Perhaps this is the intention. Yet it is necessary to realise the make-up in two-bar and four-bar rhythms. The middle section is effective, and depends for its interpretation upon the progress of the rhythmic stress to the last sound of each of the four four-bar groups.

POINTS FROM LECTURES

Of the giving of Schubert lectures there has been no end. Their extent may be gauged from the estimate of the Centenary Celebrations Committee that over fifty thousand lectures had been applied for, and that approximately a million school-children in this country heard some of Schubert's music during the Festival week. The composer's poverty and early death have been emphasised. At Leeds University, Dr. Herbert Thompson said that if Schubert had survived to seventy he might have developed further, but would he have been the Schubert we know and love? Short as was his life, he had delivered his message. His creative activity was much greater than that of many much longer lives.

During one of the Gilchrist lectures, at Bedford, Sir Henry Hadow said that people should not run away with the idea so much fostered by sentimental musical biographers that Schubert was an unhappy, neglected genius, a sort of Richard Savage who crept about the streets of Vienna unrecognised and unhappy. He certainly hardly ever had any money, but there was no evidence that he had an unhappy life. These sentimental biographers, who had done a great deal of harm, had put it into people's heads that almost every composer who had become famous had had to fight against his family's wishes, and that somehow this made his prowess the more remarkable. It was not at all true of the majority of composers, and least of all was it true of Schubert, who was brought up in a very congenial atmosphere.

Why should any composer's works be commemorated? Answering that question while delivering an address at the Torquay municipal orchestra concert, Mr. E. W. Goss said that when one remembered the neglect from which Schubert suffered, it was a duty to see that his memory should be preserved, and his works estimated at their proper value. There was nothing sensational in Schubert, and it had often been asked what place he occupied in the world of music. In reply, Mr. Goss said that music was Schubert's natural method of expression. He thought and lived in terms of music.

Sir Hugh Allen addressed the Incorporated Society of Musicians at Sheffield on mechanical music. 'I have never yet found any great pleasure in listening to the wireless,' he said, 'but I think it would be quite wrong to say it was a danger or menace.' The spread of music by mechanical means would, in the end, bring an enormously greater number of people into the field of music, who would want far better direction than they had ever wanted before, and they would have people who really knew something about music.

Sir Richard Terry, at the Leeds Women's Luncheon Club, said that lately we had begun to discover the songs of the people—folk-songs. But these were not being sung by the people themselves. They were being sung by the 'precious people,' and the high-school girls were dancing the folk-dances. The folk themselves would never sing and dance them again, because they had been taught in the past that they were something of which to be ashamed. Startling results in music were in prospect, but one of the greatest regrets of the stranger in Yorkshire was that most of the choral societies were having to close down because people would not go to the concerts. Sir Richard thought a society should be founded to support the choral societies of Yorkshire and Lancashire, which had kept alive the choral traditions of England.

In the course of one of his lectures at Liverpool University on 'The Meaning of Progress in Music,' Prof. Percy Buck recalled how the music of Debussy was first spoken of as 'absolutely mad.' Whilst on a visit to Oxford in about 1900, Dr. Buck went to see Sir Henry Hadow, who said, 'I would like to show you this piece of music I bought in Paris last week. You will think it is the work of a raving lunatic.' Dr. Buck agreed. Sir Henry added, 'By a stroke of luck I happened to hear the work performed in Paris, and it is beautiful.' That was Debussy's 'Pelleas and Melisande.'

Teachers crowded into the Nottingham University College theatre to listen to Dr. Adrian Boult speak on conducting. He remarked that the technique of conducting was comparatively a few years old, whereas the technique of singing or pianoforte playing was hundreds of years old. In the next fifty or a hundred years, the whole idea of conducting would develop enormously. He had known conductors who got extraordinary results with their hands, and in those cases the stick was quite superfluous. Dr. Boult regarded Nikisch as the greatest of all conductors. He could say more with his baton than anyone else. He was always calm, and yet the sparks would be flying out of the end of his baton.

At Belfast, Mr. Granville Bantock spoke of the prospects of young musicians. They were now living in an age of science. It was advancing by strides every day, and superseding all individual efforts. He could quite imagine that in a very few years' time there would be no bands in theatres, picture-houses, or restaurants. The music would be supplied by mechanical means. He had heard in a London theatre the entr'acte music supplied by a gramophone with amplifier. That looked as if the future was going to be very difficult for young musicians, for the tendency was to become more and more mechanical, and there would be fewer opportunities for individual effort. In the case of the vocalist the competition would be very keen. Only a very few would be selected to make records for the people to listen to in their own homes.

At Devonshire Park, Eastbourne, Mr. Gregory Hast demonstrated the art of singing by nineteen examples of ancient and modern songs, enforced by many practical hints to singers. A few of his many simple and clear aids are these: Every phrase is a certain shape. It is entirely dependent upon the perfection of the *crescendo* and *diminuendo*; in addition, the *sostenuto* and melodic line must be maintained unbroken. Never drop the voice on a short note or a short syllable. Short notes are like children—the smaller they are the more you must look after them. Beware of *portamento*. Never slur between two syllables. There is an epidemic of this disease: influenza is less awful. Slurring and scooping should be reserved for the aged and infirm. It doesn't matter whether the words are big or little; they have all got to be in their place.

'Ballad opera' has been studied with effective results by Mr. George Whitaker, and he attracted a crowd at the Rochdale Art Gallery to hear of his investigations. He had access to the scores of about a hundred and fifty ballad operas. After examining a number of them he decided on one called 'The Farmer,' by Shield, which seemed to have more good tunes than the others. No orchestral score was in existence—only a harpsichord score with the voice part given to the right hand and the bass to the left, with an occasional hint as to the orchestration. The libretto was in the British Museum, and had to be photographed for the purposes of the Leeds production.

The seasonable subject of carols was bound to interest the members of the British Music Society at York. The lecturer, Mr. Geoffrey Shaw, pointed out that the Christian Church did not allow carols to be sung in churches for some centuries, and he quoted 'The Holly and the Ivy' as a remarkable instance of the blending of two strands, Pagan and Christian, and showed how in it Druidical and Christian rites were combined. Mr. Shaw said that the editing of ancient carols forty and fifty years ago had deprived them of much of their charm and originality. Those which conformed to the Dorian or other ancient modes had been altered to the modern scales, with unfortunate results; original carols of the Victorian period were sentimental in form and harmony, and not at all like the genuine carol. Modern writers, such as Vaughan Williams, Gustav Holst, Peter Warlock, and Martin Shaw, had succeeded in recapturing the ancient idiom.

'Some neglected but worth-while keyboard music' was heard by the Liverpool members of the Music Teachers' Association. Examples were played and commented upon by Mr. Stewart Macpherson. He pointed out the danger of concentrating attention on comparatively few outstanding or popular works. If a composer or painter got a reputation for work in a certain genre, the public would not believe he could do anything else. Sullivan lamented that no one cared to hear his serious works. The music illustrated represented Couperin, Bach, Field, Carlo Albanesi, Rebikov, and others.

What happens at church choir practices was revealed by Dr. Sydney Nicholson at the Blackburn Diocesan Conference. 'You have a choir practice on Friday nights at eight o'clock—boys at 7.30. The men slip into the vestry at 8.15, have a chat there, and wait until the Psalms are done. When they are sure the Psalms and hymns *are* done, they go into the church and rehearse the anthem. If I had my way,' added the lecturer, 'I would rehearse the anthem first, and the Psalms and other important things afterwards. The anthem is quite a secondary thing in a parish church; the responses, Psalms, and hymns will take

practically the whole time of any proper choir. In the ten years I was at the Abbey, whatever the pressure of work I never avoided rehearsing the Psalms.'

Lecturing on Bach at the Kingston Public Library, Mr. Eric Grant said it was curious to note that Bach was being played at a slower tempo nowadays than he ever was before, which was due to the fact that he is melodic. Organists used to be under the impression that Bach's Fugues should be played fast—a totally wrong impression. The jolly, unaffected, hearty music of Bach was steadily becoming more popular through frequent excellent recitals of his works.

With an eye upon the improvement of choral contests, the Ulster Society of Professional Musicians holds examinations of teachers and choral conductors and gives lectures to candidates. Mr. John Vine gave such a lecture at Belfast, illustrated by the Queen's Island Male-Voice Choir. He summed up the most important needs of a conductor as the ability to awaken and unloose expression; to be a stimulating force and not a wet blanket; to have a sympathetic personality; to see that the fear-complex did not arise in his presence; to get a mastery of rhythm in all its aspects, which meant form, shape, and architecture. Technique was constantly changing; consequently the conductor needed to study musical history, so as to arrive at an understanding of technique. The aural sense should be developed, and a knowledge of harmony was indispensable, as well as a sense of beauty in tone-qualities. The choral conductor should be a real leader, a vital force in matters of taste, and he should feel that he had a real mission to convert people to the appreciation of the beautiful in music.

Speaking at the Ipswich Rotarian Club, Mr. L. R. McColvin saw two dangers in the present state of music. The first was that people were not taking music sufficiently seriously, and, secondly, there was a decline in the active music made by ordinary men. Playing or singing was a personal asset well worth while.

Mr. Lloyd Williams has done monumental work in Welsh folk-music research, and his lecture to members of the Montgomeryshire Society in London showed specially local intimacy. A general remark of his was that Wales has no MSS. of music prior to 1800. It had all been destroyed, except the example in the Myrvian Archæology which no one had ever explained, and concerning which there was a suspicion that even if it were revealed it would provide nothing more than a collection of accompaniments to tunes which were not written down. These opinions led to a sketch of the Rev. John Jenkins, of Kerry (Ifor Ceri), born 1770, and his remarkable collection of MSS. Many other local worthies were named. Dr. Lloyd Williams concluded with an appreciation of the editorial committee of the National Council of Music, the Oxford University Press, and the Welsh University Press, which would shortly provide an important series of works, not only classical works, but Welsh compositions and treatises. J. G.

The Index of Vol. 69 (January to December, 1928) of the *Musical Times* will be ready early in January, and will be sent post free to subscribers on application to the publishers.

EASY PIANOFORTE MUSIC

Teachers of beginners should examine 'First Adventures in Music Land,' by Désirée MacEwan (Oxford University Press), a feature of which is the importance attached to the systematic development of the rhythmical sense. The book is divided into three main sections—Time, Accentuation, and Phrasing; Staff-reading; Rests, and some other matters—and makes an admirable introduction to practical work at the pianoforte. Eva Pain's 'Three Rotation Studies' are well devised for their purpose and interesting to play. No. 1 ('Evening') is for slow *legato* playing, and is also a good study in pedalling. No. 2 ('Hobbledehoy') is quick, and asks for *staccato* and *marcato* touch. No. 3 ('On the Downs') is a study in *cantabile* and pedalling (Elementary-Lower). Five pieces by Edgar Moy, under the title 'Riverside Days,' are written to verses by Rodney Bennett. They make good practice, and the left hand is not neglected (Lower). Three well-known tunes—'The Old Folks at Home,' 'Oranges and Lemons,' and 'The Keel Row'—are treated with skill and fancy by John Longmire, and make attractive little pieces. They are issued separately (Lower). All the above are from the Oxford University Press.

'Up hill, down dale,' by Arthur Baynon, consists of ten little pieces which should appeal to elementary players. They are tuneful and well-written, though No. 3 has some awkward chordal work for small hands which, to be effective, requires a proper understanding of the use of the pedal (Novello). Interesting practice for higher-grade pupils will be found in E. Markham Lee's 'Novelettes' (International Music Co.). These are five in number, and make a useful and well varied set (Higher-Intermediate). A number of short pieces by Edwin Benbow, issued separately, come from Cramers. 'And so to bed' and 'Fairyland' are attractive and flowing little essays in 3-4 time, in which the composer indulges freely in successions of sevenths and ninths. Other numbers, rather more difficult, are 'Swinging,' 'Sea Swell,' and 'Soldiers,' the last a vigorous, rhythmical piece (Lower-Higher).

Three books from Augener may be recommended. Mary H. Callander's 'Four Little Pictures' are brightly written and give both hands something interesting to do (Elementary). Fairly advanced pupils should appreciate George Aitken's 'Hampstead Pieces.' This is an admirable little suite of four pieces, fluently written and imaginative, for the proper interpretation of which neat finger-work is essential (Intermediate). 'Aids to Sight-Reading,' by Christian Schäfer, consists of twenty-five little pieces progressively arranged and grouped under various headings—sustained notes, melody playing, &c. Apart from their technical value, the pieces make attractive playing (Elementary-Lower).

An excellent album—attractive and admirable also for technical purposes—is James Ching's 'The Scarecrow,' in which a poem by Michael Franklin is re-told in the form of six fantastic pianoforte solos (Forsyth). There are some delightful tunes, good work for light, nimble fingers, and opportunities also for expressive *cantabile* playing for both hands (Lower-Higher). The same publishers send Helen Pyke's 'Five Zoo Pictures' and Cyril C. Dalmaine's 'A Norseland Saga.' The latter is a

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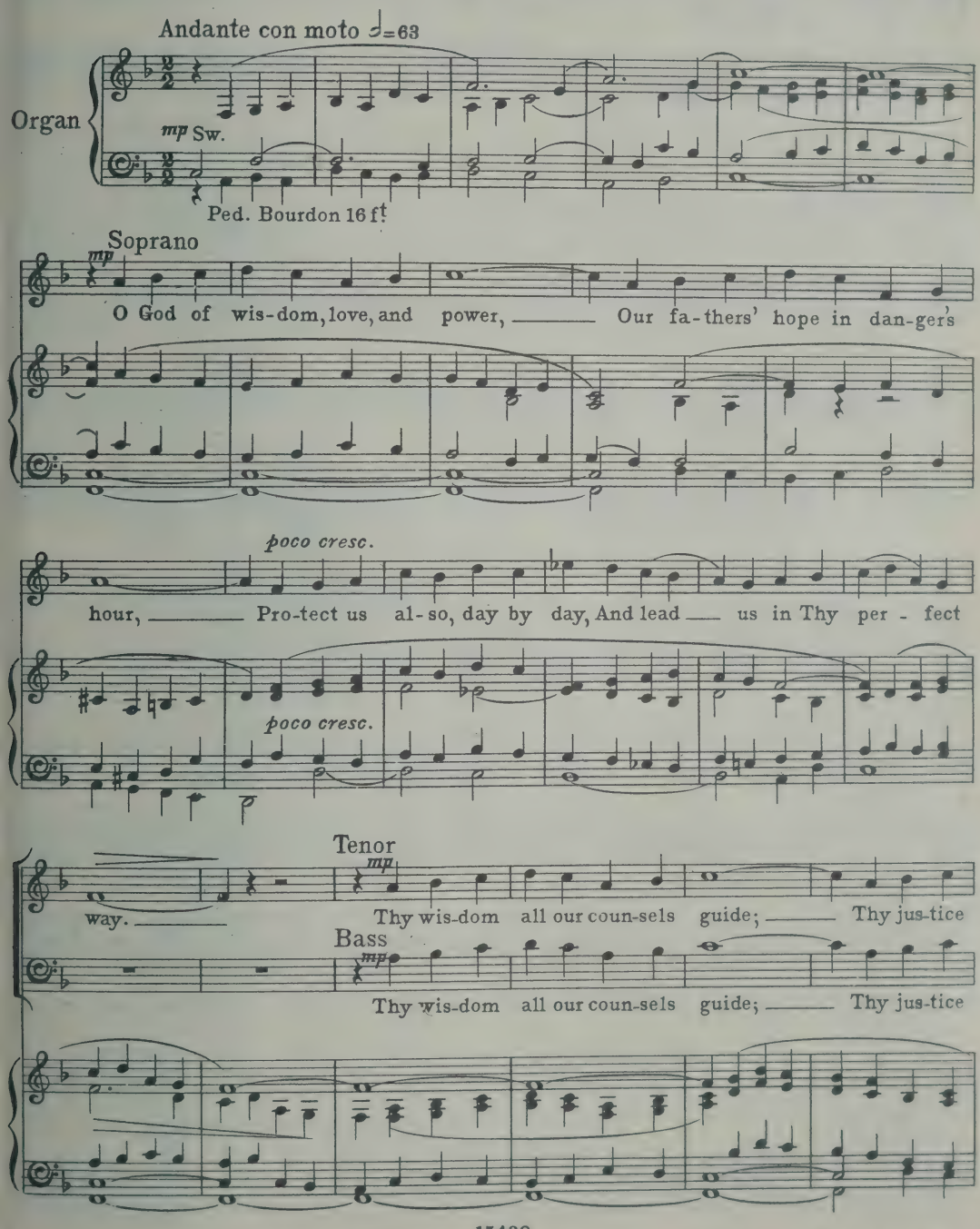
Andante con moto ♩=63
Organ
mp Sw.
Ped. Bourdon 16 ft
Soprano
mp
O God of wis-dom, love, and power, Our fa-thers' hope in dan-ger's
poco cresc.
hour, Pro-tect us al-so, day by day, And lead us in Thy per - fect
poco cresc.
Tenor
mp
way. Thy wis-dom all our coun-sels guide; Thy jus-tice
Bass
mp
Thy wis-dom all our coun-sels guide; Thy jus-tice

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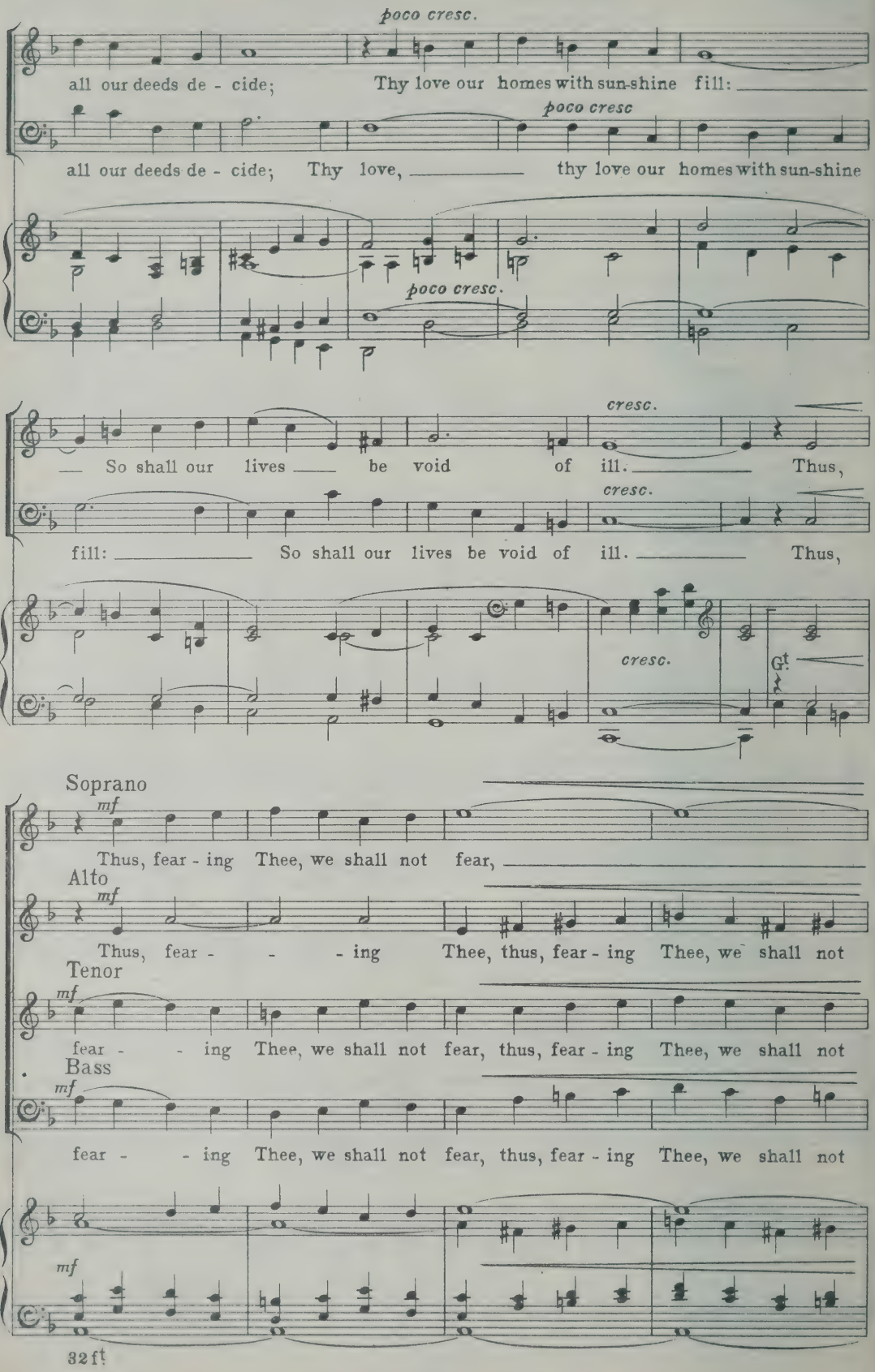
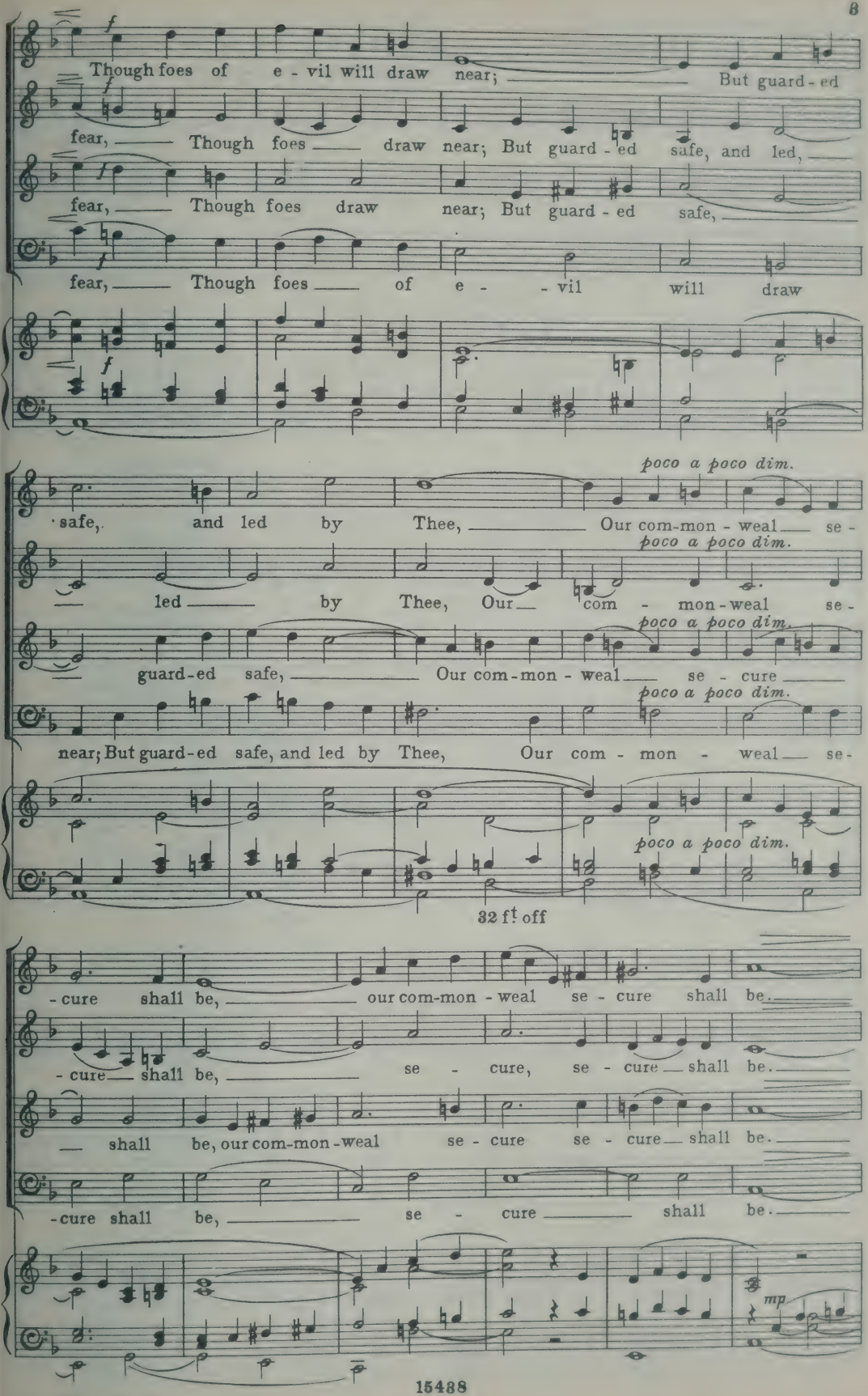
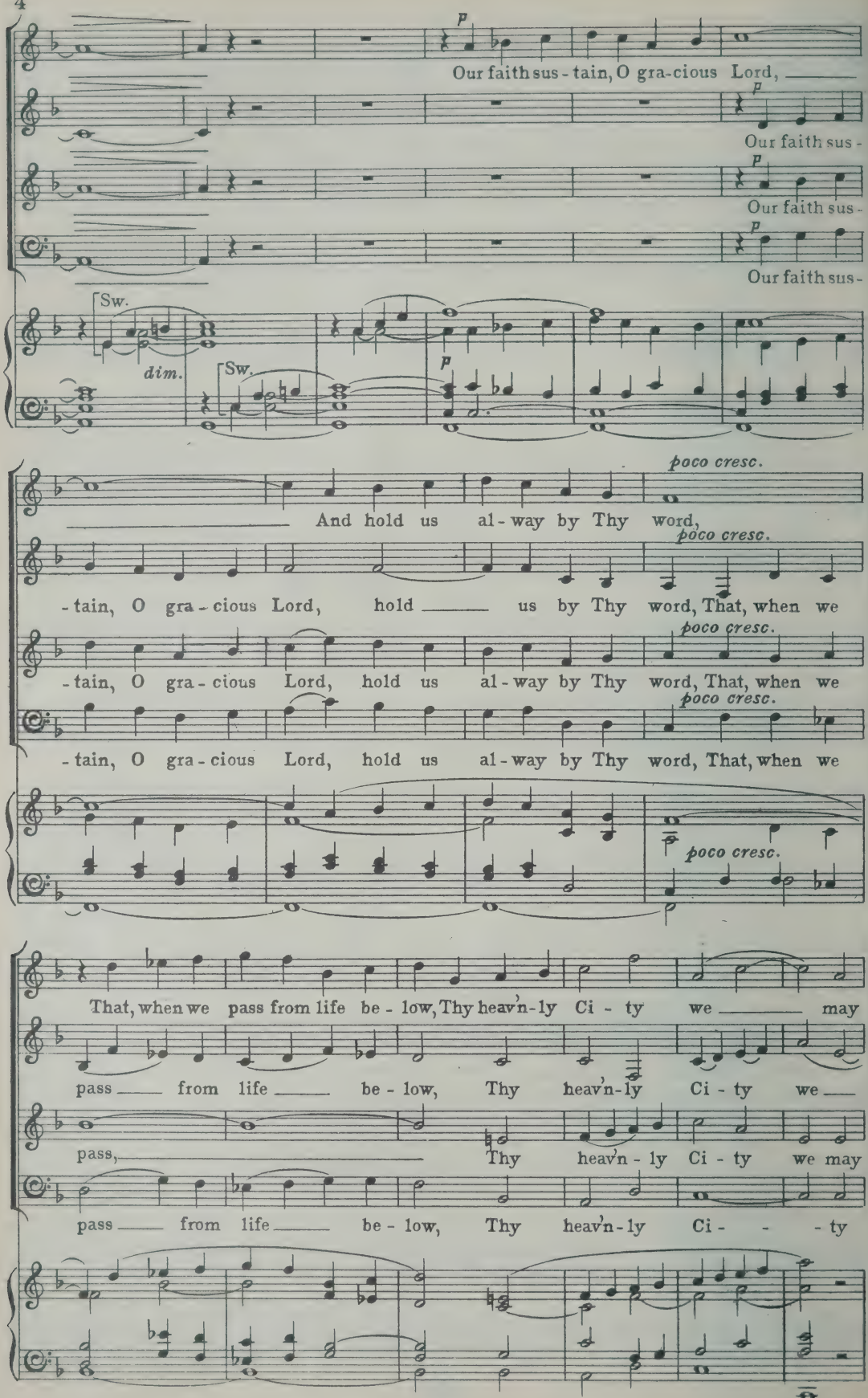
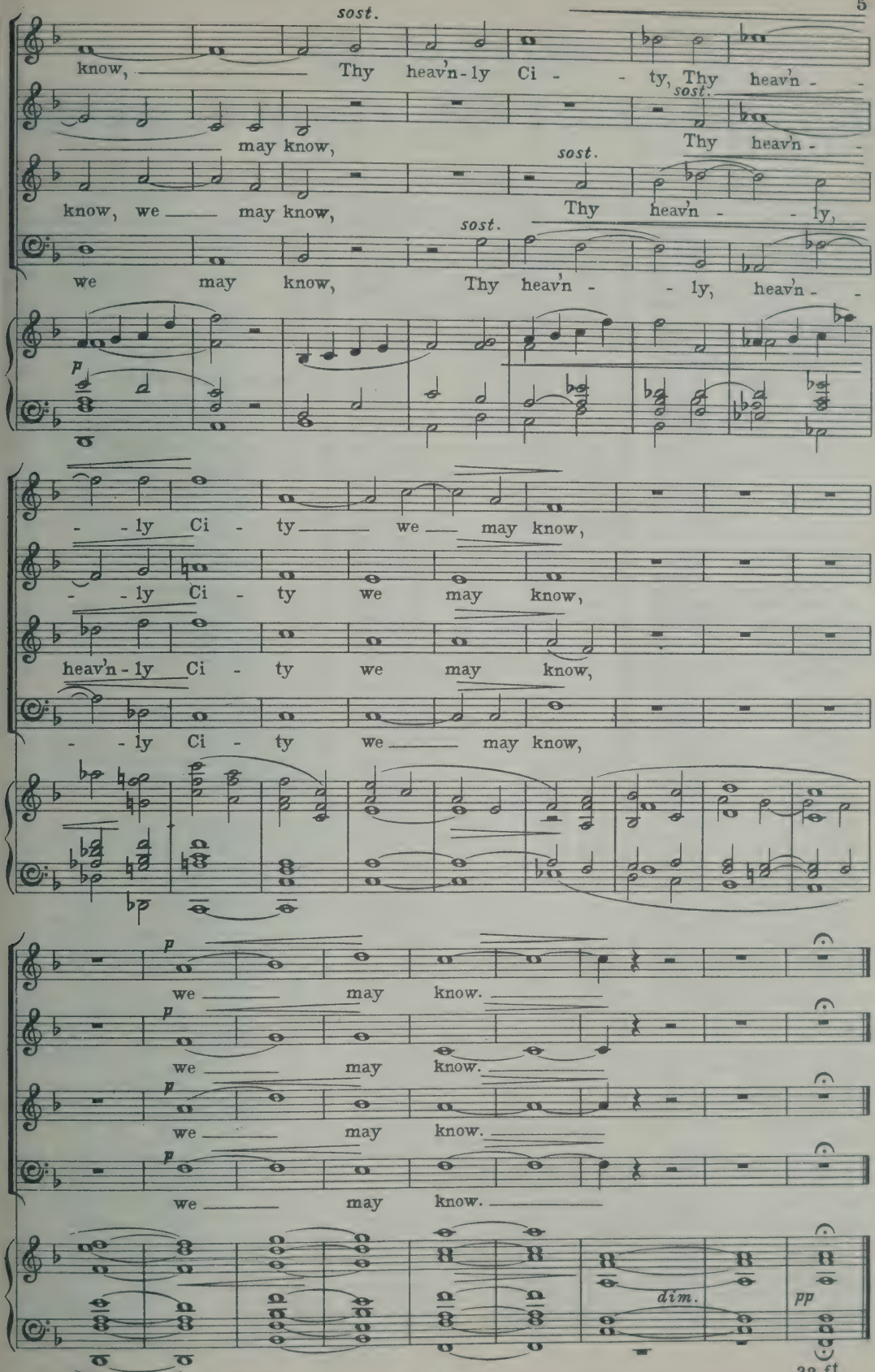

poco cresc.
all our deeds de - cide; Thy love our homes with sun-shine fill:
poco cresc
all our deeds de - cide; Thy love, thy love our homes with sun-shine
poco cresc.
cresc.
So shall our lives be void of ill. Thus,
cresc.
fill: So shall our lives be void of ill. Thus,
cresc.
G.t.
Soprano
mf
Thus, fear - ing Thee, we shall not fear,
Alto
mf
Thus, fear - - - ing Thee, thus, fear - ing Thee, we shall not
Tenor
mf
fear - - ing Thee, we shall not fear, thus, fear - ing Thee, we shall not
Bass
mf
fear - - ing Thee, we shall not fear, thus, fear - ing Thee, we shall not
mf
32 ft


Though foes of e - vil will draw near; But guard - ed
fear, Though foes draw near; But guard - ed safe, and led,
fear, Though foes draw near; But guard - ed safe,
fear, Though foes of e - vil will draw
poco a poco dim.
safe, and led by Thee, Our com-mon - weal se -
led by Thee, Our com - mon - weal se -
guard-ed safe, Our com-mon - weal se - cure
near; But guard-ed safe, and led by Thee, Our com - mon - weal se -
32 ft off
- cure shall be, our com-mon - weal se - cure shall be.
- cure shall be, se - cure, se - cure shall be.
shall be, our com-mon-weal se - cure se - cure shall be.
-cure shall be, se - cure shall be.
mp


p
Our faith sus - tain, O gra-cious Lord,
Our faith sus -
Our faith sus -
Our faith sus -
Sw.
dim.
Sw.
p
poco cresc.
And hold us al - way by Thy word,
- tain, O gra - cious Lord, hold us by Thy word, That, when we
- tain, O gra - cious Lord, hold us al - way by Thy word, That, when we
- tain, O gra - cious Lord, hold us al - way by Thy word, That, when we
poco cresc.
That, when we pass from life be - low, Thy heav'n-ly Ci - ty we may
pass from life be - low, Thy heav'n-ly Ci - ty we
pass, Thy heav'n - ly Ci - ty we may
pass from life be - low, Thy heav'n-ly Ci - - - ty


sost.
know, Thy heav'n-ly Ci - - ty, Thy heav'n - -
sost.
may know, Thy heav'n - -
sost.
know, we may know, Thy heav'n - - ly,
sost.
we may know, Thy heav'n - - ly, heav'n - -
p
- - ly Ci - ty we may know,
- - ly Ci - ty we may know,
heav'n-ly Ci - ty we may know,
- - ly Ci - ty we may know,
p
we may know.
p
we may know.
p
we may know.
p
we may know.
dim.
pp

32 ft

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788. Jesus Christ is risen to-day Gaul 6d.
1104. Ditto ... C. V. Stanford 4d.
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425. Lead, kindly Light R. Dunstan 4d.

528. Lead, kindly Light C. L. Naylor 6d.
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1067. Ditto ... ...B. Smith 4d.
37. Ditto ... ... J. Stainer 6d.
1115. Lead me in Thy truth Ed. Bunnett 4d.
706. Let all the world ... W. Jordan 6d.
1151. Ditto ... E. H. Thiman 4d.
132. Let God arise ... ... Greene 8d.
375. Ditto ... T. T. Trimnell 6d.
857. Let my complaint come before Thee A. Batten 3d.
Ditto (Male) E. H. Thorne 4d.
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801. Lord God of Abraham A. H. Brewer 3d.
312. Lord hath been, The E. T. Chipp 4d.
477. Ditto S. S. Wesley 4d.
526. Lord hath commanded, The (Male) Mendelssohn 6d.
163. Lord hath done great things, The H. Smart 6d.
839. Ditto John E. West 6d.
1125. Lord hath prepared, The Bunnett 4d.
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396. I heard a voice ... John Goss 3d.
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796. Bless the Lord, O my soul Hailing 4d.
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118. Bow Thine ear ... ... W. Bird 4d.
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415. Ditto ... S. Coleridge-Taylor 4d.
798. Ditto ... H. A. Matthews 4d.
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491. Ditto ... ... B. Steane 4d.
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279. By Babylon's wave C. Gounod 3d.
197. By the rivers of Babylon L. Samson 6d.
121. By the waters of Babylon Boyce 6d.
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511. Ditto ... ... H. Clarke 6d.
853. Ditto ... ... H. M. Higgs 4d.
1074. Ditto ... ... Palestrina 4d.
1076. Ditto ... ... H. Goetz 4d.
742. By Thy glorious death A. Dvorák 6d.

116. Call to remembrance J. Battishill 8d.
952. Ditto ... ... J. V. Roberts 4d.
680. Calm on the list'ning ear Parker 4d.
841. Cast me not away C. Lee Williams 3d.
975. Ditto ... ... S. S. Wesley 4d.
953. Charge to keep I have, A H. J. King 4d.
497. Christ both died ... E. W. Naylor 4d
454. Christ is risen ... G. B. J. Aitken 4d.
368. Ditto ... ... J. M. Crament 4d.
666. Ditto ... ... W. Jordan 6d.
533. Ditto ... ... J. V. Roberts 4d.
814. Ditto ... E. A. Sydenham 4d.
307. Christ our Passover E. V. Hall 4d.
783. Christ the Lord is risen again ,, 6d.
370. Christ the Lord is risen to-day ,, 4d.
488. Christians, awake... ...J. Barnby 4d.
648. Ditto ... H. M. Higgs 6d.
983. Christmas Day ... ... G. Holst 6d.
445. Cleanse me, Lord G. F. Wrigley 4d.
989. Come and let us ... A. Hollins 4d.
52. Come, and let us return J. Goss 4d.
95. Ditto ... ... W. Jackson 4d.
1106. Come, come, help, O God W. Byrd 4d.
805. Come hither, ye faithful Hofmann 6d.
283. Come, Holy Ghost G. Elvey 6d.
201. Ditto ... ... J. L. Hatton 6d.
829. Ditto ... ... Palestrina 3d.
1150. Ditto ... ... E. H. Thiman 4d.
717. Ditto ... C. Lee Williams 3d.
881. Come, let us join our E. V. Hall 4d.
293. Come, my soul ... G. C. Martin 6d.
314. Come now, and let us H. W. Wareing 6d.
1. Come unto Him ... C. Gounod 3d.
946. Ditto ... ... H. Leslie 4d.
256. Come unto Me H. R. Couldrey 4d.
635. Ditto ... ... G. J. Elvey 4d.
103. Ditto (Bach) J. Stainer 4d.
922. Come with high and holy H. Blair 4d.
1005. Come ye, and let us Macfarren 4d.
748. Come, ye children and J. Booth 4d.
924. Ditto ... ... H. J. King 4d
334. Come, ye faithful... E. V. Hall 4d.
921. Come, ye faithful, raise the strain E. V. Hall 4d.
1019. Come, ye Saints ... H. E. Button 4d.
951. Come, ye sin-defiled J. Stainer 3d
931. Come, ye thankful ...B. Steane 4d
914. Comes at times H. H. Woodward 4d.
1008. Ditto ... ... H. Oakeley 3d.
994. Coronation Offertorium E. Elgar 3d.
622. Create in me a clean heart P. J. Fry 4d.
688. Crown Him the B. Luard-Selby 3d.
884 Crown of grace for man, A Brahms 6d.

356. Daughters of Jerusalem H. J. King 4d.
449. Dawns the day ... R. H. Legge 4d.
1131. Day draws on with golden light, The ... ... Geoffrey Shaw 4d.
421. Day is past, The ... J. C. Marks 4d.
461. Day of Resurrection, The E. V. Hall 4d.
213. Day of Anger (Requiem) Mozart 8d.
682. Day of wrath ... J. Stainer 3d.
552. Day Thou gavest, The Woodward 4d.
252. Death and life ... W. Parratt 4d.
968. Death is swallowed up in victory A. Hollins 4d.
849. Deliver us, O Lord ... Gibbons 4d
90. Distracted with care ... Haydn 6d.
887. Do not I fill heaven ... H. Blair 4d.
737. Doth not wisdom cry D. S. Smith 4d.
703. Drop down, ye heavens J. Stainer 6d

239. Earth is the Lord's, The T. T. Trimnell 6d.
1100. Ditto ... ... A. Lowe 4d.
687. Ditto ... ... J. Hopkins 6d.
277. Enter not into Judgment Clarke 3d.
996. Eternal God, The John E. West 4d.
362. Eternal source ... F. Brandeis 3d.
1008. Evening and Morning Oakeley 3d.
1127. Evening Hymn H. B. Gardiner 4d.
1144. Every good gift ... G. Rathbone 4d.
854. Exalt ye the Lord H. Elliot Button 4d.
1135. Exaltabo Te, Domine Palestrina 4d.

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capital Suite of ten little pieces which will delight and benefit young players (Elementary-Lower). The 'Zoo Pictures' are rather easier. They contain some pleasing moments, but at times the writing is crude and there are a few misprints.

'Sea Breezes,' by Jessie Furze, consists of six well-written pieces of varied character, in all of which the left hand is well catered for. They would suit elementary pupils (Joseph Williams). Rather more difficult is Edgar L. Bainton's 'Gammer's Garland,' which may be cordially recommended. It contains five pieces, some of which give opportunities for nimble fingers (Elementary-Lower). Thomas F. Dunhill's 'Puppet Dance,' in 6-8 time (*vivace*), will please players capable of light, quick finger-work (Higher). A 'Valse-Charme,' by Ivy Herbert, is simple and tuneful, and gives the left hand a chance of partaking in the tune (Lower). All the above are from Joseph Williams.

Dorothy Leatherdale's Suite, 'Make believe,' is a charming set of four short pieces which should readily appeal to young people (Lower). Those who are acquainted with Book 1 of 'Times and Tunes,' by Moyna Conway, should note that Book 2 is now available. It carries the course of instruction a stage further in similar fashion, providing exercises in time, interval reading, finger exercises, and pieces, and including a page of hints for teachers. Arthur Kingsley's 'Supplementary Examination Pieces' may be recommended to the notice of teachers. They are in four books—Primary, Elementary, Lower, and Higher Division—and should be useful to pupils entering for these examinations. Explanatory notes accompany each number. The above all come from Keith Prowse.

G. G.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

D. F.—(1.) The 'Scotch characteristics in some of Handel's music' no more imply that he visited Scotland than that he was born there. The flavour is almost confined to the 'snap'—a feature that is found in many English tunes written in the 18th century. It was merely a matter of fashion. (2.) We have neither space nor time for the criticism of readers' efforts at composition. A good many such things are being sent, and we must really take a stern line about it. Still, we don't mind saying (if you don't mind so meagre a criticism) that both your chant and hymn-tune are but so-so. There is not much that is actually wrong, but *there's no music!* The chant is less characterless than the hymn-tune. Keep on trying. But don't ask the local organist to include your attempts in his service lists; and don't come to us for criticism—at all events, not too often. (We really *must* take a stern line.)

OPTIMIST.—You go farther than 'D. F.,' and send a whole song for criticism! 'Is there any hope for me [you ask]—a wretched amateur who has only studied harmony as far as the dominant seventh?' Your song lacks originality, and is trivial in style—a triviality not excused by the fact of the song being about fairies. (After all, if we can't pull out an extra bit of fancy and freshness for *them*, for whom can we?) But you may certainly hope. The song is well written and shows a feeling for effect.

NOVICE.—(1.) The weekly half-hour of voice training for your sopranos and contraltos is well worth doing, even though (as you say) they cannot carry on the work at home for themselves. Use *simple* exercises—plenty of sustained notes and slow passages based on the scale and arpeggio. Your own vocal training should prove useful here. (2.) The usual arrangement is trebles on the conductor's left, altos on the right; tenors behind trebles, basses behind altos. As you have only three tenors and two basses against twenty-two women's voices, you might find it better to place the tenors and basses at the end of the front row, instead of at the back. But all depends on their power, and also on whether your choir stands on a level platform or on one with a raised back. Experiment until the singers are balanced, and there you are. Never mind appearance. (3.) A conductor naturally amplifies his beat when he wants power, and *vice versâ*. But he mustn't amplify it to such an extent as to make it vague. Use your left hand a good deal for dynamic indications. And, above all, remember to be economical of gesture. Make your singers respond to every inch of action on your part. If you let them think that nothing less than a foot means anything, you'll soon be expected to give them yards. (4.) The singer who asked you to beat 3-4 time as if it were 6-8 put his foot in it! It's a pity you couldn't explain why the feat was impossible. The first is triple time, the second compound duple. In slow 6-8 time, beat six; in rather quick, beat two. As a general principle, beat as few in a bar as possible. Think of the bars rather than the beats, and as soon as possible think in phrases rather than bars. (5.) Ask Novellos to send you a parcel of part-songs to choose from. Mention one or two as a guide to degree of difficulty. We wish you luck in your task—a hard one, but enjoyable. Perhaps we may be allowed to suggest that you will find some help in a little book we ourselves have just written, largely with such choirs as yours in view—'A Handbook for Choralists' (Novello, 1*s.* 6*d.*).

LICENTIATE (S. Africa).—If the Teachers' Registration Council refuses to recognise certain colleges, you may be sure there is a good reason. Don't imagine that the attitude of this journal is due to jealousy or any axe that needs grinding. On the contrary: our refusal to insert the advertisements and pass lists of the institutions in question involves us in considerable loss. Having been convinced a few years ago, however, that those colleges were inimical to the cause of musical education, we took the line that we held to be right, and we intend to stick to it, despite abuse from anonymous correspondents.

G. C. C.—(1.) 'The Organ,' by W. G. Alcock (Novello, 6*s.*). (2.) 'The Organ Works of Bach,' by Harvey Grace (Novello, 9*s.*). This book, though not primarily written from the playing point of view, contains a good deal of matter concerning registration, phrasing, pace, &c. (3.) Apparently there is no book on transcribing for organ. (4.) Nor is there one devoted specially to phrasing. Why should there be? The general principles ought to be known to you; you can then apply them for yourself. (5.) The book by Dr. Alcock mentioned above contains some studies on the use of the Swell pedal.

C. A. T.—Evidently your need is for studies of the finger-strengthening type. Try any set of Clementi, Cramer, or Czerny, to suit your ability. Finger gymnastics away from the keyboard will help you. Get Ridley Prentice's 'Hand Gymnastics' (Novello, 2*s.* 6*d.*). You can strengthen your third (fourth?) finger by little exercises at the keyboard (or on a table), *e.g.*, slow shake with it and its neighbours; raising the weak finger while the others rest *lightly* on keyboard or table. The chief enemy to avoid in this kind of drill is rigidity.

ALPHA.—Your hymn-tune has several incorrect progressions; it is very trite; and the sugary discord at the end of line 2 made us squirm. Don't inflict the tune on your congregation. You have a lot to learn, and there is no lack of good tunes, is there? So why use bad ones by beginners? We say this, not to discourage you from trying to compose, but to dissuade you from inflicting your early experiments on anybody outside your family circle. *They* can defend themselves; the congregation can't.

E. F. G.—(1.) Grieg died on September 4, 1907. (2.) There is no 'special and correct' way of memorising music. The process is usually a blend of the mental, visual, aural, and (in the case of players) digital, the proportions varying a good deal. The chief need is to be systematic. We have had no experience of the advertised methods, but we imagine that they might well do all that is claimed for them, as their basis is, no doubt, a carefully worked-out method.

SPELLBOUND.—We presume that examinees for the R.A.M. Pianoforte Diploma are not restricted to any method. As to whether the method you speak of is 'the very latest' we don't know. Our concern is far more with the effects than with the cause, and we imagine that this is the attitude of examiners. If results are good, the method can't be otherwise. But if you still have doubts you had better write to the Secretary of the R.A.M.

LAY-READER.—(1.) There is no statutory fee for the organist's services at weddings and funerals. We agree that in the circumstances you describe the organist should not have demanded a fee. (2.) The incumbent has the right of access to the organ, but it is unusual for him to invite or allow any person other than the organist to play at a service without consulting the organist. Your vicar was quite within his rights in acting as he did.

H. V. P.—We doubt if a thirty-six-year-old, who had never played the pianoforte, could hope to make anything more than very moderate progress with the harp. If your ambition is very strongly harpwards, we suggest that before going to the expense of buying an instrument, you should do a year of hard technical work at the pianoforte as a preparation, and as a means of discovering whether your fingers can be made supple enough.

G. F. S.—When we condemned the tune commonly used to 'O valiant hearts,' we ought to have made it clear that we didn't want to be asked to criticise MS. efforts of readers. Yours is quite good, though not strikingly fresh. The bass crotchets get rather fidgety. We should prefer the feeling of a slowish two in a bar to be emphasised by a sprinkling of minims in the bass.

ORGANUM.—(1.) We have no personal knowledge of any of the four, but we believe all to be good. (2.) The list of successful candidates is supplied to us by the College. Probably the omission you speak of is an oversight. Anyway, we will bring your suggestion to the notice of the Council.

F. N.—The only book known to us dealing specially with ancient Greek music is a French work—'La Musique Grecque,' by Théodore Reinach, published in 1926 by Payot, Paris (5 fr.). Novello's can obtain this for you. Apparently no English version has appeared.

J. H. R.—(1.) See replies in our July and August numbers for advice concerning pianoforte and organ duets. (2.) We know of no organ arrangement of a 'Meditation' by Delius. Probably the player used a pianoforte score. Write to him and inquire.

TECHNIQUE.—All the pianofortes you mention are good, but for obvious reasons we cannot use this column for recommending any particular make.

D. C.—We have searched various hymnals and authorities in vain for particulars as to the tune 'Rimington.'

A. L. S.—We can discover no English biography of Mascagni.

Last month 'D. H. W.' inquired concerning a book of nursery rhymes containing 'Giddy Miss Helen,' 'Miss Ann saw a man,' &c. Several readers kindly reply that they were written by Elizabeth Turner. E. V. Lucas published a selection in 1897 under the title 'Mrs. Turner's Cautionary Stories.' The publisher was Grant Richards (now Richards Press, Newman Street, W.1).

An Ottawa reader wishes to know if there are in this country, or on the Continent, any organ keyboards of the 11th century. He will be in Europe this winter, and wishes to discover how far the carillon keyboard is derived from that of the primitive organ.

X 2 wishes to obtain a copy of an organ piece by Spark, 'Handel Commemoration March,' now out of print. Can a reader help him?

[A few replies are held over.—EDITOR.]

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship examinations on Saturday, January 19, 1929, at 3 p.m. The President, Dr. E. C. Bairstow, will deliver an address entitled 'Retrospect and an Ideal,' after which Dr. Ernest Bullock will play upon the College organ the following pieces selected for the July examinations, 1929:

FELLOWSHIP

1. Overture . . . 'Athalia' . . . . *Handel*
2. Sonata in G (Slow Movement) . . . . *Elgar*

ASSOCIATESHIP

3. Chorale Prelude . 'Nun komm der heiden Heiland' in G minor . . *Bach*
4. Prelude . . . . . *Charles Macpherson*
   From 'The Little Organ Book.'

FELLOWSHIP

5. Prelude and Fugue in A minor . . . . *Bach*

At the conclusion of the organ recital, members and friends are invited to meet the President of the College. No tickets required. Tea and coffee.

Mr. W. Wolstenholme has been elected an Honorary Fellow and an Honorary Member of the College.

H. A. HARDING
(*Hon. Secretary*).

THE CHORALE IN BRITISH ORGAN COMPOSITION

By CHARLES F. WATERS

The gradual process of the Reformation in this country, as compared with the precipitate changes which took place in religious affairs on the Continent, had a much less violent effect on ecclesiastical music than might have been expected. Thus we find Tallis, Byrd, and others writing for both the old and new regimes, and in the music of those whose sympathies lay with the new there can be discerned no difference in form and idiom from that of the firmest adherents to the old. Not until the return of the traditionally-trained Pelham Humfrey from his studentship abroad at the instigation and expense of Charles II., was there any deviation from the pure traditional style of ecclesiastical music. Thenceforth, particularly in the work of Henry Purcell, the new methods were increasingly well-marked. Turning to the Continent, however, the influence of the religious upheaval was both immediate and drastic. The requirements of congregational singing, coupled with some measure of prejudice against the mediæval plainsong, gave enormous impetus to the singing of chorales, which soon became a prominent feature of the Lutheran Church. Not only did these chorales grow in

number, but they became more ingrained in the life and affection of the people, some being associated with special occasions and festivals, while others were in more frequent, even daily, use. The old custom of extemporising upon the plainsong having been preserved and adapted to the new basic material, there became established a definite form of organ composition—the choral vorspiel. The organ music of the British contemporaries of the choral vorspiel writers of the pre-Bach period—Pachelbel, Böhm, and Buxtehude—took the form of fantasias, similar to those written for the harpsichord; in fact, such compositions were frequently written for 'keyed instruments' without discrimination, and consisted of semi-vocal writing embellished or contrasted by rapid scale-passages, turns, and such-like ornamentations. There are a few isolated instances of the use of chorales, but these can generally be traced to foreign influences. Dr. John Bull, for example, who left a Fantasia on a Flemish Chorale besides an effective piece on an extract from the plainsong, 'Vexilla Regis,' held office at Antwerp Cathedral. An exception is afforded by Purcell's Voluntary on the 'Old Hundredth,' which is typically British as regards the method of treatment accorded to the chorale.

Following the Restoration period the output of organ music in this country—and indeed all forms of instrumental music—presents a barren appearance, and until late in the 19th century, most of the compositions for the organ were of the 'voluntary' order; there was no counterpart to the work of Mendelssohn, Merkel, and Rheinberger, each of whom, it may here be observed, made use of chorales in one or more of their compositions. Contemporary with the revival in energetic fashion by Max Reger and Karg-Elert of the classic choral vorspiel in terms of modern technique and idiom in Germany, there has been in this country an extensive adoption of national hymn-tunes as a basis of composition, which is one of the most striking and happy features of the renaissance in recent years of British organ composition.

Commencing with the two invaluable sets of chorale preludes by Parry, and his three Chorale Fantasias, the utilisation of hymn-tunes has proceeded with unabated vigour. Without slavishly adopting the methods initiated by Bach's predecessors—the *coloratura* of Böhm, the vocal, fugal style of Pachelbel, or the dramatic qualities of Buxtehude—reproduced markedly in the work of Max Reger, a wealth of variety in design and style is exhibited in the treatment of the chorale prelude form—or forms—by present-day British composers. On the one hand, there is the quiet prelude of small dimensions, which constitutes the most appropriate introduction to divine service (an antidote to what the report of the Archbishops' Committee on 'Music in Worship' terms 'aimless, rhythmless wanderings, dignified by the title of "improvisations," or "extemporisations"')—*e.g.*, some of the Preludes on psalm tunes by Charles Wood, Harold Darke's setting of 'St. Peter,' Kitson's 'St. Mary,' or the set aptly entitled 'Hymn-Tune Meditations,' by George Oldroyd. On the other hand, there is the extended, fantasia type, drawing its inspiration from, but often making little direct allusion to, the chorale, and using a variety of canonic and fugal devices and thematic development, *e.g.*, W. H. Harris's Fantasy on Campion's tune, 'Babylon's Streams,' J. E. Wallace's Fantasia on 'Heinlein,' William Faulkes's Festival Prelude on 'Ein' Feste Burg,' and Harold Darke's 'Darwall's 148th.' Or again, extending the term chorale prelude still further to include the variation form, one recalls the Variations and Fugue on 'Winchester Old,' by Charles Wood, and Lemare's Concert Fantasia on 'Hanover,' comprising an Introduction, Thema and six Variations, and a Finale Fugato.

But the utilisation of the chorale is not confined to the limits of compositions which refer in their titles to chorales or hymn-tunes. In the Harwood C sharp minor Sonata, a hymn taken from a Constance Psalter, printed about 1500, is alluded to in the development section of the first movement, appears later on in combination with the fugue, and concludes the work in two plain statements. Stanford in his 'Eroica' Sonata, written during the war, and dedicated to Widor 'and the great country to which he belongs,' used the first line of the old 17th-century French hymn, 'O filii et filiæ,' to open the first movement, entitled 'Rheims,' and the opening of the last movement, 'Verdun,' is reminiscent of this tune.

The stately nature of the chorale is eminently well-suited to the organ, and in utilising the chorale the present-day school of British organ composition is responding to the same instinct which prompted Scheidt in his 'Tabulatura Nova' three hundred years ago, or those anonymous writers whose compositions on the plainsong were published by Pierre Attaingnant as far back as 1531!

At Ripon Cathedral, on November 17, forty-seven choirs, comprising eight hundred and seventy voices, took part in the first Festival organized by the newly formed Diocesan Church Music Committee. The music was so chosen as to include something suitable for every type of choir, being a mixture of Anglican and plainsong chants, old and new hymn-tunes and faux-bourdons, and the two anthems were Tallis's simple and short 'All people that on earth' and Ireland's long and somewhat difficult 'Greater love,' the smaller and less well-equipped choirs singing only the easier music. This comprehensive method is excellent in every way. It ensures a good standard and it calls on the smaller choirs for nothing that they cannot quite well do in their own churches. Dr. C. H. Moody conducted, and Mr. H. Percy Richardson accompanied. The service was an inspiring event and should give an impetus to the work of the Committee.

The Bedford Modern School gave its Christmas term concert in St. Paul's Church on November 28, when the programme was largely devoted to Franck. Originally it had been intended to include a selection from 'The Beatitudes,' but the work proved too exacting, and it was dropped in favour of Julius Harrison's 'Christmas Cantata,' which received an excellent performance. Franck was represented by a movement from the String Quartet and a couple of organ solos, Mr. Cyril Gell playing one of the Chorals and Mr. H. J. Colson the 'Pièce Héroïque.' Mr. Colson was also responsible for the arrangement and direction of the concert, which attracted a large audience.

In our December number we reported an organ recital given at Buenos Aires Pro-Cathedral by Mr. Ronald Chamberlain, adding (on what seemed to be good authority) that it was the first event of its kind at Buenos Aires for about twelve years. Evidently our informant was mistaken, for Mr. Bertram J. Orsman, organist of St. Alban's, Holborn, writes to say that he gave a recital in the Pro-Cathedral two years ago.

A series of fifteen lectures and demonstrations of great interest and value to organists and all concerned in the construction of organs and wind instruments in general will be given at the Northern Polytechnic during the first few months of the year, commencing on January 14. The lecturer will be Dr. E. G. Richardson, of University College, London. The scheme is the result of a suggestion by the Organ Club, and was made possible by the generosity of a former President of the Club, the late Martin White. Syllabus and full particulars may be had from Mr. Ernest White, Music Trades Department, Northern Polytechnic, Holloway, N.7.

We are glad to hear that 'The Complete Organ Recitalist' has been so successful that only a few copies are left—an excellent sale of so expensive a book in a short period. The remaining copies will be autographed and sold at one guinea. The whole of the proceeds of this book are being given to the Organists' Benevolent League, which should benefit substantially from the generosity of the editor (Mr. Herbert Westerby) and the thirty-five contributors, all of whom gave their services.

Mr. Robert Parker recently celebrated his fiftieth year of service as organist and choirmaster at St. Paul's Pro-Cathedral, Wellington, N.Z. Though now an octogenarian, Mr. Parker is still remarkably alert. The October issue of the Wellington *Church Chronicle* contained eulogistic references to his work; and there was also an article on Church music—one of a series—which we read with interest.

At Streatham Parish Church on November 20, Haydn's 'The Creation' was sung by the Streatham Choral Society, conducted by Mr. F. Hubert Belton. The soloists were Miss Gwladys Naish, Miss Margery Perrott, Mr. Ben Morgan, and Mr. Bernard Buck. Mr. A. M. Hawkins was at the organ.

Brahms's 'Requiem' was performed in St. Mary-le-Tower Church, Ipswich, on November 29, by the choir, under the direction of Mr. George C. Gray. The soloists were Miss Lucy Goodwin and Mr. George Parker. Dr. Gordon Slater was at the organ.

The Leeds Parish Church choir, augmented for the occasion to two hundred voices, sang Brahms's 'Requiem' on December 5, conducted by Dr. A. C. Tysoe. The accompaniment was by strings, drums, and organ, the latter played by Mr. A. H. Lawrence. The soprano solos were well sung by a group of choir-boys, and Mr. Harry Burley was the baritone.

Handel's 'Samson' was performed at the Goole United Methodist Church on December 2 by the choir and the Goole Philharmonic Orchestra, both augmented for the occasion. Mr. Ernest Johnson conducted, and had the assistance of a good team of soloists.

A new organ—a two-manual of fourteen stops—built by Messrs. Eden, of Derby, was dedicated at the Primitive Methodist Church, Worthing, on December 3. Mr. Guy Michell gave the opening recital.

Messrs. Rushworth & Dreaper have recently built a new organ for Wyggeston Grammar School for Girls, Leicester—a two-manual of twenty-three stops and twenty pistons.

A selection from 'The Messiah' was given at St. Peter's Church, Nottingham, on December 6, by the choir. Mr. Stewart Selby accompanied on the organ, and Mr. Vincent W. Trivett conducted.

At St. Patrick's Cathedral, Dublin, on December 6, the choir sang Brahms's 'Requiem,' with Dr. G. H. P. Hewson at the organ.

RECITALS

Mr. Noel Ponsonby, Christ Church, Oxford—Introduction and Fugue in F minor and Prelude on 'St. Oswald,' *Alan Gray*; Prelude on 'St. Mary,' *Charles Wood*; Pæan, *Harwood*.

Mr. Leonard J. Castle, St. James's, Hampstead Road, N.W.—Prelude in E flat, *Bach*; 'Prière et Berceuse,' *Guilmant*; Prelude and Fugue in E minor, *Raff*.

Mr. Stephen Chantler, St. Mary's Collegiate Church, Port Elizabeth, S. Africa—'Villanella,' *Ireland*; Sonatina from 'God's time is best,' *Bach-Grace*; Fantasia on 'Dominus regit me,' *F. H. Wood*.

Rev. Dr. G. S. Holmes, Holy Trinity, Selhurst—Concerto No. 2, *Handel*; Prelude and Fugue in E minor, *Bach*; Fugue in C, *Buxtehude*; 'The West Wind,' *Rowley*.

Mr. Herbert Knott, St. Mary Magdalene, Taunton—Prelude and Fugue in G, *Bach*; Allegretto in E flat, *Wolstenholme*; Pièce Héroïque, *Franck*; two movements from 'Paulus,' *Malling*

Mr. R. F. J. Darch, All Saints', Blackheath—Fantasia and Fugue in G minor, *Bach*; Elegiac Romance, *Ireland*; Partita in E, *Karg-Elert*.

Mr. Douglas G. Rogers, St. Mary the Virgin, Burghfield—Sonatina, 'God's time is best,' *Bach*; Intermezzo and Scherzo, *Rheinberger*; Rêverie on 'University,' *Harvey Grace*; 'Nun danket,' *Karg-Elert*.

Mr. J. A. Sowerbutts, Holy Trinity Cathedral, Guildford—Prelude and Fugue in E minor, *Bach*; Fantasia in F, *Mozart*; Variations on an Original Theme, *Sowerbuits*; Invocation, 'O clemens! O pia!' *Dallier*; Sonata dramatica, *Candlyn*; Pastorale, *Franck*; Sonata No. 16, *Rheinberger*; Sarabande, Gavotta, e Carillon, and Finale (Partita in E), *Karg-Elert*.

Mr. B. J. Hales, Holy Trinity, Winchmore Hill—Evening Song, *Bairstow*; Prelude on 'St. Mary,' *Charles Wood*; two Choral Preludes, *Karg-Elert*; Sonata No. 7, *Rheinberger*; Sposalizio, *Liszt*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Prelude and Fugue in G, *Bach*; 'The Pilgrim's Progress' (Parts 1-6), *Austin*; Introduction and Toccata, *Walond*.

Mr. James Crowther, St. Ann's, Manchester—'Con moto moderato,' *Smart*; Chorale Prelude on 'St. Michael,' *John E. West*; Triumph Song, *Rowley*; Dirge for Fidele, *Vaughan Williams*.

Mr. Teasdale Griffiths, Whitworth Hall, Manchester—Toccata and Fugue in C, *Bach*; Rhapsody, *Harvey Grace*; 'North Wind' and 'South Wind,' *Rowley*; Pæan, *Harwood*; Intermezzo lirico, *Bossi*.

Mr. Bernard Wiltshire, St. Stephen's, Upton Park—Idylle, *Elgar*; 'Harmonies du Soir' and 'Clair de Lune,' *Karg-Elert*; Pièce Héroïque, *Franck*.

Mr. Willoughby Walmisley, St. John's, Wimbledon—Prelude and Fugue in E minor, *Walmisley*; Finale in B flat, *Wolstenholme*; 'Albumblatt,' *Wagner*; Legend, *Harvey Grace*.

Mr. Francis T. Kennard, St. John's, Wimbledon—Overture in C, *Adams*; Air with Variations, *Hesse*; Concerto No. 7, *Corelli*; Andante and Toccata in A, *Paradisi*.

Mr. Nicholas Choveaux, St. Dunstan-in-the-East, E.C.—Prelude in C, *Bach*; Theme and Variations (Sonata No. 10), *Rheinberger*; 'Kyrie Eleison' and 'Ave Maria,' *Karg-Elert*; Homage to Karg-Elert, *Nicholas Choveaux*.

Mr. W. H. Burrows, St. Dunstan-in-the-East, E.C.—Overture, 'Samson,' *Handel*; Prelude and Fugue in C, *Bach*; Marche Religieuse, *Saint-Saëns*; Fantasia and Finale (Sonata No. 10), *Rheinberger*.

Mr. J. E. Moore, Christ Church, Penrith—Fugue on the name B A C H, *Schumann*; Sonata No. 3, *Mendelssohn*; Fantasy-Prelude, *Macpherson*; 'Epinikion,' *Rootham*.

APPOINTMENTS

Mr. Stewart W. G. Ives, choirmaster and organist, St. Peter's, de Beauvoir Square, N.1.

Mr. Gerald E. King, organist and director of the choir, St. John the Baptist, Glastonbury.

Letters to the Editor

'SCHUBERTIANA'

SIR,—May I be allowed in the interests of accuracy (or, alternatively, to provoke discussions which may elucidate doubtful questions) but certainly in no malicious or carping spirit—to suggest the correction of a few details in recent additions to Schubertian Literature?

In 'The Heritage of Music,' p. 106, Prof. Tovey speaks of 'the great String Quartet in C.' Read *Quintet*. Schubert composed two Quartets in C, but neither can possibly be called great. Curiously enough, the great Quintet is called a quartet also in the new edition of 'Grove' (p. 613).

Turning to the valuable Centenary number of *Music and Letters* we find it assumed on p. 299 that the songs 'Am Flusse' and 'Geistesgruss,' which were composed in 1815, came before 'Gretchen am Spinnrade' (1814). One also is inclined to question the sentence on p. 302:

> 'Then came Chopin [*i.e.*, after Schumann—but were they not born in the same year, and was not Chopin's artistic development anterior to Schumann's?], who was the first to show the world what keyboard counterpoint could be.'

This startling statement is matched by another on p. 307: 'The "song" was born a hundred and thirteen years ago with Schubert's Op. 1.' Evidently art, so far from having stopped short at the cultivated Court of the Empress Josephine, had hardly begun to exist then!

P. 309: 'It was typical of the man that he did not aspire to Opus numbers until he had written "Der Erlkönig."' How 'typical'? The 'Erlkönig' was not given an Opus number until more than six years after its composition, and then simply because it was Schubert's first independently published work.

P. 334: Ellen did not sing her 'Ave Maria' 'to the proud Roderick'! The unwelcome suitor overheard the 'melting voice.' Nor was (*vide* second paragraph) 'The Lay of the Imprisoned Huntsman' Roderick's, as Prof. Deutsch seems to think. Roderick was dead. The singer was, of course, Malcolm Græme.

P. 368, par. 2: This suggests that the B minor Symphony was left unfinished under the shadow of death. But it was composed in 1822. On the next three pages the D minor Quartet is three times referred to as in G minor.

In the monthly reviews, those repositories of British culture, I have read articles on Schubert by Mr. F. D. Wiseman in the *Contemporary* and by Mr. C. Whitaker-Wilson in the *Fortnightly*. The former speaks of 'the great C minor Symphony of 1828.' Schubert's C minor Symphony ('Tragic') was composed in 1816, the great C major in 1828. He says the 'Erlkönig' was 'the first of Schubert's works to be printed.' The first was the song 'Erlafsee' (1817).

He says that after the public performance of 'Erlkönig,' 'publishers immediately clamoured at Schubert's door vying with one another in offers for his work.' Not at all. 'Erlkönig' and the other songs which soon followed it in print were not accepted by the publishers, but were published on commission.

Mr. Wiseman writes:

> 'Schubert added little to the development of musical thought; he made no adventures beyond the bounds of current form; his work appears to have exercised no such influence upon any later genius as did Mozart.'

This remarkable assertion may speak for itself. Only one may wonder who invented the modern German song as we know it, if not Schubert, and who, if not Schubert, was the greatest influence in the art of Schumann and Brahms. This author goes on still more oddly:

> 'It is possible that, if he had put a curb on his imagination, practised a discipline of self-control, and set himself to study more deeply the works of others . . . he might well have redeemed the "finer hopes" . . . If he had honoured his art and had devoted himself with the earnestness of a Beethoven or a Berlioz to the pursuit of a vocation, his genius would have thrived better and manifested itself in more substantial work.'

Against this, let us inquire in what esteem Berlioz and even Beethoven would have been held in comparison with Schubert if they, too, had died at thirty-one.

Another quotation from Mr. Wiseman:

> '. . . when with the assent of his own mother and the connivance of Schubert's father, Schober took the young musician to live with him at his house, liberated him from material cares, and placed within his reach the quietude and leisure suitable to his career, Schubert accepted it for a month or two and then slunk back to share the poor lodgings of the insipid poet Mayrhofer.'

Mr. Wiseman has presumably based this somewhat fantastic reading of events on a passage in 'Grove'—a passage which accounts for Schubert's life in 1816-17 in a way which modern research hardly bears out. The fact seems to be that Schubert did not leave his father's school until the autumn of 1817—and then much against his father's will. In that same year Schober left Vienna for a year's absence in his native Sweden. Schober was no doubt a good friend to Schubert, and it seems that on returning from Hungary at the end of 1818, Schubert did for a time occupy a room at Schober's mother's house when a soldier son was not at home.

But what is there in the records to substantiate Mr. Wiseman's elaborations? Schubert never, as a matter of fact, had such a lucky chance as is here suggested. Schober and Schubert were from first to last on the best terms. The former did what he could for the latter, who was more attached to him than to anyone else; and the 'slinking back to Mayrhofer' is surely a misreading of the facts.

On Schubert's art the *Contemporary* article does not hesitate to declare:

> 'His grasp of technique was hardly sufficient for the polyphonic requirements of instrumental writing.'

Insufficiency is then a merit! Or how is the enduring appeal of the two last Symphonies, the three last Quartets, the C major Quintet, and a mass of pianoforte works to be explained? Should not an insufficiency of polyphonic technique be encouraged in all possible ways, if such are the results? The answer to Mr. Wiseman's wiseacry is to be found in Prof. Tovey's essay in 'The Heritage of Music':

> 'Grove very rightly draws attention to the magnificence of Schubert's basses. That settles the question: a composer whose basses are magnificent is a great contrapuntist even if (like Wagner) he never published a fugue in his life.'

That decisive remark should have been pondered over by Mr. Whitaker-Wilson before he committed the *Fortnightly Review* to such a *gaffe* as this:

> 'Schubert never righted himself in the deeper technical sense all his life.'

Prof. Tovey's opinion may also be set against the *Fortnightly* reviewer's on the question of Salieri's teaching. The latter says:

> 'Salieri was inert. . . . He merely kept up a kind of running commentary upon anything Franz chose to show him. . . . Salieri had made rather an unwise suggestion; it was that Franz should write an opera. It was a stupid suggestion.'

Salieri has for a century been the cock-shy of the more irresponsible biographers of Mozart, Beethoven, and Schubert. But let us listen to Prof. Tovey:

'No view of either Beethoven's or Schubert's development can be trustworthy which fails to account for the zest into which these mighty men of genius put themselves into Salieri's hands. . . Salieri was neither a preoccupied man of genius nor a pedant, but a clever and highly-cultivated Italian musician with the will and the power to give practical and interesting information.'

Mr. Whitaker-Wilson says that Schubert's father 'managed to rear a family of nineteen.' He procreated nineteen, but reared only ten. The *Fortnightly* reviewer gives hitherto unpublished details of Schubert's examination before entering the imperial choir, in 1808:

'His voice rang round the whole building; masters and boys stood there like statues. And when it was all over the boys . . . came forward to offer their felicitations.'

May one suggest that it is time biographies were printed in two differently coloured inks, one for fact and the other for fiction?

The subject of Schubert's relations with Beethoven has been a trap for all but the more wary of the Centenary celebrants. It would be tiresome to enumerate all who have fallen to Schindler's rigmaroles. They should have referred to Thayer before spinning new yarns.

Turning to Mr. Newman Flower's new and handsomely produced biography one finds more to disagree with in the author's manner and interpretations than in the actual facts. But Schubert did not dedicate the Duet Sonata, Op. 140, to Clara Wieck (p. 128). The dedication was the doing of the publishers who issued the work ten years after Schubert's death. There is a puzzle in the statement that Schubert's father was born in 1763, married at twenty-two, and had his first son in 1784, 'a year after marriage.' The valuable feature of Mr. Flower's book is a bibliography of more than thirty pages, compiled by William C. Smith.

At the risk of seeming captious one feels inclined to complain of a confused effect made by Mr. Flower's habit of exaggerated statement. For instance, in his account of Schubert the schoolboy:

'The physical sufferings of Schubert at this stage cannot be exaggerated. . . . He was wildly happy. He lived for nothing but his composition.'

Mr. Flower works for all they are worth the scanty hints in the records of Schubert's tenderness for Theresa Grob and the oft-repeated suppositions (for which there is no real evidence) of his passion for Caroline Esterhazy. Theresa 'was the great passion . . . beyond question.' This passion 'was steadfast and unspoken in fidelity until 1820.' Well, we know just what Schubert said. Theresa was not pretty, and had had small-pox badly, but she sang well and was a good girl, and for three years Schubert hoped to marry her—so he said years afterwards when Hüttenbrenner was so indiscreet as to press him with questions about his love-affairs. What reams of nonsense (including 'Lilac Time') have been spent in expatiation on that reported conversation!

Without more evidence than is provided by Mr. Flower one is not convinced of Schober's 'malevolent influence.' Schubert's illness in 1823-24 was very likely venereal; but again, in the absence of the facts, the reader cannot be convinced by the great play Mr. Flower makes with this misfortune. It is certain that, in spite of his forebodings in 1823-24, some of the happiest times in his life were to come, and some of his most glorious compositions. It is also certain that he died of typhus. Mr. Flower cannot in his treatment of this question be acquitted of injudiciousness and tastelessness; and it is impossible to forgive him his italics on p. 204.

All the same, his book must—however much one may dislike his style—be admitted to be the most complete biography of Schubert in our language. Mr. Flower has taken the trouble to go to good and unfrequented sources for his material. The book treats of a number of things more fully than does any other in English; and certain details are new. The account of the 'Convict' in Chap. 3, shows Grove's description of that establishment ('school for educating the choristers for the Court-chapel') to be brief to the point of inaccuracy. Mr. Flower says:

'. . . . the Convict . . . contained not only pupils of the Gymnasium (the Convict School), but also students who attended the lectures of the University. . . . The tuition was general in character, but the Convict contained scholars who were compelled to take part in the performances at the Court Church, together with the boys of the Chapel Royal.'

The Convict was, in fact, a public school at which a handful of choristers were foundationers—whereas 'Grove' calls it 'the music school.' The surprising thing is not that Schubert got so little musical instruction, but that he got so much in his school-days.

Since the book may be expected to be reprinted, may one suggest that its worth should eventually be enhanced by the revision of its loose and exaggerated language? Perhaps some examples may be cited of what is meant:

'The pendulum swung full circle' (p. 5); 'Holzer's big heart, throbbing in a fatted body, yielded nothing to mediocrity' (p. 17); 'He [Napoleon] lingered in Vienna like a scab on the flesh of a people' (p. 27); '. . . typhus, the dread disease that was to destroy her son Franz in due season' (p. 33); 'The greatest injustice the world did her [Schubert's mother] was that she never knew of the genius of Franz' (*id.*); 'This second wife [Schubert's stepmother] became exactly what the first had been' (*id.*); 'Three times did the State issue conscription papers against him [Schubert]. Three times did it make abortive attempts to kill him on the battlefield' (p. 35); 'The children [in Schubert's classes] must have wondered sometimes for what end they had been delivered into the hands of this Gorgon' (p. 36); 'Society in a wave of enthusiasm drew him [Vogl] into its innermost circles' (p. 55); 'He was not a figure of pose' (p. 56); 'In July he [Schubert] went with the [Esterhazy] family to Zelész. He had banished himself, suppressed himself anew, for the price of two gulden a lesson. Judas had sold his Master for thirty pieces of silver, and Schubert sold his Art for something less under the impetus of poverty' (p. 64); 'Zelész was a slow but certain process of death' (p. 65); 'The consciousness of Schubert to his poverty came to him at times in waves of acute feeling' (p. 95); 'Diabelli had preyed on his poverty in Schubert's unguarded hour' (p. 98); '. . . this Viennese Barabbas' (*id.*); 'The curse of the age was the mediocre amateur for whom much of Schubert's music was too difficult' (p. 164).

And if with revision of its diction there should go a revision of certain ill-considered interpretations of events, a later edition might fill the vacant space that is still waiting for a 'Life of Schubert' beside Thayer's 'Beethoven' and Terry's 'Bach.' As an example of Mr. Flower's interpretations I should like to cite his gloss on the well-known facts of Schubert's first visit to Zelész. Schubert's own account of the Esterhazys, brief and frank, is known to everyone. The count was rather rough; the countess proud but sensitive; the little countesses good children. Schubert never felt quite at home in their society. He was home-sick for Vienna. Mr. Flower writes thus:

'Schubert appeared to Count Esterhazy as a brilliant person whom he could secure cheaply. . . . [The Esterhazys] were people indolently rich. They paid the price of mediocrity for Schubert's genius. Having bought him by the cruelty of patronage, they relegated him to the servants' hall. It is one of the most remarkable points in Schubert's life that he endured these people. He refused music lessons in Vienna to accept them at two gulden from a titled snob. . . . But a poor man can adorn a snob by further self-suppression.'

This is, perhaps, rather more indignant than lucid.

> 'Schubert was reckoned so cheaply by Count Esterhazy that he housed him with his servants, took him into the castle *salon* when he desired music, then returned him somewhat tired at the end of the evening—the servile menial—to the society of a bailiff and his grooms, to the smell of horse-dung.'

But how can we accept all this without evidence? Schubert never complained of his treatment by the Esterhazys, or of the smell of horse-dung. Everything points to his reasonably good treatment. During the few months he was at Zelész he was well, and, except for some boredom and regrets for his Viennese cronies, thoroughly cheerful—to judge from the only evidence, his letters. Mr. Flower gives us a picture of the Estate Agent's house in which Schubert was lodged—a pleasant-looking villa.

'Schubert sold his Art.' The sentence reads incomprehensibly in the light of the abundant and beautiful music which, as every Schubertian knows, was written at Zelész.

'Zelész was a slow but certain process of death.' So says Mr. Flower; but not Schubert, who wrote to the Viennese circle from Zelész on August 3, 1818:

> 'I am in the best of health. I live and compose like a god, as though, indeed, nothing else in the world were possible. Mayrhofer's "Einsamkeit" is finished, and I think it is the best thing I have done, for I was care-free when writing it. I hope you are all as well and happy as I am.'

Zelész a 'process of death'! Is it not rather more likely, to judge from the improvement in Schubert's health during the second Zelész visit (1824), that a few more summers there, notably that of 1828, might well have added years to his life?

Mr. Richard Capell's new book on 'Schubert's Songs' I have not yet been able to check thoroughly, but I notice that on p. 24 he says, 'It does not appear whether Schubert came personally into touch with Jacob Nicolas, Baron von Craigher.' But Deutsch says that Schubert had an interview with Craigher in 1825. Nor does Mr. Capell say whose were the translations of the songs from Scott's 'Pirate,' 'Montrose,' and 'Ivanhoe,' which Schubert used. Deutsch (in *Music and Letters*) says they were Craigher's. On p. 173 the author speaks of 'the German poet' of the song 'Der Wachtelschlag,' although he has elsewhere said that it is a translation (by Sauter) from Metastasio. In general, he has not made up his mind whether to give principal consideration to the original author or to the translator of translated texts. In one of the appendices H. von Collin is said to be the translator of Colley Cibber's 'Blind Boy,' although in another entry on the same page the translation is (rightly) ascribed to Craigher.

What is the authority for Mr. Capell's spelling the name of the Esterhazys' country house as 'Zseliz'? 'Grove' says 'Zselesz,' Mr. Flower 'Zelész,' and Schubert himself 'Zelez' or 'Zeliz,' while Miss Venetia Savile, the translator of the new edition of Schubert's letters, invites us rather alarmingly to say 'Zscliz.' In so expensive a book as Mr. Capell's the index of names might have been more complete. Friedländer, the editor of Schubert's songs in the Peters edition, is frequently mentioned in the text but not at all in the index.

Mr. Capell is mistaken in supposing that 'Waldesnacht' has never figured in London concert programmes. He should consult the programmes of the old St. James's Hall 'Pops.'

I have already hinted at a criticism that in the new 'Grove' the famous old Schubert article might have been revised in the light of recent Schubertian investigations, although I heartily agree that it remains the best 'Life of Schubert' in any language. On p. 603 it ascribes the Quartets in E flat and E, Op. 125, to the year 1824, although the best modern opinion would rather say 1818

I had proposed to include in these jottings corrections of Miss Beatrice Marshall's new translation of Kobald's book on Schubert's Viennese circle; but I refrain, not knowing, if I once began, where I should stop.—Yours, &c.,

SCHUBERTIAN.

In answer to Mrs. Liebich's letter last month, there are nine Symphonies by Schubert, as follows: No. 1, in D (1813); No. 2, in B flat (1814-15); No. 3, in D (1815); No. 4, in C minor ('Tragic,' 1816); No. 5, in B flat (1816); No. 6, in C (1817); No. 7, in E (unfinished and unpublished, 1821); No. 8, in B minor (unfinished, 1822); No. 9, in C (1828).

MR. WHITAKER-WILSON AND A REVIEWER

SIR,—Your reviewer has admitted that he set out to criticise my book on Schubert with a prejudice against what he has termed 'fashionable biographical fiction,' thereby laying himself open to the gravest censure; no real critic is prejudiced. And now I am told—how correctly I know not—that he himself has written a book on Schubert. This may be quite untrue, but whether it be a fact or no, it is hardly within the confines of good taste or professional etiquette to hold up my book to ridicule. Your writer has confessed that he has marked passage after passage for question; he does not seem to have marked anything for sympathetic consideration. In fact, he is merely out to destroy the chances of the book. Not a word has been said of the value of the book as a whole; not a word upon its various discussions, its general style, or upon the matter of its being readable or unreadable. I repeat that he has yet to learn the business of a critic.

Fortunately for the book's success, other writers have thought very differently—the critic of the *Church Times* was one. It so happens that by an accident the proofs of my book were sent out to America to another author who was patiently awaiting his own. Although surprised and disappointed, he glanced casually over the unwelcome proofs; then he read carefully; finally he returned the proofs to the publisher with a delightful letter of appreciation. The publisher asked me to autograph a copy for him, and I have since received a letter which I shall not destroy.

Your reviewer asks for my authorities. Unfortunately, I have long since destroyed my notes which I made in the British Museum. I can assure your writer that there is nothing in that book which is not authenticated *somewhere*, for I read *every* English *and* German work on Schubert. I systematically searched not one, but all of them, for details. It was always a case of swings and roundabouts; what I missed in one work I found in another.

Thus, in the case of Schubert's suit, A said it was light grey; B and C said whitish-grey; D said home-made; E said ill-fitting; F said something contradictory to at least one of the others, but confirmation was forthcoming in G and H. And so I sorted it all out, as best I could. But what silly little points they all are! Your super-critic must mark them for question and leave the main themes alone! And all because they were 'new to him.' Such is his egotism; anything which he happens not to know must be wrong. He must pardon me if I lose patience with such imbecility.

I would forgive him if the whole criticism did not have such an unpleasant flavour about it; but no one cares to be unjustly ridiculed. That his intention *was* to ridicule he proved last month in his reply to my protest. He 'takes back' his words concerning the arrangement of the A flat Impromptu, and, instead, prints just enough to make it look idiotic. It certainly looks ridiculous as he has quoted it—just what he intended. And he does it with the deliberate intention of saying, in effect: 'There you are; read it for yourselves! Of course, the man 's an ass!'

I am ashamed, Sir, to trespass upon your valuable space in a matter of this kind, but as your critic is

utterly devoid of courtesy or judgment, I must ask you to forgive me, and to print the poem as it stands:

THE FISHERMAN'S NIGHT-SONG

Ave Maria!
'Tis Night on the sea;
The day's toil is ended—
All thanks be to Thee!
. . . *For ever protect us, wherever we be!*

Ave Maria!
The night-tide runs by;
The moon rides the ocean,
Majestic and high—
Hail! *Mary-of-Stars!*
From the Fishermen sailing . . . sailing. . .

Ave Maria!
'Tis Peace on the sea;
Our night-song we offer—
All thanks be to Thee!
. . . *For ever protect us, wherever we be!*

Hark! now the breezes are moaning—
Hear! now the mast-head is groaning—
Faster and faster comes wave upon wave!
Ah! how the heavens are roaring—
See! how the breakers are soaring . . .

MARIA!
Hear us! the storm is up-springing—
Hear us! our death-knell is ringing—
Hear us, O Thou Who art mighty to save!
The night-storm is ended,
'Tis Dawn on the sea;
And Thou wilt protect us, wherever we be,
. . . *For the sake of that Fisherman*
Who walk'd on the sea!'

Whatever may be his views upon arrangements as a whole, there is nothing that any honest reviewer can hold up to ridicule in that poem. It is dignified, and a reasonable conception of the Impromptu. If Liszt could arrange 'Hark, hark, the Lark' and the 'Erl-King' for pianoforte, it is no greater sin to reverse the process. Gounod managed to live down the criticism which was hurled at him for his 'Ave Maria.' I am content to do the same, and to abide by what I have done.

This song, now published by William Reeves, has been very beautifully sung by the illustrator of my recent lectures on Schubert, and in every case it has met with the greatest acclamation.

And as for my friend Schubert, if I have the great privilege of meeting him in the next world I am quite confident that anything he may have to say will be said with knowledge, courtesy, honesty, and reasonable tolerance.—Yours, &c.,

C. WHITAKER-WILSON.

[We have not thought fit to bother our reviewer with the above letter, because it really answers itself. If a biographer commits himself to some highly controversial statements without giving his authority for them, he must not be petulant if a reviewer asks for those authorities. As to our contributor's 'prejudice against fashionable biographical fiction,' that prejudice, we hope, is shared by all who realise the importance of accuracy, and who are weary of the random methods that have made musical books as a whole the scorn of literary folk. Mr. Whitaker-Wilson makes much of the fact of our reviewer having himself written a book on Schubert. He speaks as if there were some secret about this. There was none. The review was signed by an initial that is no disguise to our regular readers, and it happens that the identity of 'C.' was made clear in an adjacent column. 'C.'s' book, however, is not a biography, and in no way does it compete with Mr. Whitaker-Wilson's work. Since Mr. Whitaker-Wilson is so anxious for an opinion that is free from influence of this kind he shall have ours. We, too, have read his book, and we say frankly that, had we reviewed it, it would have had far more severe treatment than it received from 'C.' 'Not a word was said about the book as a whole,' says Mr. Whitaker-Wilson. Here is our word: the book is bad. 'General style': we call it deplorable; only lack of space prevents us from quoting long examples. 'Readable or unreadable': the former only by those who prefer a hazy picturesqueness to clear statement of fact. Mr. Whitaker-Wilson mentions some favourable reviews: we suggest that an author, like any other public performer, must not expect to be saluted with bouquets alone. He must take adverse criticism as well; and when (as in this instance) he is unable to prove his reviewer to be wrong in any statement of fact, he will be well advised to refrain from arguing with his critic, and, above all, from calling him incompetent, tasteless, and imbecile.—EDITOR.]

CONCERT AGENTS AND PRESS TICKETS

SIR,—To your salutary comments on the vagaries of concert agents may I add one observation? Between the *Musical Times*, a monthly paper bound for reference, and the daily press, comes the numerous class of weekly papers. Owing to their receiving, usually, tickets for only the second or third performance of a series when an important work or artist is in question, it is impossible for such papers to keep abreast of events, except by paying for their representatives' presence (or asking the representatives to buy their own tickets, contrary to usage). In the days of the pre-war Opera Syndicate (now defunct), it was commonly believed that there were three press lists in existence at Covent Garden.—Yours, &c.,

CATECHU.

WHY NOT?

SIR,—Might I suggest that our great pianists should sometimes be invited to add to the interest of their programmes by improvising on a given subject? This was a regular and attractive feature in the performances of the great artists of former days. It would be a welcome variation on the constant succession of set pieces which constitute programmes of to-day. What is the reason that the custom was dropped? It cannot be for lack of ability on the part of the great pianists who so often delight us; it can only be accounted for by a mistaken impression that modern audiences would not appreciate the return to the old custom. There is little doubt that if pianists would sometimes let themselves go in improvisation, it would add a new interest to our concerts.—Yours, &c.,

The Vicarage, Westgate-on-Sea.

C. PENDOCK BANKS.

THE LARYNX AGAIN

SIR,—In Watts-Dunton's novel, 'Aylwin,' there is a very interesting dialogue between the hero and the heroine about the voice. 'Don't you think the poor birds must sometimes feel very much distressed at hearing the voices of men and women, especially when they all talk together? The rooks mayn't mind,' said the little girl, pointing to the rookery close by, whence came a noise marvellously like that made by the field-workers; 'but I'm afraid the blackbirds and thrushes can't like it. I do so wonder what they say about it.' As the larynx is the producer of sound, why is there so much difference in the nature of the sound, in various animals? That is entirely a question of direction. Comparing the sound of a rook and a nightingale, one can hear the difference. The sound of the rook chokes up the larynx, as it were, whilst that of the nightingale flows forward evenly. The voices of the majority of men and women are undoubtedly as throaty as that of the rook. With cultivation the voice improves in quality, very much resembling the sound of the nightingale, which little bird can unhesitatingly be said to have attained perfection of sound-production. But from all accounts the human voice has a long way to go to reach the level of the nightingale, or even the thrush and blackbird.—Yours, &c.,

Wigmore Hall Studios.

ARTHUR LOVELL.

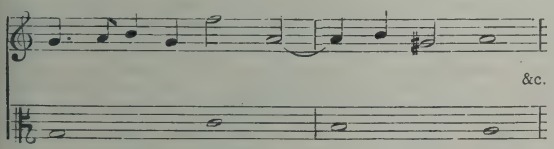
THE USE OF THE MAJOR SIXTH IN THE 16TH CENTURY

SIR,—Dr. Froggatt, in his article on 'Palestrina and the Major Sixth,' raises a question as to whether a skip of this interval was, or was not, forbidden by 16th-century contrapuntists. As far as the composers who wrote in the first half of that century are concerned there can hardly be any doubt that they recognised no rule forbidding its use. The examples given by him from Tallis and Arcadelt (whether or no this work of Arcadelt's is an 'Ave Maria') are very far from being exceptional. I collected a number of instances of this skip from Dr. Tye's works, for an article (printed in the International Music Society's *Sammelbande*, 1905-06) on the anthem, 'Lord, for Thy tender mercy's sake,' which also (as Dr. Froggatt will remember) contains an instance of it. One example which I printed from Tye's 'Actes,' chap. 7, bass voice, is identical with the bass passage which Dr. Froggatt quotes from Arcadelt.

The teaching of the early 16th-century theorists may probably be gathered from Ornithoparcus, who published his 'Micrologue' in 1516. (I am quoting from Dowland's translation, 1609.) His name for it is 'Tonus Diapente,' which he explains as 'the distance of one Voyce from another by a perfect Sixt. Which *Stapulensis* affirms to consist of foure Tones, and a lesser *semitone*.' He does not place it among forbidden intervals. There were intervals, such as the Tritone, and the 'imperfect fift,' which he does forbid to young beginners, but the Major Sixth is not one of these.

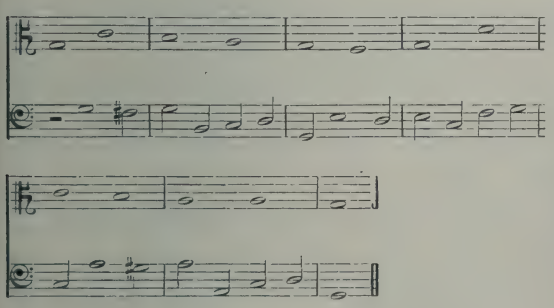
When, however, we come to the end of the 16th century we find that Zacconi ('Prattica di Musica,' 1596) treats of this skip in his chapter headed 'D' alcuni passi difficili poche volte usati, & della difficultà che hanno i Cantori a dirli bene'; and he gives examples, not to be copied, from Josquin, Obrecht, and Giaches de Wert. His objection (strange though it may seem to us) evidently is that this interval in difficult to sing.

Passing on to Morley ('Plaine and Easie Introduction,' 1597), we find that he will not allow this skip in his pupil's exercise :



'I think it is fatall to you, to have these wilde points of unformall skippings (which I pray you learn to leave),' &c.

But Morley uses the same skip twice, in one of his own model examples (*ibid.*, p. 88) :



This example is very instructive, as it seems to show that the skip was not forbidden when it occurs between two distinct phrases, as in this place where the figure is repeated in the bass. My impression is that, even at the end of the 16th century, when the skip of a major sixth was apparently objected to if it occurred in the course of a phrase, it was admitted between two phrases, or where there is a break of any kind in the sense of the words. I think all the passages which Dr. Froggatt quotes from Palestrina and Byrd can be thus accounted for. Perhaps some other student may be able to throw more light upon the subject.

I should like to end by suggesting that there are two great wants, for all who are interested in Modal Counterpoint—and these are many nowadays. The first is a reprint of Morley, with a thoroughly good index. It need not be 'edited' at all, unless (as a concession to the weaker brethren) the spelling were to be modernised. Randall's edition of 1771 is nearly as hard to get as the two old editions of 1597 and 1608. The second desideratum is a really scholarly translation of Zacconi's 'Prattica di Musica.' I think I am not wrong in saying that Zacconi is much the most instructive to modern students of all the old writers on modal music.—Yours, &c.,

G. E. P. ARKWRIGHT.

SIR,—The article 'Palestrina and the Major Sixth' in the December issue of the *Musical Times* has finally exhausted my patience in waiting for answers to certain questions regarding the teaching of musical theory. I have not seen an expression of the point of view of the pupil—I believe mine is the first.

I have been a student for four years, my object being to stamp myself—beyond any argument—as a musician of the first class by obtaining a Mus. Bac. degree.

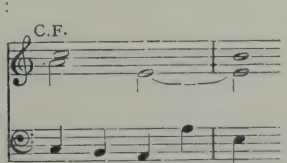
But, lo! with the October, 1927, issue of the *Musical Times* I received a violent shock. It contained Mr. Spanner's conclusive condemnation of Strict Counterpoint. I eagerly awaited a subsequent issue, and I was relieved to find that two distinguished scholars championed its cause.

I was somewhat reassured, but grains of doubt still remained. Then came, in the November issue of this year, Sabaneev's article on 'The Crisis in the Teaching of Theory'—a glaring accusation against professors and teachers of impassiveness and ignorance of the fundamentals required for a genuine musical training.

I decided to analyse my own attitude towards the training I had received.

I have been guided by many teachers—all, of course, graduates in music. Before I had digested the laws, as a child digests his tables, I used to write 'crude' progressions. 'Yes, that would be quite nice, *but* you have fifths. . . . ,' and that had to be discarded and something substituted that appealed to me far less. Yet, if I turned to the pages of a great Master—especially the modern ones (and was *I* not modern ?), bars of such fifths glared pertinently at me.

And Counterpoint! Was ever devised a more perfect method for suppressing *self*-expression ? Even within the subject rages a sea of controversy and doubt. I am told I should not let my melodies leap a major sixth, I should not proceed by the interval of a seventh, or by any compound interval, even with one note in between, &c., &c. Yet, turn to Palestrina, the *recognised* authority! And—crime of crimes!—Bridge in his Primer uses the interval of a seventh with one note in between (p. 52)! But I have found the human touch, if only for a moment. In a text-book on Counterpoint I find the author says, in the case of exposed fifths, 'The student must be guided by his musical sense. . . .' What a blessed oasis in a desert of law and order! But even here I find a snag; when I write :



it is censored—and I assume I have no 'musical sense.' Many times, after being accused of taking liberties, I

have produced my text-book in evidence. Then I hear, 'You see, I don't know what Blank does permit: his book is a very modern one.' And so my faith wavers.

In the working of figured basses I have been told not to work them as I would work a sum. It had never even struck me that this was possible in an art such as music. Is music, then, mathematics?

Now comes the 'unkindest cut of all.' For four years have I spent time, money, and labour. I have worked, for a purpose, hundreds of *Canti Fermi* and exercises, and finally I am told by such an authority as the *Musical Times* that 'harmonic and contrapuntal exercises are not music'! What, then, are we students doing? We can only demand an explanation, and possibly a complete revision of the method and substance of Theoretical Training.

I wonder if other students have experiences and feelings like mine?—Yours, &c.,

31, Headingley Road, Handsworth, Birmingham. L. R. VINCENT KNIGHT

STRING BALANCE

SIR,—At the Buxton Conference of the British Federation of Musical Competition Festivals the proceedings included a short discussion on 'Strings' in relation to the Festivals. As one of the speakers, I tried to keep to a single vital point, namely, the present wretched lack of balance in the make-up of nearly all amateur string bands at the competitions (for example: twenty violins, one and a half violas, two 'cellos, and no double-bass), and the need for a better ideal standard regarding the balance of instruments. In passing, I happened to praise, by comparison, the balance of the famous Vingt-quatre Violons du Roy (Louis XIII.), which was 6-6-6-6. Your correspondent in his report of the Conference (December, p. 1126), who is apparently unaware of the historical facts, credits *me* with the idea and calls it a heresy!

As your report quite correctly declares, the actual 'debate' was unsatisfactory and inconclusive. Yet it was not entirely unfruitful. On October 20, *The Times* had a whole-column article, headed, 'Amateur String-Playing: A Stimulus Wanted.' The well-informed and practical writer of *The Times* article took, as his text, the Buxton discussion, 'starred' the topic of balance exactly as I had done, and ended by proposing a Summer School for 'Strings.' Next, the *Musical Times* (December, p. 1121) printed a letter from the secretary of the Federation, in which the writer referred to *The Times* article, and repeated the proposal for a Summer School.—Yours, &c.,

6, Sussex Place, South Kensington. JAMES BROWN.

[P.S.—The evidence for this curious fact as to string balance is in Mersennus, quoted by Hawkins in his vol. iv., chap. 8, footnote.—J. B.]

INFORMATION WANTED

SIR,—May I ask for your help in obtaining information on the following point?

I am desirous of ascertaining whether there is any general experience to confirm the theory that sounds in combination lose some of their volume—that is, that the volume of separate sounds is diminished when their vibrations are simultaneous with those of other sounds.

If any of your readers are inclined to make the experiment I shall be grateful if they will communicate the result to me on a postcard. I suggest adopting the method of sounding a three- or four-note chord, and then releasing all but one of the notes and observing if the remaining sound appears to acquire increase of volume when its vibrations stand alone. On the organ this is easily done, but on the pianoforte equality of touch needs attention. Besides the chords, the octave with its various interval subdivisions can be tested, and I should be particularly glad to hear if the major third and diminished fifth from the lower tone are noticeable in this respect.

A mere 'Yes' or 'No' will be sufficient, but details will be of interest, and I shall appreciate any information I receive.—Yours, &c.,

55, Dora Road, Wimbledon, S.W.19. PERCY RIDEOUT.

BATTISTINI

SIR,—May I, as a personal friend of the late Commendatore Mattia Battistini, supplement the appreciative obituary notice which appeared in your December issue. He last appeared in London on June 1, 1924, when, with Madame Salteni-Mochi, he gave a concert at the Albert Hall, as he had done on the repvious Sunday. Of the latter concert the writer of a notice in the *Daily Telegraph* of May 26 wrote as follows: 'It may be doubted whether Signor Battistini, great artist though he is, has ever in recent years given so fine a proof of his accomplishments as he did in the course of the programme which he shared with Madame Salteni-Mochi at the Albert Hall yesterday afternoon. In these vast spaces the magnificent volume of his tone seemed even more imposing than it had been at Queen's Hall a few days ago, while in point of subtlety of inflection his work was once more unsurpassably fine.'

It was, I know, a source of great grief to him that he was not invited to sing at the Opera in London. I wrote some time before his last illness, and suggested a visit to London, to which he replied (of course in his own beautiful language), 'Come to London. I would with joy, but no agent invites me—they do not want me.' This is possibly comprehensible when the operas in which he made his greatest successes, such as 'Don Giovanni,' 'Thaïs,' and 'Hérodiade,' no longer apparently attract a public which appears content to listen to mutilated translated opera on the wireless, suddenly interrupted (as happened recently) to make room for a lecture on Borstal. It is evident that the opera public which existed before the war has died out. Few probably remember the glorious occasion when, on July 17, 1906, Battistini appeared (for the last time, I think, in opera, in London) in 'Don Giovanni,' in company with Destinn, Caruso, Journet, Gilibert, and Marcoux. The present generation apparently has no conception of what the word 'opera' implies, if it will tolerate performances of Italian opera with German artists. I was not present, but I was told that the last performance given of 'Les Huguenots' was pitiable.

In the very last letter Battistini wrote to me he described me as the defender of the Italian school of singing. I am proud of this. When, on May 29, 1924, he came to lunch with me, bringing a rival baritone then appearing at Covent Garden (namely, Signor Formichi), he insisted on singing his beloved 'Ideale' as he alone could. In addition, he not only sang but acted the beautiful duet, 'La ci darem,' with Madame Salteni-Mochi. Mr. Ben Davies was present, and met for the first time the great baritone. Davies, at my request, sang to him, after which Battistini fell on his neck and kissed him, saying, 'You will sing till you die. You have the true method, and I think I have the same.'

It is a pity that young women, who may possibly have had twelve lessons, should attempt such great arias as 'Casta Diva' on the wireless, which only a Patti could successfully attack.—Yours, &c.,

18, Bina Gardens, London, S.W.5. W. ARMIND BEVAN.

At the annual general meeting of the Incorporated Staff Sight-Singing College, on November 24, before a large attendance, Mr. George Aitkin gave a Schubert lecture. The report on the year's working of the College showed a large increase in the number of entrants for examination.

The Amateurs' Exchange

Under this heading we inserí, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young lady (amateur violinist) wishes to meet accompanist for mutual practice. Brixton or Streatham districts preferred.—M. M., 59, Bramah Road, N. Brixton, S.W.9.

Lady pianist wishes to meet advanced violinist for mutual practice of classical music. Liverpool or district.—M. C. M., c/o *Musical Times*.

Mezzo-soprano wishes to meet accompanist for mutual practice.—F., c/o Broad Street Station Music Stores, E.C.2.

String bass and violin (lady and gentleman) offer their services on Sunday evenings in good orchestra or octet. Light or classical music. London.—M. N., c/o *Musical Times*.

Sixty Years Ago

From the *Musical Times* of January, 1869:

A COPY of the *Oxford Undergraduate's Journal* has been forwarded to us, in which appears a letter signed 'A professional musician behind the scenes,' giving the true account of an incident which occurred at Mr. Sims Reeves's Ballad Concert, lately given at Oxford. It seems that Madame Patey-Whytock had been encored in a song; that she returned to the platform, bowed her acknowledgments, but refused to sing again. Hereupon rose the usual storm of shouts and hisses invariably raised by a British public, whenever an artist declines to do double duty; in the midst of which Herr Willem Coenen appeared to perform a pianoforte solo. In spite of this tumult, which rose and fell at intervals, Herr Coenen played what was set down for him on the programme, and retired amid enthusiastic applause. The effect of the disgraceful noise which he had been subjected to, however, so affected his nervous system, that he had barely succeeded in reaching the artists' room when he fell down in a swoon. . . . . If this be the true version of the affair, we think it simply a disgrace., . . . and we, who have always steadily opposed the system of encores, shall be glad on all occasions to support vocalists who will do their utmost to resist a custom which has now grown into a national nuisance.

Competition Festival Record

COLNE (December 7 and 8).—The thousand competitors included brass quartets, thirty-nine sopranos, and the members of some famous choirs. Todmorden headed the chief male-voice class, Keighley Glee Union being second and J. Nelson's Glee Union third. Read and Simonstone Vocal Union was first in the mixed-voice class, Nelson Glee and Madrigal being second by a mark.

HALIFAX.—Two crowded days, November 23 and 24, attracted well over two thousand competitors, of whom half were heard on the Saturday in the mixed- and male-voice choirs. In the former class there was a close struggle between several old friends, who had foregathered a few weeks earlier at Blackpool, and also at Morecambe. Twelve mixed-voice and seven male choirs entered, all of them highly skilled organizations. Blackpool Glee and Madrigal carried off the 'Lady Bulmer' trophy in the mixed competition, Sowerby Bridge being second and Halifax Madrigal third (only one mark behind the second). Of the male choirs Greetland came first, crowning its work with a magnificently melodramatic staging of 'The Phantom Host.' Hebden Bridge and Gorton were second and third. Elementary and secondary school choirs came along in greater numbers than before (fourteen in all); only the Church choirs were shy. There was plenty of excellent promise among the soloists, if no strikingly outstanding achievement. This Festival is clearly a splendid training ground for Yorkshire's young music-lovers.

LONDON SOUTHERN AREA.—This Festival, held annually at Wandsworth Town Hall, has grown in the place of the Festival which departed to Westminster and became the London Festival. The growth has been luxuriant, and it took about two weeks during November to cope with the mass of solo singers and players and others who were attracted by the all-embracing syllabus. In spite of all its complications the Festival passed off with great success, for which the chief credit goes to the hon. secretary, Mrs. Lester Jones. The leading prize-winners in the choral classes were: Crawford Girls' Club, Norwood (Miss E. K. Walter); Florian Lady Singers, Wandsworth (Mr. J. Booth); New Musical Society (Mr. H. Purkis); Lourdes School, Norwood (Miss E. K. Walter); Old Battersea R.C. School (Miss E. Moriarty); Wix's Lane School, Battersea (Miss F. Watson); and Sleaford Street Girls' School, Battersea (Miss G. Spink).

MILLOM (November 29-December 1).—The eighth Festival was well supported by competitors of all kinds, and the third day was ended with an important meeting of expert choirs. The male-voice section was of exceptional interest, only two marks separating Barrow Bach Choir (Mr. W. Broome), the winners, from Barrow Madrigal Society (Mrs. T. M. Bourne). The positions of these two choirs were reversed, again by a small margin, in the mixed-voice section. One of the best performances of the Festival was given by Millom St. George's Girls' Choir.

NORTHAMPTON (November 14-17).—The Eisteddfod was as popular as ever, and produced some interesting competitions. One of the winners was a six-year-old violinist from Manchester. In the chief choral competitions the prizes were won by Bedford Liberal Club (Mr. W. H. Barker) in the male-voice section, and Northampton Co-operative Choral Society (Mr. W. C. J. Grant) in the female-voice and mixed-voice sections.

PLYMOUTH (November 20 and 21).—At this Festival, organized by the local centre of the B.M.S., the young players were in the ascendant, especially the violinists. There were few choirs of children, and still fewer of adults; special distinction was won by Sherwell Church Choir (Mr. W. B. Leverton) and Plymstock Amateur Operatic Society, not only for excellent singing but for being the only entries in their classes. In a syllabus of British music an exception was made in favour of Schubert for an own-choice solo song competition. The choices of four ladies were: 'The Young Nun,' 'Hymn to the Almighty,' 'My Home,' and 'Peace.'

SOUTHEND.—This is one of the centres where the competition festival idea has fallen on fertile ground and flourished of its own accord. This year's Festival, which began on November 8 and lasted out the following week, had eighty classes with an average of nearly ten entries to each, and the organizers and competitors went about their work as if they felt that the Festival was a normal and necessary part of the year's round. No brilliant results were produced, but there was a good level of musical quality in the performances, and the Festival showed a general growth and advance. Among the new classes was one for Women's Institutes, won by Ramsden Bellhouse Choir (Mr. F. G. Carruthers). String-playing showed a small decline, but there was a good String Orchestra competition, with Mrs. Ernest Sharpe's Orchestra leading two others. Organ-playing was revived, after a lack of players in the preceding year. A day was well occupied with folk-dancing, and two with elocution. The winning adult choirs were Madame Parry's Ladies' Choir and Prittlewell Glee Society (Mr. F. D. L. Penny).

Taunton (November 21 and 22).—This was a revival after a year's lapse, with an encouraging result. The brightest class was that for Girls' Friendly Societies and the like, and the best in the class was the choir of Clark's Works, Street, which was just ahead of Wellesley Music Makers' Guild. The principal choral winners were Taunton Operatic Society and Wellington Male-Voice Choir.

[Other important autumn Festivals, which we regret to have to pass over in summary fashion, were: North London, held at Kentish Town in November; the new and promising Festival at Woking, opened on November 24 by Lady Betty Balfour as first President; the Choral Competition of the East Kent Federation of Women's Institutes (held every two years) at Dover on December 5; the fourth annual Competition for schools at Torquay, the ever-popular Londonderry Feis; Bacup (organized by the local ambulance); the fifth Festival at Consett, where four first-class northern male-voice choirs met; the two-days' children's Festival at Eccleshill, near Bradford; the three days' Festival at Sutton and Cheam, S. London; the flourishing Eisteddfod at Swindon; the growing two-day Festival at Wadebridge; and the 'Dawson' Festival at Warrington, where the well-known Colne Orpheus Glee Union sang brilliantly for practically full marks.

THE CAMBRIDGE UNIVERSITY BALLET SOCIETY

A Ballet Society has been formed at Cambridge under the patronage of distinguished dons and well-known professional dancers like Madame Lydia Lopokova, Miss Ninette de Valois, and Miss Molly Lake. But the true begetter of the Cambridge University Ballet Society is a Japanese undergraduate of Trinity, Mr. Kei Kurosawa, who combines the sedate mind of the philosopher with the agile body of the athlete.

The first meeting of the Society took place on May 5, when three ballets were performed—'Primavera,' with music by Richmond Dabell (inspired by Botticelli's picture); a Divertissement with music assembled for the occasion from various sources; and 'Smorgasborg,' an extravaganza which first revéaled Mr. Kurosawa's talents as a dancer during the May Week celebrations last spring. In all these the accomplishments of the company were evident. Miss Molly Lake, Madame Georgina Wright, and Mr. Kurosawa attained to a standard of excellence entirely unexpected from dancers not 'under the direct supervision' of a Cecchi or a Diaghilev. The Swedish extravaganza, 'Smorgasbord,' was nothing more than a grand rag; but the Divertissement was not more disjointed than divertissements are wont to be, and 'Primavera' was a distinctly ambitious and on the whole successful effort.

The only element wherein one felt some disappointment was the music, which left something to be desired in execution if not in conception. One is of course aware that perfection is not to be expected with a hastily assembled orchestra composed mainly or wholly of amateurs. But there were players in the Cambridge orchestra who seemed quite equal to average difficulty. It would seem advisable in the circumstances to assign a more modest share to these instrumentalists whose co-operation, obtained with difficulty, is less reliable technically. This need not put an undue limit to the resources of a modern composer. A good many orchestral effects now in vogue—like quarter-tones, *glissandos*, and the rest—come quite naturally to a beginner. Not all the artifices of that great work familiar to violinists of a generation ago, 'Farmyard Noises,' have been exploited. Composers with a less reckless turn of mind, on the other hand, should cultivate the utmost simplicity—it pays.

Mr. Richmond Dabell's music was always interesting. But we should probably have defined it 'delightful' had the performance been more adequate. F. B.

THE HASTINGS FESTIVAL

It is just eighteen months since the White Rock Pavilion at Hastings was opened, and the town was provided with a concert-hall which would be an adornment to any city. Indeed it is just of the size and acoustic excellence which are badly needed in London, where there is nothing to accommodate a small orchestra and an audience of about a thousand. Mr. Basil Cameron has an orchestra which is worthy of the hall. Himself at one time a string-player in Sir Henry Wood's orchestra, he has disciplined his strings so that they bow with a unanimity which would provide a useful object-lesson to many London orchestras. The other sections of the orchestra are good, too, the clarinettist and drummer being exceptionally fine players. We do not often hear the timpani played with so much sensitiveness to shades of dynamic or with such accuracy of intonation. Too often the notes are just banged out as a mere percussive noise.

For the brief Festival which was given towards the end of last month, the orchestra was augmented by a few players from London and elsewhere, but these supernumeraries took a subordinate place and were there merely to increase the tone, not to give a lead to less competent performers. A number of distinguished guest-conductors, including Sir Edward Elgar, Sir Thomas Beecham, and Sir Henry Wood, shared with Mr. Cameron the direction of the concerts, and among the soloists were Madame Landowska, Mr. Solomon, Miss Carrie Tubb, and Mr. Frank Titterton.

The second concert of the four was devoted mainly to novelties, among which were Peter Warlock's 'Capriol' Suite, an Intermezzo for a Chinese Play by Herbert Bedford, three Exotic Dances by Norman O'Neill, and some songs and two orchestral pieces by Maurice Besly. None of these works are of great importance, but most of them made pleasant hearing, especially Warlock's Suite. This was a new version for orchestra of the arrangement for strings of some dances from Arbeau's 'Orchésographie.' The scoring is delightful, and Warlock is extraordinarily successful in preserving the spirit of the originals under the stress of modern orchestral idiom. The end of the last dance in the Suite perhaps transgresses a little beyond the limits of his theme, and this movement sounds better in the version for strings; but what he loses here is more than made up in the Pavane for wood-wind and brass.

However, the most important feature of the Festival was the excellence of the performance of well-known works, such as Mozart's 'Haffner' Symphony, the love-duet from 'Die Walküre,' Elgar's 'Enigma' Variations, and Rachmaninov's Pianoforte Concerto in C minor. Mr. Cameron is not content with hack performances, however hackneyed the music, and his care for the details of Wagner's score at rehearsal was an instructive instance of his careful methods, which bore such good fruit at the actual concerts. D. H.

London Concerts

MR. TICCIATI

At a recital in Æolian Hall, on November 29, Mr. Ticciati gave the first performance of a new Pianoforte Sonata of his own composition. It is a full-length work of considerable dimensions and great technical difficulty. All this note-spinning did not, however, amount to very much in the sum, and one came away with the impression of having heard yet another of those pianist's compositions which are so empty of thought and so lavish of *bravura*. One may be in error, for Mr. Ticciati certainly did not make anything very coherent out of Mozart's Fantasia in C minor, and was hardly more successful with the rather less difficult Sonata in the same key. The Fantasia demands an exceptional grasp of structural outline on the part of its performer, or it falls to pieces. It is possible that Mr. Ticciati's Sonata presents some similar problem, which he was unable to solve; but, it must be added, it is not probable. D. H.

B.B.C.

The B.B.C. concert in connection with the Contemporary Music Society provided much food for thought and some little amusement. The antics of choir and orchestra in Josef Matthias Hauer's 'Transmutations' undoubtedly tickled an audience tired by difficult music and wearisome intervals. The more Hauer transmuted, the more it seemed to be the same thing. But it was natural that the audience should have liked the game. It is always entertaining to see a kitten chasing his own tail—the more determined the kitten, the greater the joy of the spectator. But there was nothing amusing in the very long 'Symphonic Music' of Ernst Krenek's or in the Hindemith work. These men are deadly in earnest, as only men utterly devoid of a sense of humour can be.

It is, of course, impossible to discover which particular new theory lies at the bottom of this music. But one feels confident that the case would not be overstated by affirming that these pioneers have determined to do away with all that could possibly unite the music of the present to the art of the past. More than one modern painter delights in drawing the human figure without a head or with a simple smudge in its place. Krenek and Hauer represent their counterpart in music. No doubt scientists will follow their example and maintain, with unanswerable logic, that if our heads were cut off at birth we should avoid not one but all the ills human flesh is heir to. F. B.

THE VIENNA QUARTET

The Vienna Quartet, stroked from bow-side as a waterman would say, owing to the leader's right-handed way of holding the fiddle, played a Viennese programme to the Music Society on December 4 in the cellar at Tufton Street. It is beautiful quartet-playing, whether the music be Schubert, Brahms (A minor Quartet), or Zemlinsky. In the 'Death and the Maiden' Quartet the music seemed to be propelled by a life of its own and to play itself, so smooth is the ensemble. The violoncellist is a player with very positive qualities; it is not usually realised how largely the character of a quartet is determined by the way the bass-line is handled; in this combination he contributes more than his share towards the richness, strength, and softness of the total effect.

Zemlinsky, a contemporary Austrian domiciled at Prague, writes in the pithy, dissonant, modern style, and exploits most of the devices of string-playing. The work was by no means uninteresting, and was played with full understanding of the way these softly-grinding dissonances are to be handled if their atmosphere is to be captured undistorted. But it did not sound on one hearing to be less experimental than a good many other works of this type. F. H.

PRO ARTE QUARTET

The Belgian Pro Arte Quartet gave us a very fair specimen of modern music at its concert in Wigmore Hall. Paul Hindemith is now looked upon as the rising star of German music, and even some whose attachment to the classics is beyond question have been debating whether they could conscientiously transfer their allegiance. This attraction is not difficult to understand. Hindemith, an experienced quartet player, is steeped in the classics, and began writing music which frankly imitated them. The spirit of the times or some similar course has induced him to set a more adventurous course. But just as in his wildest effusions he retains something of classical clarity, it is permitted to suggest that he also retains the spirit of the disciple. The skin may be, to the touch, like the lion's; but the voice is that of the lamb.

The Quartet was exceedingly well played, as was also the great Beethoven Quartet, Op. 130, which the Belgian musicians performed, as originally intended, with the 'Grosse Fuge' at the end. F. B.

ZIKA QUARTET

We had hoped that the Czechoslovakian Zika Quartet of Prague might re-evoke memories of the Bohemian Quartet which, thirty or forty years ago, showed that a free interpretation of the classics does not necessarily spell lack of reverence or understanding. Those hopes, however, were disappointed. Messrs. R. Zika, H. Berger, L. Cerny, and L. Zika are players of ability and intelligence whose readings are only a shade unconventional, whose ensemble is respectable. But the art of quartet-playing has been brought in recent years to an extraordinary degree of perfection, and the present-day audience expects a certain subtlety and refinement. These qualities we did not find in the interpretation of Smetana and Haydn given by the Zika Quartet at Æolian Hall. F. B.

MR. BONVALOT AND MISS CHURTON

The modern craze—or, shall we say, need?—for new sensations has induced a few daring moderns to imitate the ancients, who believed that there is much virtue in a couple of fiddles. Mr. Bonvalot and Miss Churton could thus draw from both ancient and modern for the programme of the recital they gave at Wigmore Hall. As both players realised in unusual degree the duties of ensemble, this was one of those cases in which two fiddles were distinctly better than one, and we thoroughly enjoyed the unusual experience. The music of Lœillet (an old French composer unknown to us) found a counterpart in Darius Milhaud, and Handel was matched by Goossens. And, on the whole, the moderns stood the test remarkably well—partly because Milhaud was not at his fiercest, partly because Goossens understands the genius of the violin, and in part also because the performances were meticulously careful and balanced to perfection. F. B.

ISOLDE MENGES

The present generation has little patience with virtuoso music, and the present generation is wrong. Admittedly such music requires some patience on the part of the listener and a good deal more on the part of the interpreter. But it should not be forgotten that technique, whether of the pianoforte or the violin, owes a great debt to the outpourings of the virtuoso, and there are, moreover, players who can display their technical accomplishment gracefully. Miss Isolde Menges is one of them, and there was nothing in her playing of the Ernst Concerto in F sharp minor to which one could reasonably take exception. This is, for some, the most difficult of all violin concertos, since it holds hardly a line which does not make some special demand on the performer. Miss Menges played it with extraordinary smoothness, and the tone remained warm and without asperity to the end. She is beyond question one of the most notable violinists now before the public, and the brilliance of the Ernst performance was matched by a most admirably clean and lucid reading of a Nardini Concerto. F. B.

WESTMINSTER ABBEY SPECIAL CHOIR

Two Motets of Byrd's and two Psalms of Holst's stood at either end of the programme of English sacred music sung by the combined forces of the ordinary and the special choirs in Westminster Abbey on Monday, December 10. The only intervening composer was William Child, whose Motet, 'O Bone Jesu,' showed the use of an independent organ accompaniment in the manner of Gibbons and the beginning of the decline in polyphonic Church music in the 17th century, in spite of the considerable beauties which warrant an occasional revival such as this one. Anthems by Charles Wood, Richard Walthew, and Ernest Bullock (who conducted) reinforced the contemporary side of the programme. Yet 'contemporary' is not quite an accurate description, for Walthew's 'I have lifted up mine eyes' is frankly Victorian, not to say Mendelssohnian, in feeling, and was quite uncomfortably out of keeping with the rest of the programme. Charles

Wood's 'Expectans Expectavi,' like everything he wrote, has a lyrical beauty that never becomes merely sweet (though it is noticeably sweeter than Holst or any other of our strictly contemporary composers), because of its extreme purity.

The choir sang excellently throughout, though the difficulty of Byrd's 'Cantate Domino' robbed it of some of its exultation. 'Exsurge Domine,' however, was sung with a conviction that amounted (as it ought) to passion on the last two pages. Organ solos (played with admirable rhythm) provided variety in a performance that made for refreshment of spirit. F. H.

'HERCULES'

Sir Thomas Beecham's revival of Handel's 'Hercules' at the Philharmonic concert on December 6 was hardly so brilliant an affair as 'Solomon.' Everyone will sympathise with Sir Thomas in his sufferings from the accident which prevented him from finishing in time his revision of the score, and which necessitated his sitting down during most of the concert; and it will be recognised that this autumn, what with his campaign for his opera scheme and other things, he has done two or three men's work. None the less, it was regrettable that a Philharmonic performance of a nearly forgotten masterpiece should have so obviously lacked the finishing touches.

'Hercules' is really unmanageably long for modern conditions. About two-thirds of the work was sung at this performance, and that made two and a half hours of music. The comparative unimportance of the choruses militates against it. Some of the choral numbers are splendid music—thus the stately 'Filial piety,' the brilliant 'Crown with festal pomp,' which Sir Thomas had gingered up with telling but not indiscreet scoring, and the original D minor movement, 'Wanton god.' But others are perfunctory, and dull.

There is really too much in this drama of Dejanira's fatal jealousy for Handel, with his vast and leisurely style, to grasp comfortably. And the happy ending seems forced and weak.

Nevertheless, what splendid music! While the plot is developing one song after another—in particular those of Dejanira and Iöle—has sap and vivid character. Dejanira obviously engrossed Handel's interest. This superb part was sung by Miss Stiles Allen, who to-day is probably our best oratorio soprano. She produces a beautifully even, unforced tone. She was happiest in the plaintive airs at the beginning, and she also sang the animated 'Begone, my fears,' consummately. The great scena of Dejanira's despair, 'Where shall I fly?' did not fall so well within the range of her art.

In contrast to this queenly voice was Miss Dora Labbette's tremulous pathos in the music of the captive Iöle. Miss Labbette skates sometimes on thin ice. In the interests of laxity she makes a hardly adequate effort, and in Handel's long arias the effect may tend towards weakness and monotony. Iöle's part, however, suited her, and she had one of the successes of her career.

Mr. Horace Stevens sang as Hercules with vigour and dignity. The part is, oddly enough, secondary. Handel has given the hero cheerful but not sublime strains. The tenor music, which Mr. Tudor Davies sang, is again not of the first interest. Mr. Davies still bottles up his voice in such a way that one can only guess how splendid and powerful it might be. He habitually smothered his 'eh' vowels. He seemed not to be able to enunciate the word 'taste.' One has the impression that if only he would allow the mere words to flow naturally, he would at one stroke be a superb singer. Could he not, perhaps, forget for a spell all that he has ever been taught about the production of vowels? The excuse for going into this singer's method in a way that may seem impertinent is sincere admiration combined with a conviction that he is not doing himself justice.

The small contralto part was sung richly by Miss Muriel Brunskill. Why do contraltos have such difficulty over 'sh'? Miss Brunskill thickened 'train' into some such ugly sound as 'trurn.' C.

B.B.C. BUNYAN-SCHUBERT CENTENARY CONCERT

The Symphony Concert of November 23 was the occasion of a first performance, and of the debut of a new choir, Granville Bantock's 'The Pilgrim's Progress' being sung by the National Chorus. The work had been commissioned by the B.B.C., and some surprise was felt at the lot falling on Bantock. At least three other prominent English composers occur to one as being temperamentally more fitted to deal with Bunyan. The new work is a kind of oratorio, with much in it that suggests stage possibilities. The libretto is by Mr. Bowker Andrews, who has drawn on the Bible, Milton, Bunyan, and himself, the result being an unconvincing medley, lacking in characterisation. The music is unequal. The long double fugue for orchestra, descriptive of 'Vanity Fair,' is as brilliant and satisfying as anything of Bantock's; and there are other moments no less characteristic. Apart from these there is little originality, and the hearer was reminded in turn of many sources, from Hymns A. & M. and Sullivan to Strauss and Wagner. Much had been written beforehand of the speed with which the work had been composed. The fact was held up as a merit; it may now be regarded as an excuse. In fairness, however, let it be added that the reception was enthusiastic. The chief soloists were Messrs. Trefor Jones, Harold Williams, and Keith Falkner, the last-named doing fine work as an eleventh-hour substitute for Mr. Norman Allin.

The National Chorus is an unusually well-equipped and balanced body. The tone is fresh; the trebles made no bones about the high notes; tenors were, perhaps, the pick, being ample in numbers and of first-rate quality; the basses lack weight, and are too baritony. Here is an outstanding choir in the making. Choral critics look forward to hearing these singers in some standard work that will give them more sustained opportunities than they had on this occasion, especially in *a cappella* singing. They must learn to do more with their words. The Schubert items were the engaging early Symphony in B flat, No. 5 (which Prof. Bantock hustled), and Liszt's orchestral version of the 'Reiter-Marsch.' H. G.

BACH CANTATA CLUB

It may be doubted if the Club has ever done anything better than its performance of the B minor Mass with a chorus of thirty-six and an orchestra of twenty-one (St. Margaret's, Westminster, December 4).

Proportion is everything; the ear soon accustomed itself to the small body, and thereafter the essential rightness of the force was indisputable. The lines of the music were clear; the instrumental parts were heard—some of them for the first time in detail; and the solos gained greatly by the new scale of values. When the work is sung by a huge choir, the solos sound almost puny beside the weight of choral tone; at this St. Margaret's performance there was no such violent drop. This way is right, then; but only when an exceptional choir is available. A small force cannot sing the Mass and carry passengers as well. But it is good that as many singers as possible should be on inside terms with the work, so the big choir plan needs no defence. Once in a way, however, we should hear it sung by a body of the size Bach was accustomed to. It is no argument to say that it was never sung in his day. The task was not beyond the singers who tackled a host of other choral works by Bach; the strain is mainly physical, and that was a tough and enduring age.

The soloists at St. Margaret's were Miss Caroline Hatchard, Miss Margaret Balfour, Mr. John Adams, and Mr. Arthur Cranmer. In the absence of Mr. Kennedy Scott (ill), Sir Hugh Allen conducted. The church was packed. H. G.

BRITISH WOMEN'S SYMPHONY ORCHESTRA

We may now say that the ladies of the orchestra have graduated, or come out. For years they have striven to rise above the level of estimable mediocrity and to get beyond the range of the praise that patronizes, and at last they seem to have succeeded. Proof—if a single instance be proof—was given at Queen's Hall on November 27 in a programme that began with the third 'Leonora' Overture. One listened wholly receptive to the greatness of the music, giving both ears to the composer instead of detaching one for the hazards of performance, and that can happen only in the presence of competent playing. After this the ladies became really daring, and tackled the third Symphony by Sibelius. Thus the concert was made into an event, a summons to the curious to come and listen to a strange and interesting work.

As a satisfaction of curiosity the playing of the Symphony served its purpose as completely as if an orchestra of male experts were at work, and Dr. Malcolm Sargent served all the musical purposes for which famous foreign conductors are engaged.

The occasion may be said to have ranked among the half-dozen important affairs of the season. But the curious stayed away, probably because they had formed the habit in connection with women's orchestras. Such habits take a lot of breaking down, and it is little likely that the prospects of the next concert of the British Women's Symphony Orchestra will be affected by the statements made in this notice. The present writer would have remained sceptical had he not been present at the concert. M.

ROYAL CHORAL SOCIETY

This choir, once the uncle and the aunt of choral societies, is now of an age with its conductor, Dr. Malcolm Sargent. It sings with life, good form, and a springy gait, and its performances this season have been talked about. The first was a spirited 'Elijah,' which stood for comparison with Beecham's 'The Messiah,' and differed from it in that the freshness came from within and had nothing in it that sounded artificial. On November 24 the Society sang Dame Ethel Smyth's Mass, in the presence of Her Majesty The Queen, with the composer conducting in her Doctor's robes; and a large audience found that they were thoroughly enjoying both the music and the performance. A few years ago it was considered that the Mass owed its revival to the composer's own vigorous personality and to the chivalry of committees. That view can hardly be held now in view of the good opinions which the music invariably draws from the public and the critics. It is clear that the work is winning its way by its own power. The solo singers were Miss Caroline Hatchard, Miss Astra Desmond, Mr. Parry Jones, and Mr. Stuart Robertson. Miss Hatchard was the soprano soloist in 'The Song of Miriam,' which was conducted by Dr. Sargent.

SOME SINGERS OF THE MONTH

We heard two performances of 'Die schöne Müllerin'—by Mr. Mark Raphael at Wigmore Hall and by Mr. Reinhold Gerhardt at Æolian Hall. The latter had the advantage of bigger voice. His expression was the more intense and his enunciation was perfect. But Mr. Raphael's was the more flexible and varied performance. The miller's changing moods were presented with proper light and shade, whereas Mr. Gerhardt's miller was evidently doomed from the outset. He lost sympathy through being felt to be such a poor-spirited sort of fellow.

Mr. Raphael's technics are improving. Only occasionally did his tone harden. His pianist, Mr. Reeves, was admirable. Mr. Gerhardt must be praised for a feeling for beautiful vowels. His art is in some respects similar to that of his famous sister. He managed much as she does to keep the high notes focussed without any too obvious covering. 'Pause' was especially worth hearing, as he sang it. But he was not always in tune, and he must be censured for his use of aspirates and for his jerky rhythm.

Mr. Brabazon-Lowther sang at Wigmore Hall. His programme included too many finicking songs, considering the nature of the recital-giver's voice—a rough, uncompromising baritone. Mr. Lowther sang French, German, and Italian as though they came easily to him; but thick vowel sounds and heavy accents robbed his Italian of suavity. 'Caro mio ben' was pummelled.

Miss Sarah Fischer, at Wigmore Hall, gave us some welcome singing on French lines. It was not of great weight, but then the programme did not give scope for any largeness of style. Miss Fischer showed a true feeling for fine shades, and her wording was unusually clean. Her low notes were better than her high ones, though faulty breathing spoiled some of her effects.

Miss Violette Browne was above the every-day ruck. Her singing was marked by refinement. Her tones were fresh and free, and she conveyed in her platform manner a sense of ease of poise. One must, however, observe that her higher notes were apt to thin under pressure, especially above F sharp. She adopted a method of direct attack, and in consequence her voice lacked at such moments a true soaring quality. Mr. Arnold Bax contributed a beautiful new song to the programme—'My girdle I hung on a tree-top tall.'

Mr. Leonard Sickert sang at Æolian Hall. Within a small compass his voice made a sweet and artistic effect; but lacking volume and range, it was not suitable for a public performance. H. J. K.

MAY HARRISON

Miss May Harrison has been lamentably shy of public appearances of late years, and her beautiful playing of Bach at the Leeds Festival served to inform us of the measure of our loss. She did, however, give a recital at Wigmore Hall on November 23, and though her programme contained mostly highly-coloured modern works and *jeux d'esprit*, her classical style of playing (so clean in execution, so clear in intellectual grasp) was a source of strength to the more wayward elements in Bax's emotional Sonata in E and Delius's somewhat diffuse Sonata in C. Mr. Bax himself was her partner in these two Sonatas; Mr. George Reeves played for her in Tartini's 'Devil's Trill' and in a set of more than usually spicy bon-bons. F. H.

HAROLD BROOKE CHOIR

The Harold Brooke Choir gave its Christmas concert at Bishopsgate Institute on December 12. Its programmes can always be depended upon for something fresh and out-of-the-way. Many choirs are likely to follow its lead in reviving Grieg's 'Four Psalms' (unaccompanied, with baritone solos). This music is charming in its quasi-rustic and yet sincerely devotional way. The soloists were Mr. A. H. Perren, Mr. C. I. Record, Mr. J. E. Talbot, and Mr. H. O. Capell. Mr. William Primrose was the violinist, and Miss Maude Allright the pianist in Sir Walford Davies's rattling 'Three Jovial Huntsmen,' a piece of writing which shows how a musician can still make pleasure for all and sundry, yet remain good.

Brahms's anthem, 'O rend the Heavens' (Op. 74, No. 2), was off the beaten track. Only the singing of Bach's 'Be not afraid' betrayed insufficient rehearsing. The tenors must be blamed for a serious wrong entry. Mr. Brooke's sopranos are good, but they should be very careful to guard against shrillness in *fortissimo* when singing in so over-resonant a hall. Mr. Harry Isaacs played the pianoforte for Mr. Primrose's solos. C.

MUSIC IN SCOTLAND, IRELAND, MANCHESTER, ETC.

Owing to the delay of a packet in the post, we are unable to print our notes of music in Scotland, Ireland, Holland, Manchester and other provincial centres, the London suburbs, and of several London concerts.

STRAUSS'S 'DIE TAGESZEITEN'

FIRST PERFORMANCE IN ENGLAND

One does not often travel to Huddersfield to hear the first English performance of the latest work of one of the most eminent European composers. That it became expedient to do so on November 24 is due to the commendable enterprise of Mr. Irving Silverwood, who secured for the Holme Valley Male-Voice Choir the first performance of Richard Strauss's 'Die Tageszeiten,' a work which he composed for the Schubert celebrations at Vienna, and which was first given there as recently as last July. It is also on his initiative that Mrs. Rosa Newmarch provided an excellent English rendering of Eichendorff's four poems.

It is, however, unfortunate that no better English title could be invented than 'The Times of Day.' In German, of course, as a pendant to 'Die Jahreszeiten' (the seasons) it is much more feasible. The four 'times' are Morning, Noonday, Evening, and Night. The work opens with an unaccompanied chorus which, before it has gone very far, takes one of those little twists with which Strauss so often reminds us of Schubert's modulations. Soon the orchestra breaks in with an effect that seems discordant, but only until the ear has recovered from its surprise. The rest of the movement is vivaciously effective, with no more than a touch of the familiar Teutonic nature sentiment.

Then comes the 'Mid-Day Rest,' in which first a solo violin preludes to a warm-hued reverie. Strauss has always been successful with moods of this type. There are noteworthy examples among his songs; and whatever one may say of some other recent works of his, in this he has lost none of his cunning. Had this been followed by another lively movement all would have been well. But 'Evening' brought more dreams of 'things our hearts had never guessed,' more sustained notes, pedals, long-held chords, and these mostly in the lower register. And 'Night' began, 'How sweet to lie dreaming all night till morning primè,' so that we had yet more of a mood which was the same only more so, the addition being mainly amorous. It was all very luscious and mostly beautiful. Strauss made sure of that. But three successive movements of this kind are at least one too many. The poet should have spent the evening in true Viennese manner—as we understand Schubert often did. Then the Nocturne would have been assured of its welcome, even though it proved the longest of the four sections. As things stood, the undeniable richness of the texture ended by becoming darkly monotonous, just as sometimes a beautiful voice palls because its beauty does not vary sufficiently. And those sustained harmonies became an obsession when they eventually passed to the choir. With such long notes the syllables lose their individual character, and with it their poetical meaning. At that stage the choir might just as well vocalise on an open vowel for all the meaning that penetrates through the orchestra. The latter, of course, has much to do, and there is a fairly extended Prelude to the last poem. Some forty members of the Hallé Orchestra, including its leader, Mr. Alfred Barker, were associated with the choir. It was an ambitious effort, but a few more strings would have made a great deal of difference, both in this and in other works performed the same evening.

Of these one was new—Cyril Jenkins's setting of Masefield's ballad, 'The Yarn of the Loch Achray,' also for chorus and orchestra. This, naturally, is square-cut music. With a nautical ballad it could scarcely be otherwise. But it is effective, and certainly not the less so that a greater proportion than usual of the words come through intelligibly. I attribute this to the device of a simple opening by which the ear gets so attuned that later it may seize the meaning, though the parts be more complicated. The orchestra comments upon them, not too literally, making some good points, and working up to some effective climaxes.

Coming, as it did, at the end of the programme, the ballad provided the right type of conclusion, besides furnishing a complete contrast to what had gone before. This included Holst's four 'Rig Veda' hymns and his early setting of Walt Whitman's 'A Dirge for Two Veterans,' and Brahms's Rhapsody with, for soloist, Miss Olga Haley, who also sang very attractively a number of songs with Mrs. Edward Haley at the pianoforte.

E. E.

'DER FREISCHÜTZ' AT OXFORD

The Oxford University Opera Club, after the ardours of reviving for an ungrateful public early examples of opera by Monteverde, sought rest and reimbursement in Weber's romantic opera 'Der Freischütz.' Now it may be argued with justice that 'Der Freischütz' needs singers of the first class and more than usually careful production. The O.U.O.C., however, might excuse the rashness of its choice by pointing to the previous successful production by a joint town-and-gown company under Sir Hugh Allen, in 1911. Weber probably would not have been content to turn a party of undergraduates loose in the Wolf's Glen, for the 20th-century Oxonian will not cower before a diminished seventh and a wind machine; on the contrary, he will be moved to all sorts of light-hearted frivolity with electric torches and toy cinematographs. And academic Oxford in the stalls was moved by all these stage horrors to ripples of happy laughter. Nor had Oxford a Lotte Lehmann for 'Softly sighing,' nor a Richard Mayr for 'Then till I'm beneath the sod.' But if amateurs do not produce these rarely-heard (in England) and quite delightful operas, we may wait for them in vain—not even the Weber centenary moved Covent Garden.

If, then, the performance on the first night was not a very finished one, it was a pleasant reminder to those who had witnessed or taken part in the earlier production; it was a revelation to the others of the quality of Weber's genius. It gave a chance to many promising singers in the small parts—the Killian of Mr. J. W. Kentish (Oriel) was a delightful sketch; the Cuno of Mr. P. J. Clapham (New College) was a good study in a 'heavy' part; the hermit of Mr. A. V. Corry (Merton) was a little too decrepit to show us the true quality of his good bass voice (the hermit need not be old, all that is required is hairiness and a weather-beaten air). Zamiel needs no voice, but ability to use a black cloak impressively—Mr. J. R. M. Senior was a nimble demon; the six bridesmaids, passable soloists, were a delightful sextet in their silly little bit of very adorable tune.

The principals were Mr. Sumner Austin (St. John's) as Rodolph, who obligingly became a tenor for the week and showed himself nearly, but not quite, as much at home as a hero as in the more mundane parts of his ordinary baritone life. Mr. Grisewood (Magdalen) has the voice for the villain, but was not always as crisp in his singing (*e.g.*, in the drinking-song already mentioned) as he ought to have been. Mrs. Bertha Phillips combines experience as a singer and an actress, and though she hardly gave us the full flavour of Agnes's music, she bore her half-share of the weight of the opera very competently. Miss Susan Turner brought charm and whimsical humour to the part of Annie, and though her voice is small, she sang prettily and in such a way as to make it tell in the ensembles. The orchestra on the first night was hesitating and below standard, but it picked up during subsequent performances under Mr. Reginald Jacques's skilful guidance. Orchestral playing at Oxford is at the moment, and has been for some little while, in a somewhat depressed condition, like its rowing, but this at least can be said for the orchestra in 'Der Freischütz,' that it relied very little on professional help.

No expense was incurred in the staging, and apart from the excitements of the Wolf's Glen, we had to be content with scenery of the Covent Garden realistic type.

F. H.

Music in the Provinces

BARNSLEY.—The St. Cecilia Society gave 'A Tale of Old Japan' and the 'Unfinished' Symphony on December 6, under Dr. J. Frederic Staton.

BARNSTAPLE.—A Schubert Concert was given by the Musical Festival Society at the Parish Church on December 4 under the direction of Mr. Sydney Harper and Mr. Percy Parish. The principal works were 'Great is Jehovah,' 'The Song of Miriam,' and the 'Unfinished' Symphony.

BATH.—Among the works recently given at the Pump Room Concerts under Mr. Jan Hurst have been Spohr's twelfth Violin Concerto, played by Mr. Edwin Kierton, Weber's Clarinet Concerto, played by Mr. Thomas Pearson, Goldmark's 'Rustic Wedding' Symphony, Debussy's 'Children's Corner,' Holst's 'Fugal Concerto,' Mouton's Suite 'Fables de la Fontaine,' and the 'Eroica' Symphony.

BEDFORD.—A miscellaneous programme given by the Bedford Orpheus Choir on November 29 included Elgar's 'Weary Wind of the West,' Pearsall's 'Great God of Love,' Parry's 'He thrilled me once,' Geoffrey Shaw's 'He who would true valour see' and Bach's 'Jesu, Joy of man's desiring.'

BIRMINGHAM.—Three Schubert performances were given by the City Orchestra under the direction of Dr. Adrian Boult. The Symphony in C was played at the West End Cinema on November 18 and at a lunch-hour concert in the Town Hall three days later, and the 'Unfinished' was played to an audience of children on November 24. Other works in the City Orchestra programmes have been Borodin's second Symphony, Frank Bridge's 'The Sea,' Smyth's 'The Wreckers' Overture, two movements from a Symphony by Oliver H. Gotch, Elgar's 'Cello Concerto, played by Mr. Harry Stanier, and a Symphony in D by Philip Emmanuel Bach.——Holst's 'Dirge for two Veterans' was performed at the Town Hall on November 15 by the Police Orchestra and Choir, under Mr. Richard Wassell, who also conducted Verdi's 'Joan of Arc' Overture. ——The Schubert Centenary has been observed by various chamber music organizations with performances of the 'Trout' Quintet, the 'Death and the Maiden' Quartet, the Quartet-Satz, and the String Quintet.

BLACKBURN.—A new series of chamber concerts under the direction of Mr. E. Romaine O'Malley opened on November 19 with performances of Fauré's Quartet, Op. 15, and Brahms's Op. 26.

BLYTON.—The chief item in the Choral Society's programme, on November 30, was Bach's 'Christ, our Helper.' This and a selection of part-songs were well sung under the direction of Mr. E. T. Letts.

BOLTON.—The first concert, or 'open rehearsal,' of the Bolton Orchestral Society drew a crowded audience to hear the 'Freischütz' Overture, the first movement from the 'New World' Symphony, and Mr. Frank Mullings. Mr. Archie Camden conducted.

BOURNEMOUTH.—At the first concert of the Municipal Choir 'The Music-Makers' and 'A Tale of Old Japan' were sung under the direction of Sir Dan Godfrey, the choir having been trained by Mr. Hadley Watkins.——Sir Thomas Beecham conducted the Orchestra, on December 1, in Delius's 'On Hearing the First Cuckoo in Spring' and 'A Summer Night on the River,' and in Lord Berners's 'Mock Fugue.'

BRADFORD.—Dr. Malcolm Sargent conducted the Festival Choral Society on November 16 in Holst's 'Hymns from the Rig Veda,' Boughton's 'Barkshire Tragedy,' and 'King Arthur,' and the first set of Brahms's 'Liebeslieder.'——Eric Fogg's 'Hillside' (a setting of Rabindranath Tagore) and Hamilton Harty's 'The Mystic Trumpeter' were performed by the Bradford Old Choral Society, under the direction of Mr. Wilfrid Knight, on November 21. The soloists were Miss Garda Hall and Mr. Harold Williams.——A programme given by the Hallé Orchestra, under Sir Hamilton Harty, on November 23, included Haydn's 'Sinfonie Concertante,' Chopin's second Pianoforte Concerto, played by Orloff, and a selection from Berlioz's 'Romeo and Juliet.'

BRIGHTON.—The Harmonic Society, conducted by Mr. Taylor, gave an excellent performance of 'Elijah' on November 24.

BRISTOL.—The Philharmonic Society opened its season on November 17 with Schubert's Symphony in C and Vaughan Williams's 'Sea' Symphony, in which the solo parts were taken by Miss Dorothy Silk and Mr. Keith Falkner. The Catterall Quartet was at the Victoria Rooms on November 25 with a programme of Ravel, Schumann (in F), and Mozart (G minor).——On December 4 the Léner Quartet concluded its series of chamber concerts with a French programme.

CALVERLEY.—A concert version of 'Faust' was given on November 26 by the Choral Society, under its new director, Mr. Clifford W. Towlson, with the assistance of a string orchestra.

CAMBRIDGE.—A notice of the new ballet 'Primavera' will be found on p. 68.——The Leys School Music Society gave a Bach programme, including 'Jesus called to Him the Twelve' and 'Ich habe genug,' under the direction of Mr. T. F. Bye, on Sunday, December 2.——The Léner Quartet was at the Guildhall on December 5.

CHICHESTER.—Two concerts were given on December 4 by the Orchestral Society, under the direction of Mr. E. J. W. Crowe. The afternoon programme included Holst's 'St. Paul's' Suite, and madrigals sung by a choir of Bishop Otter College students. In the evening the Apollo Male-Voice Choir assisted, under Mr. W. Lumley.——The concert given by the Chichester Musical Society, on December 11, under Dr. Conway, was a farewell, for the Society is to be disbanded, after about fifty years of existence, for want of male singers.

COLCHESTER.—'King Olaf' was given by the Colchester and District Musical Society, under Mr. W. F. Kingdon, on December 11. The choir and orchestra numbered a hundred and sixty performers.

COVENTRY.—The Choral Society, conducted by Mr. John C. Potter, gave a performance of 'Elijah' on December 5.——At a recital on December 6, Mr. William Primrose and Dr. Harold Rhodes played Franck's Violin Sonata.

DARLASTON.—The new abridged version of 'Semele' was given by the Choral Society on November 26. Mr. E. B. Morgan conducted, and the four principals were Miss Emily Broughton, Miss Emmie Northall, Mr. Charles F. Jones, and Mr. Joseph Yates.

DEVIZES.—The Philharmonic Society, conducted by Mr. F. V. Weaver, performed 'The Hymn of Praise,' Parry's 'There is an old belief,' Vaughan Williams's 'Bushes and Briars,' and Dyson's 'Evening,' on November 21.

EXETER.—Mr. T. Armstrong, the new organist of the Cathedral, made his first appearance as conductor of the Oratorio Society at the Annual Concert on December 5. The music included 'Acis and Galatea,' with Miss Mabel Ritchie, Mr. Edward Leer, and Mr. Frederick Taylor as principals, and Elgar's second 'Wand of Youth' Suite. On the following evening this Society performed 'The Song of Hiawatha' under Mr. Armstrong, with the same soloists.——The Exeter String Orchestra, under Mr. A. J. James, played Elgar's Introduction and Allegro at its nineteenth concert. ——The Chamber Music Club gave a Schubert Concert on November 23; on December 12 the programme included Swan Hennessy's 'Rapsodie Celtique,' for violin and pianoforte, and Purcell Warren's 'Air and Variations' for string quartet.

FALMOUTH.—After a concert by the Music Club, on December 1, the Opera Singers gave a performance of Vaughan Williams's 'The Shepherds of the Delectable Mountains,' with orchestral accompaniment.

Folkestone.—At the Philharmonic Society's concert, on November 28, the choir, assisted by the Municipal Orchestra, gave a concert performance of 'Faust,' under the direction of Mr. E. E. Fletcher.——Mozart's thirty-fifth Symphony and the 'Boutique Fantasque' Suite were played by the orchestra on November 29.

Gloucester.—The new Chamber Music Society brought into being by Mr. H. W. Sumsion has nearly five hundred members. On December 7, the Society met to hear the Brosa Quartet.——The newly formed Bach Cantata Club, conducted by Mr. Sumsion, gave 'Sleepers, wake' in the Cathedral, on December 7.

Grimsby.—Mr. Percy Wilson conducted the Grimsby Choral Society in its performance of 'The Song of Hiawatha,' on November 27. The solo parts were taken by Miss Mary Hamlin, Mr. Leonard Gowing, and Mr. Howard Fry.——The Orchestral Society played three suites under Dr. J. Williamson, on November 30—Parry's 'Lady Radnor,' Holst's 'St. Paul's,' and a Suite for String Orchestra by W. H. Reed.

Guildford.—McEwen's 'Jocund Dance' was played by the string section of the Guildford Symphony Orchestra, under Mr. Claud Powell, on November 20.

Halifax.—The fine qualities of the Halifax Choral Society were displayed in a performance of 'The Damnation of Faust,' under the direction of Dr. A. C. Tysoe. The solo parts were sung by Miss Bella Baillie, Mr. Walter Widdop, and Mr. Harold Williams, and the Leeds Orchestra assisted.

Hanley.—The Stoke-on-Trent Choral Society gave 'The Messiah' at Hanley, on December 6, under Sir Henry Wood.

The Hartlepools.—At a concert given by the Hartlepools Symphony Orchestra, on November 28, Mr. Sydney Errington played a Rhapsody for Viola and Orchestra by W. H. Reed. Mr. J. F. Chalmers Park conducted.

Hastings.—The recent Festival is described on p. 68. During a week in December, six violinists of the orchestra appeared as soloists at the Municipal Concerts, under Mr. Cameron.

Hereford.—The Choral Society, under Dr. Percy Hull, gave 'Caractacus' on November 27, with Miss Joan Elwes, Mr. Trefor Jones, and Mr. Percy Underwood as principals.

Huddersfield.—At the concert given by the Holme Valley Male-Voice Choir, under Mr. Silverwood, on November 24, Strauss's 'Die Tageszeiten' was performed for the first time in England. A special notice is printed on p. 72.

Hull.—At the City Hotel, on November 17, the Hull Male-Voice Choir, conducted by Mr. E. T. Sales, sang Schubert's 'The Song of the Spirits over the Waters' and Elgar's 'The Herald.'——Tchaikovsky's 'Pathetic' Symphony was played under Sir Henry Wood at a concert of the Hull Philharmonic Society.

Ipswich.—Beethoven's fifth Symphony was the principal feature of the programme given by the Orchestral Society at the Public Hall, on December 5, under the direction of Mr. Edgar Wilby.

Kidderminster.—The programme of the Choral Society's concert under Mr. J. Irving Glover, on November 28, included 'The Black Knight' and the 'Unfinished' Symphony.

Kings Lynn.—'Acis and Galatea' was given by the Musical Society on December 6, under Mr. Alfred Heath. The soprano and bass parts were sung by two local amateurs, Miss Olive Foreman and Mr. C. J. Otterspoor.

Leeds.—The new abridged version of 'Semele' was given by the Philharmonic Society, under Dr. Bairstow, on November 28. The Leeds Symphony Orchestra assisted, and the principals were Miss Elsie Suddaby, Miss Lottie Beaumont, Mr. Arthur Jordan.——The Symphony Society gave a concert on November 24 in co-operation with the Leeds Schools of Music and Drama League, the chief items being the Handel-Elgar Overture and Mozart's Violin Concerto in D, played by Mr. Percy Frostick.——Mr. Julius Harrison conducted the Leeds Symphony Orchestra, on December 1, in a Saint-Saëns Violin Concerto (played by Miss Isolde Menges), Keith Douglas's 'Overture to a Comedy,' and his own 'Prelude Music' for harp and strings.——The Leeds Bohemian Concerts were revived on December 5 with a concert at which Mr. Laurance Turner's Quartet played Haydn, Beethoven, and Dvorák.

Leek.—'The Song of Hiawatha' was given at the Grand Theatre, on December 4, by the Choral Society, under Mr. D. R. Conway.

Leicester.—The Philharmonic Society's programme, on November 21, consisted of the 'Choral' Symphony and selections from the third Act of 'The Mastersingers.' Dr. H. W. Rhodes was the chorus-master, and Sir Henry Wood conducted.

Lincoln.—At the concert of the Lincoln Musical Society, on November 29, Dr. G. J. Bennett conducted a performance of Handel's 'Alexander's Feast.' This bright and dramatic work, as sung at Lincoln, more than justifies its revival. The soloists were Miss Bella Baillie, Mr. Heddle Nash, and Mr. Stuart Robertson. The programme included a new work 'In honour of the City,' by Dr. George Dyson, for chorus and orchestra. This was the first performance, and was conducted by the composer. It proved a work of great interest, both to choir and orchestra, and was extremely well received. The choral singing was of an exceptionally high standard throughout. The orchestra, mainly Hallé, also played under Dr. Bennett the Andante and Finale from Schubert's C major Symphony; the other movements of this Symphony were heard in Lincoln Cathedral earlier in the year.

Liverpool.—At the Philharmonic Society's concert, on November 20, Sir Hamilton Harty conducted Brahms's second Symphony, Saint-Saëns's second Pianoforte Concerto (played by Mr. Levitzki), and the Suite from Strauss's 'Le Bourgeois Gentilhomme.'——A Wagner programme was given under Sir Henry Wood, on December 4.——A concert of special interest was given by the International String Quartet at a meeting of the B.M.S., on November 15. The works played were Bernard van Dieren's sixth Quartet, Herbert Howells's Clarinet Quintet, Prokofiev's Sextet known as 'An Overture on Yiddish Themes,' and Charles Wood's 'Variations on an Irish Theme.' The extra players were Mr. W. R. Clarke (clarinet) and Mr. John Tobin (pianoforte).——Schubert's Octet was played at the Rodewald concert on November 19.

Luton.—'The Burden of Babylon,' the new work by Granville Bantock that was produced at the recent Three Choirs Festival, was given its second performance by the Luton Choral Society on December 6, under the composer's direction.

Lytham.—Mr. S. H. Broughton conducted the Lytham Vocal Society in 'Judas Maccabæus' on December 5, the principal parts being taken by Miss Marie Trenbath, Mr. Wilfrid Hindle, and Mr. Norris Parker.

Maidstone.—The Schubert programme given by the Choral Union, on November 27, under the direction of Mr. F. Wilson Parish, included 'God in the Thunderstorm' and a number of other choral pieces. Songs were given by Mr. Cecil Cope, and pianoforte works by Mr. Adolph Hallis; and movements from various string quartets were also played.

Marlborough.—The Choral Society gave 'The Messiah' at the Town Hall on December 3, under the direction of Mr. Francis J. Hill. The choir and orchestra numbered a hundred and twenty performers.

Norwich.—'The Song of Hiawatha' was performed on November 19 at the Municipal concert, under the direction of Mr. Maddern Williams, Miss Garda Hall, Mr. John Turner, and Mr. Howard Fry taking the principal parts.——The programme given by the Norwich Chamber Orchestra, under Mr. Cyril Pearce, on November 22, included Purcell's Incidental Music to 'The Married Beau,' for string orchestra, Bach's second 'Brandenburg' Concerto, Holst's Fugal

Concerto, with Mr. E. H. Seely and Mr. W. Milner as soloists, Warlock's Serenade for string orchestra, and Grainger's 'Mock Morris.'

NOTTINGHAM.—On November 21, Mr. Allen Gill conducted the Harmonic Society in 'Acis and Galatea,' 'The Song of Destiny,' and 'The Song of Miriam.'

OXFORD.—A special notice of 'Der Freischütz' is given on p. 72. Other events of importance have been as follows: 'The Creation,' by St. Aldate's Choral Society, under Mr. Crawford McNair; George Dyson's new choral work 'In Honour of the City,' given by the Harmonic Society, under Mr. Jacques, with pianoforte accompaniment; a Schubert concert for school children by the Oxford Orchestral Society, under Mr. Guy Warrack; a Sammons-Hambourg-Dawson concert; concerts by the McCullagh and Léner Quartets; recitals by Mr. Gordon Woodhouse and Mr. Nikolai Nadejin; an afternoon concert on December 6, at which the Orchestral Society played the 'New World' Symphony; and a Cortot-Thibaud-Casals concert on the same evening.

Music in Wales

ABERYSTWYTH.—The last College concert of the session was devoted to the first four parts of the 'Christmas Oratorio' given by the united forces of the Choral and Orchestral Union under Prof. de Lloyd, the soloists being the Misses Katie Griffiths, Myfanwy Ellis, and Enid Roberts, and Messrs. T. Pickering and W. R. Allen.

CARDIFF.—On November 18, Mr. Hubert Ware's Orchestra gave a Schubert Centenary concert at which the chief items were the 'Unfinished' Symphony and the Overture to 'Rosamunde.' The blind pianist Mr. Alec Templeton played the Impromptu in B flat and one or two other small items, and Miss Gwladys Naish sang 'In Springtime' and 'Hymn to the Almighty.'——On December 2, Miss Florence Austral gave a recital of which two of the principal features were Brünnhilde's 'Battle Cry' and 'Ocean, thou mighty monster.' Mr. John Amadio (flute) played Bach's Sonata No. 4, Debussy's 'Flute of Pan,' and the Finale from Mozart's Concerto in D.——On December 9, the Cardiff Musical Society, assisted by the National Orchestra of Wales, gave a performance of the 'St. Matthew' Passion, the principals being the Misses Dorothy Bennett and Astra Desmond, and Messrs. T. Pickering, Ronald Chivers, and George Parker. Mr. Warwick Braithwaite conducted.——The free concerts in the National Museum of Wales have covered a wide field, including Overtures and Symphonies by Haydn, Mozart, Mendelssohn, Dvorák, Saint-Saëns, Glazounov, and Elgar, with many selections from Wagner and representatives of the Russian school.——The Thursday Subscription concerts by the National Orchestra of Wales in the Cardiff City Hall included a Schubert Centenary concert on November 22, when the great Symphony in C was given.——Other concerts have included Gluck's Overture to 'Iphigenia in Aulis,' Bach's Concerto for two pianofortes, Debussy's incidental music to 'L'Enfant Prodigue,' and Scriabin's Symphony No. 3, and 'The Divine Poem,' while the Saturday Popular concerts have given a large number of light selections of a miscellaneous order.——Recitals have been given by Chaliapin and Florence Austral.

NEWPORT.—On November 13, the Newport Choral Society, assisted by the National Orchestra of Wales, gave Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' conducted by Mr. A. E. Sims. The performance is described as a good one, but to have been somewhat lacking in romance in some of the linked-up choruses. The soloists were Miss Miriam Licette, Mr. Hubert Eisdell, and Mr. Harold Williams. Before the choral work Mr. Warwick Braithwaite conducted a performance of the same composer's Ballade in A minor.

NEW SILOH.—'The Song of Miriam' was sung in Welsh at a Schubert Centenary concert given on December 4, under Mr. H. Treharne Thomas.

SWANSEA.—The 'Unfinished' Symphony was played by the Swansea and District Symphony Orchestra Society, under Mr. Horace Samuel, on November 17, and a group of Schubert's songs was sung by Mr. Roy Henderson.——Schubert's Mass in A was given by the Catholic Choral Society under Mr. Ceredig Williams, on December 2.

Musical Notes from Abroad

ITALY

Since our last notes were written the season of the Ufficio Concerti has been successfully inaugurated, and, to the time of sending copy to press, the most interesting evenings have been those of the pianists Baron Anatole Vietinghoff Scheel and Mischa Levitzky, and the violinist Albert Spalding. The Baron gave an all-Russian programme which proved very interesting indeed, the only jarring note being a set of variations by Glazounov. Some of the treatments were inspired and musicianly, but others descended to mere vulgarity.

Of the concerts of the Ente Orchestrale of La Scala, first mention must be made of the programme dedicated to Schubert. Among a lot of lesser-known music was given the 'Unfinished.' Toscanini conducted, and added to the general admiration of his versatility. The Belgian Désiré Defauw was a 'guest-conductor,' and pleased the most fastidious ear with his reading of Franck.

One of the most meritorious revivals, or perhaps it would be more correct to say introductions to Milan, was that of 'La Finta Giardiniera,' the eighteen-year-old Mozart's charming little opera. I believe it was given here some time after it was written in 1775, but have no certain knowledge on this point. It was produced at the Da Verme and, one is happy to add, succeeded in drawing some of the best houses of the season. The production was not, unfortunately, of a standard compatible with the music, and though stage settings and the action were of a high order, it was apparent that the company had not rehearsed sufficiently. There is a strong unity of theme throughout the work which supersedes its contemporaries of the third Neapolitan period. From the Mozart of 'Bastien,' through 'La Finta Giardiniera,' one arrives at 'Die Entführung,' and the forest scene clearly foreshadows 'Figaro.' This opera closed the autumn season at the Dal Verme.

We are at present enjoying the operas at La Scala. There is no need to comment at length, as last year special mention was made of the opera, and this year's interpreters have been the same, but for a new Desdemona, Rosetta Pampanini, who sang very beautifully, but has not yet the dignity and style necessary to sustain this part in perfection. I am told by Madame Teresa Arkel, who was one of the greatest dramatic sopranos of last century (she appeared for the last time in public at La Scala in 1899) and who was a close friend of Verdi's, that the 'Ave Maria' of the third Act was never intended to be sung. The idea was partly to declaim, partly to murmur, and partly to intone the lines, here and there raising the tone on a couple of words exactly in the manner that one might expect to hear in church.

Another Verdi opera followed, 'La Forza del Destino,' and was a great success. Both Bianca Scacciati and the tenor Merli sang beautifully. There was always a feeling of security, and perfect command of colour and phrasing. Rather less effective was the baritone Franci. He has an immense voice and a fine personality, but the subtleties of the rôle escaped him. Had he and Stabile changed rôles, the improvement would have been striking. For both of these operas Toscanini conducted, and brought out all the inherent beauties of the scores.

The Wolf-Ferrari opera of last year, 'Sly,' was again greeted with cordiality. In the rôle of Sly, Pertile was well suited, his fine acting and perfect vocalisation winning him an ovation. 'Sly' will undoubtedly become very popular. It was well received at its German *première* a few weeks ago.

The first of the novelties was given on November 22 in the shape of Michetti's 'La Maddelena.' The composer was his own librettist, and to my mind he was equally a failure in both rôles. The story revolves about John the Baptist and Mary Magdalen—a subject that could have provided a good libretto and dramatic action. But all the old 'gags' are employed—the opening banquet and accompanying scene of orgy, the 'voice that is heard,' &c.—to the complete destruction of the interest that may possibly have been felt in the libretto. This opera in another dress was first produced some years ago at Rome, where it shared the same fate as on this occasion. It was then called 'Maria Magdalena,' but the altered libretto and setting have not made a new opera of it. The singers, Lina Bruna Rasa, Melandre, and Borgioli, did their best to put something into the music that was not there, but despite their valiant and praiseworthy work, the production was a failure.

The Pizzetti music-drama 'Fra Gherardo,' which was so well received last year, again had an undoubted success. The interpreters were the same as before, and all showed that greater intimacy that comes to good artists with the passing of time. Toscanini conducted, and made the most of the magnificent score. In the title-rôle Trantoul is well placed; the dark middle of his voice is suited to the long recitatives that lie more in the baritone tessitura than in the tenor; and in the part of Mariana, Cristoforeanù sang with conviction. 'La Tosca' was given on December 6 under Santini, with an exceptionally good caste. Scacciati's 'Vissi d'arte' was one of the best I remember, and her acting equally good. Cavaradossi as done by Pertile needs little eulogy. That polished singer and finished actor could only with difficulty be excelled to-day.

With the end of 1928 Toscanini completed his thirtieth year as conductor of our greatest theatre. On the occasion of 1898, he conducted 'The Mastersingers,' and naturally the same opera will be given to celebrate the anniversary. We are also promised an entirely new edition of 'Parsifal.' New scenery has already been prepared, and should surpass every other set in existence. The roster of the theatre announces several absolute novelties for Milan, the world-*premières* of some other operas, and the first performances at La Scala of four old operas.

CHARLES D'IF.

VIENNA

THE STAATSOPER

The figurehead of the present season is Wilhelm Furtwängler. The advent of the new Doctor *honoris causâ* gave a new stimulus to the orchestral activity of the city, and—what is more surprising—to the operatic as well. His long-negotiated engagement for the Staatsoper was greeted with mingled feelings. There was no doubt of his powers, but considerable doubt as to how long and how thoroughly he would exercise them. The Staatsoper needed a strong hand, a new mind—a musician willing to devote his entire time and energy to the house and its artists. Furtwängler had been a nomad. Was he the proper man for a stationary job?

Time seemed to have given the answer, at least for the present. Furtwängler did not come to conduct a performance or two between express trains. He stayed and laboured for weeks, and his first Vienna production, a revival of 'Rheingold,' surpassed all hopes. His impetus, his fanatic passion for work, seemed to have brought a new life into the peaceful precincts of our Staatsoper. All the artists and all the staff had been kindled by the fire of his personality—most of all Dr. Lothar Wallerstein, the stage director, and Alfred Roller, the scenic designer, who brought scenic innovations so bold as to give joy to the modernist, yet so unobtrusively applied and so perfectly carried out as not to offend the perfect Bayreuthite. Richard Wagner's dream of the 'immaterialised' theatre was fulfilled, with the resources and spirit of the 20th century yet with the catholicity of the strictest Wagnerian creed. The Rhine-Maidens' music was sung by singers off-stage, their parts being acted by young dancers; unhampered by attention to vocal requirements, they revel in a frolicsome play both joyful and suggestive. The poses and lighting effects are devised with as much regard for picturesqueness as for symbolic meaning. Erda appears as a huge vision inseparably connected with the rotating globe. The realm of the Nibelungs, as seen by Dr. Wallerstein, emphasises the social element according to Wagner's intentions: a huge structure not unlike a modern coal-mine, with threatening red light hinting at silent revolt. On the whole, Wallerstein held the praiseworthy middle between the naturalism that Wagner had to rely upon and a modern expressionism and abstraction skilfully and discriminately applied.

The great moving power of the evening, however, was Furtwängler. He governed his orchestra as well as the stage by his supreme will. Marvellous the dynamics of his reading, which shunned explosions and reserved its strength for the great climaxes; wonderful his conducting of the Interludes, which seemed at once a logical continuation of the preceding scene and a connection to the following one; beyond all praise his faithfulness to the Wagnerian score, which yet sounded fresh and novel in every note. Furtwängler received ovations such as Vienna does not even bestow on Richard Strauss. There seemed no doubt as to the general sentiment, that he was the man to fulfil what Richard Strauss had failed to give us: a new golden age of the Vienna Staatsoper. Unfortunately, according to latest reports, these hopes will not materialise. Negotiations with Furtwängler, which seemed so promising, have failed at the last moment, and it is now decided that the greater part of his time will in future be devoted to Berlin, with occasional guest appearances at the Vienna Opera filling merely the spare time of the great conductor. Director Schalk, who answered the negotiations with Furtwängler by a formal renunciation of his post, is likely to be reinstated in greater power and for a longer period than his present contract calls for.

THE ORCHESTRAS

Furtwängler had this season taken the reins of the Philharmonic Orchestra as well, and with firm hands. Here, too, he stepped into the place which some had wished to see reserved for Strauss. With the Staatsoper and Philharmonic united in his hands, and with his present function with the Gesellschaft der Musikfreunde in addition, Furtwängler would have been the uncrowned king of Vienna's musical life. The first Philharmonic concert of the season was in the nature of things a bow to the genius of Schubert: the 'Unfinished' and the big C major Symphony, both played with a grandeur of conception and purity of style such as only a great conductor and a great orchestra can give.

Robert Heger shared the Gesellschaft der Musikfreunde concerts with Furtwängler, and as his portion of the season's work has so far given Walter Braunfels's great Mass, and, as a belated novelty, 'Seven Orchestral Songs' by Alban Berg. Written in 1907, these beautiful lyric specimens reveal the somewhat surprising fact that even Alban Berg once trod in the footsteps of a Richard Strauss; the scoring, of quite recent date, rightly follows the rather conservative idiom of those early songs.

The Konzertverein concerts are again under the baton of Leopold Reichweim, who divides his time between Vienna and his activities as general musical director at Bochum.

The Tonkünstler, whose clientèle has been steadily on the decline since the departure of Furtwängler, resorts this season to a guest-conductor system in the hope of creating new interest among its subscribers. The conductors are not always wisely chosen; interesting German conductors whom Vienna is anxious to hear—Klemperer and Kleiber, for instance, or Bruno Walter — are missing from the list, and several mediocrities take their place.

THE OPERATIC SITUATION

The Volksoper, which fell by the wayside definitely a few months ago, remains closed for the present. Fantastic projects are being considered, among them one sponsored by a gentleman who failed before as director of the Volksoper and who promises again, and no less vaguely, the financial support of his far-famed 'British syndicate.' Notwithstanding such promises, the future of the Volksoper is dark, which is deplorable, since this smaller house would seem destined to an important rôle as a branch theatre of the Staatsoper, or as an 'experimental' supplement thereof. It is all the more so in view of director Schalk's well-known aversion to novelties.

For the current season, the leader of our State Opera has ventured upon no definite promises regarding new works. Rabaud's 'Marouf' is announced, as a visible and audible vote of thanks directed to the French official promoters of the Vienna Opera's recent Paris season, and Ravel's 'L'enfant et les sortilèges' is casually mentioned also in this connection. We also hear of a new ballet by Julius Bittner, 'Der Taugenichts von Wien,' with a widely praised scenario by Grete Wiesenthal, the famous Viennese dancer, and built on a Viennese dance. The staging is to be done by Sascha Leontjeff, the young Russian whose appointment as ballet-master of the Staatsoper was rather abruptly announced after Harald Kreutzberg had declined the job. Leontjeff is a dancer of undeniable emotional force, but of less technical equipment or experience as a choregrapher. Besides Leontjeff, Marie Gutheil-Schoder, the once-famous Strauss singer, has been added to the staff of 'régisseurs,' replacing Waldemar Runge, who has left the Staatsoper. The long-deferred revival of Gluck's 'Iphigenia in Aulis' is to be her first production.

THE END OF VIENNESE OPERETTA?

One significant symptom of Vienna's musical development is what many be rather pathetically alluded to as the 'Passing of Viennese Operetta.' Hubert Marischka's Theater an der Wien, tradition-laden since the days of Johann Strauss, has ceased to exist as a comic-opera house, and Max Reinhardt is now conducting it as a branch theatre of his Theater in der Josefstadt. The Johann Strauss Theater continues its pseudo-operetta life as the home of Franz Lehar's increasingly 'grand' operatic works, and the Carl Theater, another historical operetta house, has been turned into a dramatic theatre.

Perhaps all this means the end of Viennese operetta; if so, no one will complain, save composers like Emerich Kalman, Marischka's house composer (who indeed threatens to go to court). Viennese operetta of the traditional type has long since yielded its supremacy to the revue, and the revue, in turn, is visibly dying for want of new ideas. What the future of European operettas will be is difficult to foretell. Perhaps, indeed probably, American revue-operetta of the Gershwin, Kern, or Youmans type—with or without jazz.

SLAV INVASION

The operatic season began, as customary in recent years, with a Slav invasion. Czecho-Slovakia, bent on 'peaceful penetration,' again sent us a company from the Olmütz Municipal Opera, for the joy and edification of their Viennese co-nationals as well as of the serious music-lover eager for less-known operas. This year the troupe brought a novelty with 'Sarka,' a romantic opera by Fibich. Like most Czech operas, it is built on a plot drawn from national history, and is melodious and singable. Fibich is one of the three or four composers whom the Czech race love dearly. Janacek, their great modern master, is still caviare to the populace, but the rich melodies of Smetana and Dvorák are a treasure that their countrymen are proud of. Fibich does not measure up to his two famous compatriots. He draws less on Czech folk-music and rather more on Wagnerian ideas and principles. The performance of 'Sarka' was excellent, in fact more than that in view of the modest means of a provincial troupe.

Russia, also, sent a musical company to Vienna: Alexis Granowsky's Yiddish Academic State Theatre. The writer, and Vienna in general, did not quite share the enthusiasm which Berlin, bent on innovations and sensations at any cost, bestowed upon this troupe. The 'primitive' stage settings, once the spice and fun of visiting Russian troups, has long been recognised as a virtue born of lack of funds; we have seen too much of such 'parody on stage realism,' and of the well-nigh proverbial versatility of contemporary Russian actor-singer-dancer-acrobats, to be further taken in by that sort of thing. Russian companies will henceforth interest us more by giving plays as they are written, without undue stress laid on non-existing scenery and humorous gymnastic tricks resulting from their absence.

PAUL BECHERT.

TORONTO

These are prosperous times in Canada, especially at Toronto. Money is everywhere, and is being spent freely—witness nearly a dozen skyscrapers shooting up almost overnight. We are happy to record, also, that much of this money is finding its way into musical circles; yet, unfortunately for the actual music and musician of Canada, it is the visiting artist from across the border who is the final beneficiary. However, the activity is good. Concert managements are rushing virtuosi at the public headlong, throwing caution and much of their own profit to the winds. There are five impresarios and managements hard at work this season—Mr. Norman Withrow, Mr. E. I. Suckling, the Philharmonic Concerts (Miss A. Steels), the Canadian Concert Bureau (Mr. Bernard Preston), and the Richard Wix Concert Management. Add to these the activities of the Toronto Mendelssohn Choir, the Symphony Orchestra, the Hart House String Quartet, and the Women's Musical Club, and you will not be surprised to hear that in our six to seven months' season we are being asked to support well over seventy individual concerts.

We began early in the month with the final week (there were three in all) of the D'Oyly Carte Company's Gilbert and Sullivan presentations. Every performance was packed. There followed in rapid succession Sophie Breslau, perhaps the greatest American lyric contralto; the Salzedo Harp Ensemble (their first appearance); Vladimir Horowitz, a new Russian pianist of great power and charm; the ever-delightful English Singers; Alberto Salvi, harpist; Josef Hoffman; Mischa Elman; Marie Thomson, who gave a most fascinating recital of Hebridean songs; the Toronto Symphony Orchestra in two concerts, with Phyllis Kraeuter, 'cellist, and Margaret Hamilton, pianist; the Hart House String Quartet, who gave fine performances of Franck's D major Quartet and Schubert's A major Quintet; the Five-Pianoforte Ensemble (Norah Drewett, Reginald Stewart, Signor Guerrere, Viggo Kihl, and Ernest Seitz), a clever creation of Dr. Ernest Macmillan's, who conducts five-pianoforte arrangements of the better-known works of Chopin, Liszt, Schubert, Mendelssohn, and Bach; Hans Kindler the famous 'cellist of the Philadelphia Symphony; and an unusually interesting Schubert Centenary Concert at the Conservatory, presenting the Octet and the B flat Trio.

H. C. F.

PARIS

Stravinsky Festivals are not rare nowadays. Those organized by the Orchestre Symphonique de Paris on November 16 and 17 had a special interest; they aimed at giving a view of Stravinsky over a period of nearly twenty-five years. The programmes, apart from the works that have been responsible for Stravinsky's fame, contained the Symphony in E flat, Op. 1, a yet unpublished Study for orchestra, a concert-arrangement of 'Apollon-Musagète,' and two short Suites for reduced orchestra. The concerts took place under the direction of the composer, with an orchestra fully responsive to his appeal.

The impression gathered might have been more satisfactory. The Symphony in E flat, known as Stravinsky's first important work, is of an honestly conventional structure, though of brilliant scoring. The leading melodic ideas betray as yet no striking originality, reflecting, as they do, the music of great masters prevalent at the time. Rimsky-Korsakov, Tchaikovsky, and Wagner seem to have generously contributed to the Symphony. Exception should be made in favour of the second movement, a Scherzo, in which one detects the future author of 'Petroushka.' Twenty-five years after the Symphony in E flat, Stravinsky composed the ballet, 'Apollon-Musagète,' now specially arranged for concert performance. These works betrayed an unexpected kinship. After having knocked at the door of the as yet undiscovered modal world, after having made a vigorous thrust into the domain of polytonality, Stravinsky falls back upon our old major system, lending at the same time perhaps too receptive an ear to the melodic and harmonic formulæ as practised by Bach, Handel, Gluck, and even by the romantic Berlioz.

Madame Ida Rubinstein produced a series of Ballets at the Grand Opéra. Some had been specially composed for her, while others were arranged from musical data of the past. Among the original works the most noteworthy was Ravel's 'Bolero,' a ballet composed on a single theme steadily worked out in a slow *crescendo* to a stormy climax (of great effect on the public). Stravinsky contributed the 'Baiser de la Fée,' charming music written in a punctilious style attesting to his frankly avowed admiration for Tchaikovsky. Honegger had arranged and scored music from Bach, and Milhaud had drawn upon Schubert and Liszt for his 'La Bien-Aimée,' while Mr. H. Sauguet figures on the programme with music for the ballet, 'David.'

Madame Rubinstein animated the ballets with her great talent as dancer and dramatic actress, and moreover gave them a sumptuous staging. M. W. Straram conducted the orchestra very efficiently.

Madame Beriza, in her new season of ballets and musical comedies, had the piquant idea of producing two little-known burlesque scores by Bach, namely, the 'Coffee Cantata' and 'We have a new Governor.' Another successful item presented by Madame Beriza is 'Angélique,' a musical comedy for which J. Ibert composed a very witty and good-humoured score.

The Russian Opera of Paris, about whose endeavours I spoke in some of my notes last year, have finally found a permanent home at the Gaîté-Lyrique. The first piece performed under the direction of M. Slaviansky d'Agreneff is Tchaikovsky's 'La Dame de Pique,' which we are asked to look upon as the composer's masterpiece. Stravinsky and numerous other eminent Russians have never dissimulated their admiration for the composer of the 'Pathetic' Symphony, proclaiming him as the real Russian musician. This is a point of national sensibility which interests exclusively the Russians. From the objectively musical point of view, as adopted by non-Russians, the score of 'La Dame de Pique' teems with futile formulæ void of any musical substance, while its grossly romantic declamation aims at theatrical effects of doubtful quality. There are surely other lyrical works of Russian masters more worthy of the attention of the Russian Opera of Paris.

Petro J. Petridis.

ROYAL COLLEGE OF MUSIC

The last few weeks of the term were, as usual, fully occupied with concerts, recitals, and opera performances. There were three orchestral concerts under the direction of Dr. Adrian Boult, Dr. Malcolm Sargent, and Mr. W. H. Reed. At the concert of the First Orchestra, conducted by Dr. Adrian Boult, the Schubert Centenary was celebrated by performances of the composer's 'Tantum Ergo' for voices and orchestra, and the C major Symphony. At the other two concerts opportunities were given as usual to young conductors of the College to make a public appearance in charge of a full orchestra, no less than eighteen students, of whom four were young women enjoying this privilege. The operatic performances showed the fruits of study in current repertory, scenes from Verdi's 'Aida' and Saint-Saëns's 'Samson and Delilah' being presented with varied casts, accompanied by a full orchestra under the direction of Mr. H. Grünebaum. The last Patrons' Fund Orchestral Rehearsal of the term was devoted to the works of composers, of whom two were women. The programme included two movements of a Symphony by Cuthbert Osmond, some Variations by Mary Chater, and a Concerto for pianoforte and orchestra by Elizabeth Maconchy. One rather unusual and exciting concert deserves mention, that of the junior exhibitioners of the College, very youthful students who work under the guidance of the students engaged in the Teachers' Training Course. A programme of some two dozen items looked formidable on paper, but as many of the performers ran to and from the platform and took but two minutes over their solos, the whole concert took little more than an hour and a quarter.

The College terminal awards are held over until next month.

Obituary

We regret to record the following deaths:

Charles Edward Fry, at Hampstead, on December 11, in his eighty-third year. As a reciter he was specially identified with works in which music played an important part. This was probably due to the fact of his first appearance having been in Mendelssohn's 'Athalie,' wherein he took the part of reciter at nearly two hundred performances. He also appeared in Mendelssohn's 'Antigone and Œdipus' at the Crystal Palace (under Manns) and elsewhere. The recitation part in Mackenzie's 'The Dream of Jubal' was created by him in 1889 at the composer's request, and he appeared in almost every subsequent performance of the work, five of these being in Canada during Sir Alexander Mackenzie's tour of that country. Mr. Fry commissioned various musical settings of recitations, notably that of Longfellow's 'King Robert of Sicily,' the composer being John E. West. Some of these specially-written settings were given by him, with orchestra, at Queen's Hall Promenade concerts and elsewhere. As a Shakespearean writer he was eminent, and here again he made considerable use of music written specially. This side of his work developed into costume performances at various London theatres, in which he was assisted by a complete company, with draped stage instead of scenery. Twenty-eight of the plays were produced in this way. From 1900 to 1915 he was connected with Oxford House, Bethnal Green, where he gave a hundred and twenty-seven performances of twenty-one Shakespearean plays. As a teacher he was very successful; among his pupils were Lilian Braithwaite, Olive Kennett, Jane Bacon, Bertram Wallis, and Lewis Casson. Much of his teaching and examining were done at the London Academy of Music, where he was giving lessons within a few days of his death. For many years in the earlier part of his life he was sub-editor of the *Musical Times*, besides doing other responsible work for the house of Novello.

CHARLES WILLIAM PEARCE, at Bournemouth, on December 2, four days before his seventy-second birthday. He was a native of Salisbury, where he studied under C. J. Read and T. E. Aylward. Proceeding to London, he was articled to Dr. G. C. Verrinder, and had as teachers also W. S. Hoyte and E. J. Hopkins. His first appointment was to St. Martin's, Salisbury, when he was only fourteen years old. Subsequent posts were at St. Luke's, Old Street, and St. Clement's, Eastcheap. He graduated Mus. Doc. at Cambridge in 1884. For many years he was on the teaching staff of Trinity College of Music, and also director of studies at that institution. He examined much for the Royal College of Organists, Trinity College, and various Universities. He was Dean of the Faculty of Music at London University for four years. For twenty-four years he was joint editor with Dr. Charles Vincent and Dr. E. J. Hopkins of the *Organist and Choirmaster*. As author he was best known for some admirable text-books on many subjects, from singing and pianoforte-playing to the accompaniment of plainsong and the singing of the officiant's part in liturgical music. Perhaps his best books were on counterpoint: 'Students' Counterpoint,' 'Composers' Counterpoint,' and 'Modern Academic Counterpoint.' As composer he wrote some excellent church and organ music, wherein his ability to handle abstruse polyphony without being pedantic or dry was well exemplified. The Royal College of Organists owed much to his long service as member of the Council and honorary treasurer. He contributed copiously to musical journals, and was a frequent and welcome writer in the columns of the *Musical Times*.

HENRY DAVAN WETTON, in London, on November 2. He studied under Sir Frederick Bridge, and took up his first appointment—All Saints', Stoke Newington—in 1887. During his seven years' service at this post he became assistant to Bridge at Westminster Abbey, where he remained until 1896, holding office meanwhile at several London churches. In 1890 he went to Wells Cathedral as sub-organist. His chief work, however, came two years later, on his appointment as organist and director of the music at the Foundling Hospital. Here he held office until the Hospital was moved from London to the country a few years ago. During his long spell at the Foundling—thirty-four years—he brought the training of the children to a high standard; indeed, their singing, especially at the Christmas carol services, attained national repute. Among the many posts held at different periods by Dr. Wetton were those of professor of organ and other subjects at the Guildhall School of Music, organist at Alexandra Palace, conductor of the People's Palace choir, and of the London University Musical Society. He composed a good deal of Church music. At the time of his death he was organist and choirmaster at Christ Church, Lancaster Gate, where he was appointed shortly after leaving the Foundling Hospital. He was an esteemed member of the Royal College of Organists' Council, and also an examiner there.

FRANK HEDGES BUTLER, in London, on November 27, aged seventy-two. Though best known to the world at large as founder of the Royal Aero Club, a pioneer in motoring and ballooning, a traveller, and wine expert, he was also a skilled amateur musician. He played among the first violins in the Handel Festival as long ago as 1874, and was also an active member of the Royal Amateur Orchestral Society, the Royal Albert Hall Choral Society, and the Wandering Minstrels. The Lyric Club Orchestra was founded by him, and he was also founder and chairman of the Imperial Institute Orchestral Society.

HENRY VINCENT HIGGINS, a well-known London solicitor and ex-chairman of the Covent Garden Opera Syndicate. In this capacity he followed Sir Augustus Harris, and held office for a quarter of a century, retiring only a few years ago.

HERBERT SULLIVAN, nephew and heir of Sir Arthur Sullivan, in London, on November 26. He was part-author of a recent life of his uncle.

NOEL PONSONBY, at Oxford, suddenly, on December 10, aged thirty-seven. He was the eldest son of Chancellor Ponsonby, rector of St. Mary-le-Bow. His musical career began at St. George's Chapel, Windsor. From Repton he went to Trinity College, Oxford, where he graduated M.A. and Mus. Bac. In 1912 he was appointed organist of the Royal Naval College, Dartmouth, going thence two years later to be Director of Music at Marlborough College. His appointment to Ely Cathedral followed in 1919, and in 1926 he succeeded Dr. Henry Ley at Christ Church Cathedral, Oxford. His reputation, especially as a choir-trainer, stood very high. His personal charm was great, though fully realised only by those who got past his natural shyness of demeanour. The sudden and early death of one endowed with such high ideals and with ability to give them practical shape, is a severe loss to Church music.

ACHILLE SIMONETTI, in London, on November 19, aged sixty-eight. Born at Turin, on June 12, 1859, he became a pupil there of Francesco Bianchi, studying later with Gamba at Milan, and (for composition) under Pedrotti, late principal of Rossini's Conservatorio at Pesaro. After further instruction in violin-playing from Sivori, he toured France. In 1881 he went to Paris for further study, becoming a pupil of Dancla for violin and Massenet for counterpoint. His next stay was at Nice, where he established a quartet with d'Ambrosio. In 1887 he came to England to tour with the Marie Rose Company and to play with the pianist Benno Schönberger. Ultimately he settled in London, where he became well known as soloist, and member of the London Trio, which he founded with Amina Goodwin and W. E. Whitehouse. In 1912 he was appointed violin professor at the Royal Irish Academy of Music. With Esposito and Twelvetrees he took part in many trio-recitals at Dublin, also leading the Dublin Orchestral Society. He resigned his professorship in 1919. As composer he was best known for some attractive solos for violin, but he also wrote two string quartets and a couple of sonatas for violin and pianoforte.

OSCAR GEORGE THEODORE SONNECK, on October 30, in New York. He was born at New Jersey City on October 6, 1873, and was taken as a child to Germany, where he received most of his education, musical and general. His music teachers were Sundberger, Sachs (composition), Kwast (pianoforte), and Knorr (instrumentation). He also studied the viola. About 1900 he returned to America and became energetic as musicologist, writing a series of books on various aspects of American musical history. His most recent works were three volumes on Beethoven, written for the Centenary. He also composed a good deal, and published two volumes of poetry. As one of the organizers of the Beethoven Association he did much to make possible the publication a few years ago of the Krehbiel edition of Thayer's 'Life of Beethoven.' Under his editorship the *Musical Quarterly* attained a world-wide reputation among musical journals. For fifteen years he was librarian of the Music Section of the Library of Congress, where he did much valuable work. On resigning this office he became vice-chairman of the publishing house of Schirmer. The death of this indefatigable and unselfish worker leaves a big gap in American musical life.

HARRY DANCEY, on December 10, at Putney, aged sixty-six. He was organist at All Saints', Putney, and was a Mus. Bac. and F.R.C.O.

In response to the invitation of the Cologne branch of the International Society for Contemporary Music, a party of singers will visit Holland and Germany early in the New Year to give performances of British folk-music. Mr. Frank Howes will act as escort and accompanist. Among the party will be Mr. Tom Clough, the Northumbrian small-pipes player who was so successful recently in London.

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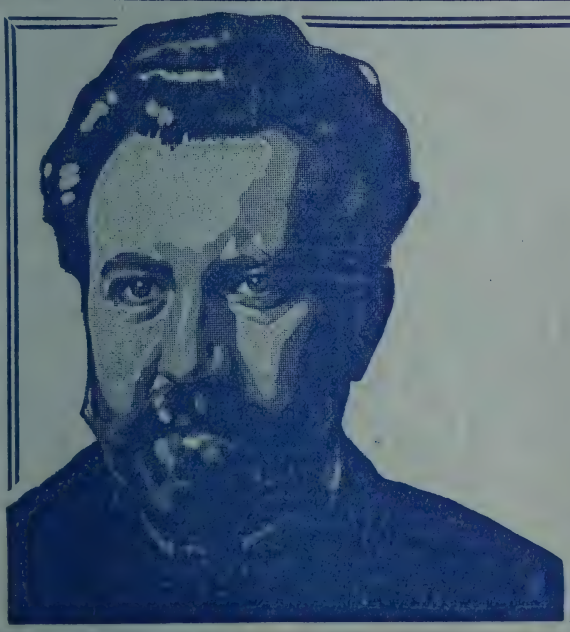

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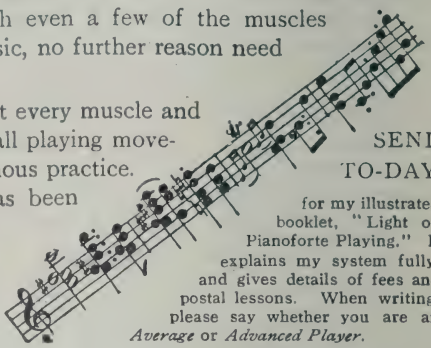

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The Musical Times
AND SINGING-CLASS CIRCULAR
FEBRUARY 1 1929
(FOR LIST OF CONTENTS SEE PAGE 176.)

MUSIC IN THE CINEMA

By LEONID SABANEEV

A few years ago it would have been absurd to treat music in the cinema as a serious musical problem. But the times change rapidly, and the cinema is now perhaps a more important factor in artistic social life than opera and drama were in their day. It is in the fullest sense the 'ruler of the thoughts' of contemporary society, and from the point of view of its artistic significance and value it becomes necessary and important to examine all its component parts, amongst which music (possibly to its own misfortune) finds itself included.

Æsthetically the general question of the cinema as an art has usually been the subject of controversy, and the dispute has been carried on by interested parties who, moreover, are very little versed in æsthetics. As the dramatic artist—ordinarily of a far more cultured type than the cinema artist—is, as a rule, quite unable to judge his art æsthetically, what can we expect of the servants of the 'Tenth Muse'—the taciturn priestess of the 'Great Dumb God'? More often than not they are æsthetically as dumb as their Muse.

Perhaps the Tenth Muse's too ready acceptance of the embraces of the god of commerce predetermined the paths she followed, which became far more primitive and standardised than might have been the case. Music, which was added to the cinema as an obligatory background, also found itself in a strange situation. Few can explain its significance in connection with the cinema play. But the vital, worldly fact is that the cinema proved to be unacceptable without music, and left a sense of purposelessness. Possibly the rôle of music in the cinema is just to fill the sound-vacuum which would otherwise accompany the séances of the Great Dumb God. In its æsthetic nature the cinema is the illustration of fragments of the text, like the pictures in a book with descriptions printed beneath them, except that in the case of the cinema the pictures are the centre of attraction. The rôle of music would seem to be the tonal illustration of the pictures on the screen—one might call it illustration of the second order. Usually (particularly in the early years of this art) music in the cinema strove to be descriptive; it wanted to incarnate in tone the moods evoked by the pictures, and as it was generally in amateur and inexperienced hands the task was performed with artlessness and imperfection. Its part here was purely ancillary, and no lofty æsthetic problems trespassed on the naïve and self-confident position of the cinema illustrator.

It may be said that in performing this service music lost its immemorial architectonic quality and harmonious proportions; all the defects of programme and operatic music appeared in their most exaggerated form, and only the infinite naïveté of the whole combination saved it from reproaches of an æsthetic character. It was so unassuming, so amateurish, that as a rule æsthetic thought was simply not concerned with it.

However, the years passed, and in a society which required and received this art specific customs were created. A solid tradition for music in the cinema was established, a persistent demand for this kind of music was set up. By degrees certain peculiarities differentiating the cinema reception of music from the normal reception were explored. It appeared first of all that in this act of reception music generally attracts a purely superficial notice. As I remarked before, it merely fills the vacuum of silence. In fine, it cannot obtain the attention it receives at a concert, where it is the only centre of attraction, or even in opera, where it divides the honours with the stage and the subject. Hence it became evident that music in the cinema was in no way obliged to concern itself with the nicety of detail to which we are accustomed in ordinary music. It had only to be a decorative background, and even its coincidence with the events depicted on the screen might be extremely relative. This lowering of the demands made on music in the cinema, due to its superficial position in this art, is further augmented by the fact that the musical qualifications and experience of the cinema audience are generally less than those of frequenters of concerts and opera, and hence the former is less exacting as regards the details of the musical tissue.

This essentially amateurish status of music has stamped its impress on the whole of its share in this business. The cinema, for all its immense technical development, has not been able to raise the musical background to the level of a genuine art. The curious blend of the technical and the artistic which has hitherto compelled many æsthetes to cast doubts upon the assumption that the cinema is an art and not an adaptation (a technical form of art, such as the phonograph and the wireless, which nobody regards as separate arts), this blend imparts to the musical accompaniment the quality of an applied and technical and not a free art—a quality which prevents the creation of something monumental and valuable.

Undoubtedly from the technical point of view the position of music in the cinema is strange and incompatible. We may deny to the cinema the significance of a self-sufficing art, or of a branch of art, but we cannot withhold our

astonishment at its unprecedented technical perfection in its own sphere. The music section of the cinema, on the contrary, is amazingly primitive and lacking in technical perfection. The association of the technically accurate projecting apparatus, in which the mechanical spirit of our age seems to be completely reflected, and the naïve, amateur musical botchery, which has hardly kept pace with the picture and follows the principles and makes use of the resources of primitive intuition, produces, on me at least, an impression of a simultaneous combination of the aeroplane and the 17th-century stage-coach. From such a combination nothing artistic can result. As the essence of the cinema consists in its technical mechanicalness, it is clear that to achieve the homogeneity of the component parts of the entertainment the accompaniment must first of all be mechanised, and become as mechanically accurate as the film itself.

I myself am certain that we now have to reckon with the cinema as a conquering art. In its time opera also provoked the attack of strict and orthodox æsthetes, but this did not prevent it from developing and strengthening itself and gradually removing from its path the æsthetic objections to its existence. The cinema now find itself in a similar or even more victorious position. Furthermore, I foresee in the cinema the vanquisher and destroyer of opera, previously the most democratic form of the musico-spectacular reception of art; and therefore musicians, and especially composers, should not be deterred from studying and penetrating more deeply into the nature of their undoubted master in the future.

Almost at its birth the cinema was captured by commercialism, of which it bears deeper traces than those impressed upon opera. This commercialism was the cause of the inevitable haste with which the separate parts of the cinema organism were put together, and particularly with which music was tacked on to it. The naïve and amateurish position of the latter was not due to the essential nature of the cinema, but appears to be the consequence of a bad tradition rather than of necessity.

There can be no doubt that commercial interests originated the practice of extracting quotations from various compositions and forming an æsthetically intolerable hotch-potch, and gave rise to the habit of an artless improvisation which has little æsthetic connection with the actual character of the spectacular portion. It should, of course, be natural and normal to admit for the cinema the composition of special music, accurately applied to definite moments of the film, and (as is expected of any self-respecting art) making no concessions to the bad taste of the public nor, especially, to its ignorance and inability to perceive the inferior quality of what is being offered to it. The task of writing music for the cinema is an honourable and serious one, capable of powerfully stimulating the composer's inspiration. The fact that many serious musicians have ventured into this sphere proves that it is by no means a derogatory undertaking, nor inconsistent with a lofty musical art. But the problem has all along been unstable and uncertain, simply because it has not been thoroughly thought out from a technical point of view. If music wants to be something in the cinema, and not merely an accessory like the music at a banquet, it must take to itself the mechanical nature of the cinema. It must be written in exact accordance with the film, just as the music of an opera conforms strictly to the text. The film and the music should be composed simultaneously and form a unity, and not a fortuitous blend or combination as is the case now, when the film is something strictly definite, whereas the music is a casual improvisation and may not be twice alike for the same film.

Composers, as I have indicated, should themselves be interested in this progress, in this salvation of their position in the cinema. Moreover, it possibly opens up new prospects for the musician. Hitherto the film has been the centre of interest and the music an accessory. But other forms of combination are conceivable in which the rôles will be reversed, the centre of interest, as in opera, being transferred to the music (and the text, should there be any), whilst the film would become the illustrative factor. (I have said previously that the essential nature of the cinema is in the main typically illustrative.) The musical form, of the vocal cantata type, accompanied by the film as the illustrator of its situations and moods, is exceedingly natural and might prove to be extremely vital. The film would then provide an actual revelation, as it were, of the programme of the music. I am convinced that many existing compositions would gain in impressiveness by being worked up in this way, particularly Wagner's music-dramas, which in many respects are not dramas at all but grandiose symphonic poems with a programme partly realisable on the stage. A film giving what might be called 'vision-pictures' accompanying a simultaneous concert performance of the music might be capable of producing on contemporary audiences a greater impression than the operatic stage, which is cumbrous, sluggish, and always conventional. The adaptation of music to the cinema, or, to be more exact, the symbiosis of music and the cinema, might be æsthetically reasoned out and developed, justified, and established on the artistic plane, and at the same time there might be combinations in which music would occupy the first and not the second place, as it does in opera for instance.

In my opinion the sphere of the typical, normal cinema has become too traditional, too infected with commercialism, to allow of music's

gaining for itself here a more important position than it now occupies. To break through this front is impossible, and music is perpetually doomed to play a secondary part, and is reduced to amateurish improvisation, or the not less casual and stereotyped quotation from existing works in an inartistic sequence. The composition of special music can alone impart new life to the business, and I think that composers have up till now paid too little attention to the possibilities offered them in this direction, and have unjustifiably regarded this problem as something in the nature of a profanation. The ordinary cinema music profanes art far more than a serious attitude towards the question of writing special music for the film, in which I cannot but see, firstly, an analogy with the composition of opera, and, secondly, a prospect of entirely new and interesting possibilities for illustrative music free from the sluggishness of the theatrical stage. It is even possible that music, possessing the gift of sudden transitions into entirely different moods, harmonizes in this respect far better with the cinema than with the theatre, which is deliberate and too material, whereas the cinema, like music, can change its setting and its scale at a moment's notice, and with all its mechanicalness proves to be far less material and more abstract. It would not, of course, be satisfactory if the cinema music, working under cinema conditions, were restricted to the technical resources of opera. The musician must initiate a new form. He must give unity to the style of writing which has hitherto existed in the cinema—the primitive quoting from various compositions, and the artless combination of these excerpts. And as the opera form in its present state has been developed from the continued struggle between the requirements of the stage and the demands of the musical material, so in the new art of the future, which will organically synthetise the cinema and music, we shall obtain a certain form providing ample scope for the screen and its demands, and at the same time remaining purely musical. I say once more that to me personally the screen and music seem to be more organically united and less hostile to each other than music and the stage.

I anticipate still greater scope from the converse problem, as yet unachieved—from music *accompanied by* and not accompanying the screen. It may be that on this plane Scriabin's mysterious dreams of his 'Symphony of Light' may find incarnation. Possibly the secret intentions of all programme music have in the depths of their nature invoked the aid of the screen, as the illustrator of the programme. When programme music was originated there was, of course, no cinema, and the world had no idea of it. But are not such works as Berlioz's Fantastic Symphony and Liszt's 'Les Préludes' supremely cinematographic subjects? They, and others, are just an assemblage of visions surrounding the musical tissue and arising out of it. Music has always adhered to a certain visual incarnation of its own, to certain dreams evoked by it. These dreams cannot be transmitted by the stage, which is too coarse and material a medium, but they are entirely within the powers of the cinema and in full accord with its character. That is its sphere, all the resources of which have not hitherto been exhausted.

(Translated by S. W. Pring.)

ORCHESTRAL BALANCE

By Tom S. Wotton

Glazunov* divides orchestration into three classes:

1. The orchestra sounds well as soon as the execution is fairly correct, but wonderful after sufficient rehearsals.
2. The effects are only realised after painful efforts on the part of the conductor and performers.
3. In spite of every effort of the orchestra and conductor, the sonority is never satisfactory.

Now, orchestration depends mainly on contrast, colour, and balance. And the greatest of these is balance. Contrast is easy to obtain, and colour is unavoidable in the kaleidoscope of the modern orchestra, and the appropriateness of each is largely a matter of opinion. But the secret of a good balance is known only to the adepts, and is, or should be, a matter of fact. Without much doubt, Glazunov's classification is based on balance.

In his first class are works that almost might be said to 'play themselves.' Given an orchestra of musicians who are unanimous as regards tempo, and will follow faithfully the dynamic and other indications, the result should at least be intelligible. A conductor is necessary, since a performance to be wholly satisfactory should be swayed by one mind, and it is he, aided by sufficient rehearsals, who changes the 'well' into 'wonderful.'

But with compositions of the second class the conductor has to assume a dual rôle. In addition to his ordinary duties, he has to become part-composer, and by sundry devices seek to simulate that balance the actual composer has been too ignorant or too careless to achieve. He has to see that the orchestra does *not* follow the indications faithfully. And a clever conductor, by relegating some parts to the background, and bringing others to the fore, will often produce the semblance to a proper orchestral balance that may deceive even the elect. Naturally, too, he has to do something in the way of adjustment, when he is presenting with an orchestra of fifty or sixty a work of the first class intended for one of a hundred, and vice versâ, when he is giving a Mozart or Beethoven Symphony with a body of musicians considerably larger than the composer anticipated.

Orchestration of the third class need not detain us, though occasional examples of it may be found in the works of some of the greatest masters. Nor is it necessary to dwell on the methods of

* Cited in Rimsky-Korsakov's 'Principles of Orchestration.'

certain conductors, who, to gain the facile triumph of a 'new reading,' will ignore deliberately the indications in pieces of the first class.

The cases mentioned above—where the orchestra is larger or smaller than the demands of the composer—were probably not contemplated in Glazunov's three classes, which were framed on the assumption that the orchestra itself was fully appointed, and properly adjusted as regards the number of strings, wood-wind, and brass. The balance the Russian master had in mind was one dependent on the progression of the separate parts, the laying-out of the chords, the registers of the various instruments, and a variety of details too technical to be here discussed. But as these presuppose a correct balance of the three departments of the orchestra, it is evident that the size and disposition of the latter are of importance, for if our perceptions are blunted in respect to the broader aspects of balance, we are unlikely to appreciate the more subtle. And our ideas of the former must tend to become somewhat confused, if we are constantly hearing the same work under different conditions. 'In the course of one revolving moon' we may hear it given by three orchestras of sixty, eighty, and a hundred respectively, played on a gramophone, and broadcast by wireless; and matters are often complicated by the fact, that in the two last cases the size and disposition of the orchestra are unknown quantities,* and that in the first three the several performances may be given in halls of different acoustic properties. It is true that there are such things as full scores. But, as actual sounds must of necessity be more vivid than imaginary ones, it is impossible for even the cleverest score-reader to avoid having his conceptions of what things ought to be disturbed by what things are.

The painter is more fortunate than the musician. Even though his favourite masterpieces be housed in galleries too distant to be visited with the frequency he would wish, he can, if need be, always refresh his memory by faithful reproductions. And he has merely to recall something which remains unchanged. The musician, on the other hand, has to remember something varying from one fraction of a second to the next. In terms of sight, a musical work is comparable to a long and varied procession, of which it would puzzle the most keen-eyed painter to memorise all the details. Certain items will for ever remain fixed in his mental vision, but, of the rest, some will have vanished entirely, while others, recalled with difficulty, will not be true to the original. The musician is in much the same position as regards his procession of sounds, but with the advantage that he can have it repeated. It is the same, and yet not *quite* the same. The bevy of maidens have not quite the same stereotyped smiles, not quite the same shade of frocks, the clowns not quite the same antics, the representatives of Brotherhoods and Societies not quite the same air of bored conviviality. Or, translated into music, the brass has not quite the same tone, there are but two bassoons instead of the specified four, and the number of the strings has not only altered, but the basses do not now bear the same ratio to the whole. It is this 'not *quite* the same,' that is the trouble! It militates against our possessing a rigid standard of balance in a broader sense, with the inevitable corollary that we are purblind in respect to its finer gradations. Modern audiences are disposed to accept as clever orchestration mere undigested chunks of tone-colour, a lamentable state of affairs of which some composers have not scrupled to take advantage.

The expert naturally is not in the same state of blissful innocence. But he too is affected by this lack of a measuring rod. I have before me two notices by reputable critics of a performance of an Elgar Symphony. The one declares it to have been 'undeniably the finest' he ever heard. The other says that 'the music was simply ploughed through . . . no balance of tone, and extraordinarily ugly outbursts from the brass'—a criticism totally at variance with the other writer's 'incomparable in its understanding of Elgar, and masterly in its technical handling.' Now, a conductor may exhibit an understanding of Elgar, or anyone else, with an unquestionably inadequate orchestra. But he cannot give a superlatively fine performance with such a medium.

It is true that the Symphony appears to have been given under somewhat unfavourable circumstances, being placed at the end of a long programme. A number of the listeners had trains or buses to catch, and, with the thoughtful courtesy that distinguishes many members of a musical audience, only remembered the fact in the middle of a movement, choosing by preference the softer passages as the auspicious moment for forcing their way through the jungle of unwilling knees. Evidently not the hour for coldly dispassionate criticism. Yet even this should not affect the question of balance, whether the fault of the conductor or a disproportioned orchestra. Balance should be, as I have said, a matter of *fact*, as cut and dried as whether the tenors of a choir are strong enough to struggle against the other parts, or whether the choir itself is too large or too small for the orchestra that accompanies it. That two experts cannot agree on this point, seems to go to prove my contention that nobody can avoid being influenced by this lack of a standard of comparison.

Performances on an orchestra vary like those on a pianoforte, owing to the idiosyncrasies of conductor or player. They must vary, too, as regards tone. But, while a pianoforte always remains a pianoforte, no matter what the name of the maker, an orchestra is not always an orchestra, at any rate within the meaning of this article. What idea would a frequenter of pianoforte recitals form of a Beethoven Sonata, a Chopin Ballade, if he heard it now on an instrument in which the treble overpowered the bass, now the bass the treble, now with the middle octave inaudible? The parallel must not be pressed too hard, but, in one direction or another, do not our

* An enterprising firm suggests the use of their miniature full scores with gramophone records. The plan is good, and adds no doubt to our purely musical enjoyment. But, for purposes of study it is useless, unless we are told exactly to what we are listening. That the record is made from an actual performance, tells us nothing. The student may fondly imagine that his machine is giving him, in some excerpt from 'The Ring,' Wagner's orchestration played by the instruments specified in the score, while he is only hearing an arrangement by Zumpe, or some other satellite of the master. Perhaps someday the gramophone companies may see their way to issuing records of standard works guaranteed to be produced by an orchestra of the precise number and disposition demanded by the composer—the 'Siegfried Idyll' with the small body of strings intended, the Beethoven Symphonies played by the band of fifty to sixty the composer anticipated, and in modern works the full complement of wood, brass, harps, and strings marked in the score.

modern orchestras vary as much, or more? And this variation is not that *required* for the due performances of such contrasted works as (say) 'The Planets' and Ravel's Pavane, but in those of the same composition.

Probably most musicians would consider harmony as more important than orchestration. And, if they are treated as separate entities, no doubt it is. There is, however, such a thing as orchestral harmony, which is apart from that of the student's exercise, or suited to a keyboard. When a Brahms first writes his Symphonies for four hands on two pianofortes, and then scores them for orchestra, his harmony is likely to be of greater value than his instrumentation. With a composer who *thinks* orchestrally, the case is different. The harmony and the orchestration are so mutually dependent, so inextricably mingled, that we cannot tamper with the one without disturbing the other. An orchestra can, indeed, be modified to a considerable extent—such extent being relative to the skill of the performers and conductor, the size of the concert-hall, and other things—without the harmony being affected. But there is a limit to this variation. When that is passed, the harmony suffers. This may be a truism, but, like many another, it is acknowledged more in theory than in practice. If some modern work were given with the actual notes of the harmony altered, someone would raise an outcry. But, when the orchestra is so mutilated and distorted as, to all intents and purposes, to bring about the same result, few complaints are heard.

The mutilation and distortion of an orchestra are naturally not connected with its size. A dwarf is not of necessity deformed; and a small orchestra may be as perfectly balanced as a string quartet. The pity is that this is so seldom the case. Unfortunately the dwarf is not content to remain a dwarf, and in its efforts to imitate its larger brethren it is apt to dislocate some portion of its anatomy. If an orchestral movement be played on an organ, the result will be more satisfactory when the music is translated into true organ language than if an attempt be made, by means of fancy stops and gadgets, to imitate the orchestral instruments and effects. But when arranging for a small orchestra a work conceived for a large one, how often is the true idiom of the former preserved? The main idea of the arranger seems to be to retain as far as possible the heavy brass of the original score. So long as he can have three trombones and a couple of trumpets (cornets) for the Pilgrims' Chorus in the 'Tannhäuser' Overture, it appears to be a matter of indifference to him that the scanty wood-wind and meagre strings cannot contend with the brass unison. If excuses be made, they would probably be for the absence of the third trumpet of Wagner's score, and that, owing to the stinginess of the management, the tuba part had to be omitted. This picture may be overdrawn, but it contains more than a modicum of truth. And it is not a particular attack on the minor orchestras of to-day. The same craving for the more noisy instruments was exhibited in the small orchestras of the past century, and, in a way, it is understandable, since nothing can replace the clear clang of the trumpet, or the majesty of the trombone. The question is, whether their colouring cannot be bought at too dear a price. As that price is the disarrangement of the balance, the answer, from a musical point of view, seems to be in the negative.

To define an orchestra has never been easy, and in these days, when an ordinary pianoforte trio, or any fortuitous conglomeration of instruments including a saxophone and the utensils manipulated by a jazz drummer, is dignified by the name of 'orchestra,' the task becomes impossible. Setting aside such a self-explanatory term as 'string orchestra,' it might be described as a body of musicians containing representatives of the strings, wood-wind, brass, and percussion instruments in proper proportion. But until we have fixed ideas on what that proportion should be, the definition is worthless.

It may be good to have small orchestras scattered over the country, even though their disposition would not satisfy the least exacting expert. Possibly they would help to spread the light, though it be but dimmed. At the same time, do not let us blind ourselves to the fact that ill-balanced orchestras accustom audiences to ill-balanced instrumentation, and hence, from an educational point of view, leave very much to be desired. Few would argue that a work indifferently performed furthered the cause of music, and between faulty execution and an imperfect instrument there is little to choose.

The balance of an orchestra depends on many things, but one of the principal is without doubt the number of strings compared with that of the wind. And in dealing with the question, the influence of Wagner—both direct and indirect—cannot be overlooked. Direct, since in 'The Ring' he specified a number of strings considerably less than had hitherto been deemed necessary to balance the wind instruments; and indirect, because so many performances of the work, or excerpts therefrom, have been given, in which the ratio has been reduced still more. Berlioz is sometimes held responsible for the increase in the number of the brass and wood-wind, and, in one sense, perhaps this is true. But we must remember that his use of extra wind was occasional rather than habitual, and, what alone concerns us, that he clung to the classical proportion of strings. I would add that the fact of Wagner having designed 'The Ring' for a concealed orchestra, has no bearing on the present argument. He imagined—erroneously, as it happened—that the *whole* orchestra would be equally muted, and thus his calculations of balance must have been the same as though it were exposed according to the usual custom, that is, under conditions familiar to most of us. That the orchestra nowadays at Bayreuth is different from Wagner's specifications, cannot be here discussed, if only for the reason that its disposition is 'wropt in mystery.' Since the concealment of the orchestra affected certain departments of it more than others, some re-adjustment was necessary in the way of doubling particular parts. How much further has been done (if at all) to improve the Master's original balance, which, as we have seen, was not dependent on a concealed orchestra, we do not know.*

* A history of the Bayreuth orchestra is sorely needed. Many musicians have dreamt of a concealed one, and, if it is to be a feature of future opera-houses, records of the attempts of various conductors to readjust the imperfections of the first would be invaluable.

The last sentence may shock devout Wagnerians, who like to believe that their idol's orchestration (which, by the way, they very seldom hear) is perfection. Yet if we consider the subject dispassionately, we shall be forced to admit the probability of Wagner having made a good many miscalculations in the orchestration of his gigantic work. Some of these he might have avoided if he had had an opportunity of hearing 'Lohengrin' before he commenced 'The Rhinegold.' But his exile forbade that, and he had to rely on his recollections of 'Tannhäuser,' which were of no great assistance in dealing with the totally different disposition of the orchestra in 'The Ring.'

(To be continued.)

A NOTE ON THE NATURE OF OPERA

By Dyneley Hussey

In the first place we must accept the premiss that opera is a definite and independent form governed by laws which do not necessarily apply to either music or drama. Without that premiss we can get nowhere. There are, indeed, enthusiasts who derive all their enjoyment of opera solely from the music. They ignore the dramatic action and the spectacle, and are content to sit with their eyes closed or even out of sight of the stage altogether. They allow their minds to be absorbed entirely in the music. It may be admitted that the average production at Covent Garden, in which singers from half a dozen different foreign opera-houses act in different styles and even sing in different languages before antiquated scenery that was in some instances originally painted for a different opera, gives some encouragement to the adoption of this attitude. Nor can it be denied that a great deal of pleasure may be derived from merely listening to many operatic masterpieces. But this is only to say that the music of a great opera must have some intrinsic interest, whether it take the form of a continuous succession of good melodies (as in Handel and Verdi) or of an elaborate weft of musical ideas (as in the finales of Mozart and in the Wagnerian operas).

While, however, great pleasure may be derived from these things, the main point of the music—the reason why it takes a particular form and develops in a particular direction—will be lost if its dramatic purport is ignored. It is obvious that our pleasure is greater if in listening, say, to the famous Quartet in 'Rigoletto,' we follow not only the delightful complexity of the score (taking voices and orchestra as one), but also the cross-currents of the dramatic situation and the interplay of character which are depicted in the music. When it comes to an incident such as that which occurs in the first Act of 'Der Rosenkavalier,' when Ochs interrupts the tenor with a thump on the table and a shout of 'Als Morgengabe!' the brilliant musical point made by Strauss is simply unintelligible unless we appreciate also the dramatic point made by von Hofmannsthal.

Now the Quartet in 'Rigoletto' is good music, but hardly good drama, since the action is held up just when, according to the canons, it should move swiftly. The incident in 'Der Rosenkavalier' is, contrariwise, excellent comedy, but hardly musical at all, since it passes so swiftly that music has no time to deploy its forces.* But both are good opera. In each case the music and the drama play into one another's hands, and by a generous policy of give-and-take (drama yielding in the one, music in the other) co-operate to give the maximum of effect to the scenes.

Let us take these scenes as types of two different, but equally good, elements in opera. The Quartet represents all those moments when the dramatic action stands still while the composer sums up in his music the emotional content of the scene. The principle is the same as that which actuated Shakespeare, when he put into the mouth of his character a beautiful poetic speech which at once relieves the tension and reveals the inmost significance of the drama. Only in the poetic drama do we find anything comparable with this reflective and resuming power of music in opera. This power is shown in many various ways. The first and simplest form is in the 'aria,' and if you who have always thought it ridiculous that the operatic hero or heroine should waste time in singing about the position of affairs instead of getting on with the business of rescue or escape, would only accept this convention as you are presumably prepared to accept the convention of Macbeth's soliloquies, your understanding of opera as an art-form would be enlarged.

From the air it is only a step to the duet and the other ensembles, in which also the emotions of the characters are held suspended in a musical movement.† It may be very unnatural for Pamina and Papageno to indulge in a Platonic discussion of the state of matrimony when they ought to be packing her traps and quitting the palace. It may be still more unnatural for two pairs of singers, conveniently possessed of contralto and tenor, soprano and baritone voices, to stand on either side of a wall and sing in perfect harmony at the tops of their very loud voices, though each couple is supposed to be inaudible to the other. But if we are to abolish things like 'Bei Männern, welche Liebe fühlen' from 'The Magic Flute,' and the Quartet from 'Rigoletto,' we may as well give up the idea of opera at all, since that would be to take away all possibility of musical development and would reduce opera to a dreary recitative, even if so much use of music could be justified. It may be admitted that the convention becomes ridiculous when characters leave the stage in very slow haste to hundredfold repetitions of 'Andiamo.' Is it unfair to plead that this is only the abuse of a convention which is not necessarily bad in itself? Because feeble dramatists have reduced the soliloquy and the 'aside' to absurdity, that is no justification for condemning as inadmissible these very useful instruments in the dramatist's equipment.

It may be said that Wagner managed to do without these reflective ensembles. That, however, is not altogether true, for all he did was to banish the voices from them. With his wonderful orchestral resource he summed up his situations in long symphonic movements. These are in most

* I speak only of Ochs's angry exclamation; for Strauss has led up to the point with an abundance of musical resource. Having prepared the way, he steps aside for his dramatist to take the stage.

† This does not apply to the Mozartian Finale, wherein the action, so far from being suspended, is carried forward with an ever increasing hurry and excitement. In these movements, of which the Finale of Act 1 in 'Don Giovanni' is the finest example, music and drama join hands in perfect comity, each enhancing the effect of the other.

instances, though not always, put to further use, covering the time necessary for a change of scene. Moreover, they usually carry the dramatic action forward as well as resuming the emotions of the scene which is just over. But in principle the Rhine-journey and the Funeral March in 'Götterdämmerung' are in the same class as the ensembles of Mozart and Verdi. The long duet in 'Tristan' is another example of Wagner's adaptation of the convention in which the voices are retained although they are rarely heard in concert.

This duet is, by the way, another proof of Wagner's perfect understanding of what is wanted of an operatic librettist. With all respect to those learnèd commentators who have attempted to expound the philosophy of Tristan and Isolde, the words of this duet consist of something very like nonsense, and I think we should be foolish to seek any meaning in them alone. The music expounds their meaning as clearly as can be, but it is not a meaning that can be put coherently into words. The text is, in fact, a mere peg on which to hang the most passionate expression of mutual love in the whole of music. Verbal clearness is here of no account, and it would be quite impossible to achieve the same effect with words alone. Equally the effect could not be produced without the words, scenery, and stage-action which are its context. In short, it is an effect only obtainable in opera, and in no other way.

The air, the ensemble, and the purely orchestral commentary are, then, instances of the drama yielding to music. But there are no less important moments when the process must be reversed. For the action cannot remain static, which is what usually happens whenever music is allowed to have its way. Here is the central problem of opera, and it has been solved in various ways. The first is the Italian method, by which the opera was frankly divided into recitatives in which the action was carried on, and airs in which the emotional situation is reviewed while the drama stands still. The introduction of ensembles led to the development of a new device, the Finale, in which several characters took part and the whole Act was brought to an exciting climax. It was Mozart who brought the technique of the Finale to perfection. He used voices and orchestra with a consummate artistry to express the entanglement or resolution of a complex intrigue. This was the beginning of the German method of handling opera. It is only a step from the dramatic Finale of Mozart to the continuous 'music-drama' of Wagner, though the development of a very different musical idiom was necessary in order to make it feasible.

In the early German operas, spoken dialogue was used instead of recitative. This is the second main solution of the problem, and it is a solution which has found favour in England. This kind of opera is a play with more or less elaborate songs interspersed between the dramatic scenes. To this class belong Purcell's operas* (except 'Dido and Æneas'), 'The Beggar's Opera' and its numerous progeny, 'The Bohemian Girl,' the Gilbert and Sullivan operas, and modern works like 'Hugh the Drover' and 'The Boatswain's Mate.' In fact, in so far as we can be said to possess a national style of opera at all, it is of this kind, in which music is frankly relegated to those parts of the drama where it is considered suitable, and left out of account altogether when the action can get along without it.

On the face of it this seems to be a sensible way out of the difficulty. But it has one serious disadvantage, which prejudices the method in anything but light comedy. The change from speech to song is too violent, and defeats its own end if it is designed to produce a more natural effect. It also destroys the possibility of giving to an opera the feeling of unity which it should possess no less than a symphony. The Italian method does at least allow for the maintenance throughout the opera of musical tone, so that the adherence to one main tonality varied with excursions into contrasting keys can make its musical and dramatic effect—an effect which plays a very large part in the operas of Mozart and Verdi. The introduction of spoken dialogue between the musical movements makes it impossible for anyone who is not gifted with a very acute and rare sensibility to perceive any such effect in the ballad-opera form, and continuity of musical thought is out of the question. It was no doubt in their desire to escape from this handicap that the two modern composers whose works are mentioned in the list above did not adhere very strictly to the ballad-opera convention, but allowed their operas to become more and more elaborate and symphonic as they proceed. The result is that we are conscious in these delightful pieces not only of the incongruity of the changes between speech and music, but also of a confusion of styles.

While, therefore, the ballad-opera may make a very successful and amusing entertainment, it does appear that it can never produce that sense of completeness which marks a true work of art. It is as though in a picture the main features were painted in oils and elaborately finished, while the intervening passages are sketched in with charcoal. The result may be interesting, and to some extent beautiful, but it does not give us the satisfaction of a final fulfilment of the design.

It remains, therefore, for music to compromise with drama, to take the uttermost farthing in those poetical and reflective passages where its exaction will not impede the movement of the whole, but to give way gracefully where the action must be swift to the extent of appearing intrinsically uninteresting or even, taken by itself, ugly. There is one great and outstanding example of this abnegation by music of its own charms in that long narration by Wotan in the second Act of 'Die Walküre,' which hasty judgment has so often damned for dreary. Consideration (for which it allows, indeed, plenty of time) would reveal to the intelligent hearer not only that Wotan's secret could not be more effectively revealed to Brünnhilde in any other way, but that after the excitements and richness of all that has gone before, a point of repose is very welcome before we proceed to even more violent happenings. A dish of rice-pudding is appetising after a surfeit of plum-pudding and mince-pies.

* It might be more accurate to call these works dramas with incidental music, though the music plays a very important part in their scheme and is, indeed, the sole justification for their revival nowadays.

This, however, is an extreme instance, and Wotan's monologue can also be defended as a perfect expression of the god's tenderness and impotent despair. More often music has to make its contribution with swiftness and point. Here comes in our example from 'Der Rosenkavalier'—Ochs's interruption of the bleating tenor at the Marschallin's levée. This is an instance taken quite at random. But it shows well enough how music can, without putting any brake on movement, give added point to a dramatic effect.

The operatic composer possesses a weapon of extraordinary subtlety and power, since once music, by itself without concrete meaning, is associated with words or actions, it magnifies their emotional power and gives the finest shades to their meaning. That is why many songs by Schubert and Brahms, whose words are little better than the doggerel on a Christmas-card, are none the less great and immortal masterpieces. That is why incredibly silly and ill-written librettos are often redeemed by the music to which they are set. The music provides the poetic quality which is lacking in the words; but conversely, no amount of imagination in the poem can save poor music. That is why, in short, music must be regarded as the more important element in opera.

Although, however, music may redeem a poor libretto, it is obvious that the better the libretto the better the opera is likely to be. The names of da Ponte, of Wagner as poet, of Boito, of von Hofmannsthal are associated with the finest examples of operatic art, in which there is something like perfection in the balance of the two elements. In works like 'The Magic Flute,' 'Fidelio,' 'Faust,' and 'Boris Godounov' we are made only too well aware of the disparity between the composer and his librettist. In the first two of these works the musician lifts us by a mighty effort of his genius into a rarified atmosphere of ideal thought and feeling, which not one man in a million would perceive in the pantomime of Schickaneder or the political melodrama of Bouilly. Gounod's librettists debased a great poetic theme, and the composer certainly did not perform the miracle of elevating it to its original plane, but 'Faust' remains a deservedly popular work; while Moussorgsky's shapeless version of Pushkin's 'dramatic chronicle' is impossible to present entirely in its original form (whatever we may think of Rimsky-Korsakov's drastic revision), and is only saved by his powerful handling of individual scenes. As works of art, all these must be conceded to be less perfect than the operas written by Bizet and Puccini on far less noble themes, though this need not prevent us from preferring imperfect masterpieces to more complete achievements on a lower grade.

The first requirement of the librettist is a broad simplicity of outline—the composer must be responsible for filling in the details of psychology and for subtilising the dramatic action. If you retort that 'Figaro,' 'Otello,' and 'Falstaff' are extremely complicated in their plots, I can only ask you to compare da Ponte with Beaumarchais, and Boito with Shakespeare. It will then be seen that the librettists have produced dramas which are clear and straightforward, with no unnecessary elaboration of incident. Mozart and Verdi restore in a different way the complexity and imaginative invention of the originals. This primary requirement of swiftness in the action and spareness of outline involves a great sacrifice of literary interest, and it must be confessed that there are few librettos which can be read with enjoyment for their own sakes. Indeed I know of only one, which really fulfils this condition—Franc-Nohain's witty 'L'Heure Espagnole,' which Ravel has clothed with music of an equal brilliance.

Literary quality is, then, not of the first importance in a libretto. What is required is a sense of the theatre and a willingness to play into the hands of the composer. If, however, the libretto is not of much account without the music, neither can the music, as I have already pointed out, stand on its own feet. All the skill in characterisation and in clinching a dramatic situation goes for nothing if we do not know what they are about. Ochs's shout of 'Als' Morgengabe!' is nothing but a vehement, senseless, tiresome interruption of a pretty tune, unless we perceive its meaning and comic point. The tune sung by the Italian tenor is itself meaningless and feeble unless we refer it to its context and realise the satirical implication. When we see it performed on the stage all this is so clear and so swiftly apprehended, provided we understand the language, that we give it no conscious thought, but just enjoy the fun. But it is, perhaps, necessary to warn those whose German or Italian is not good that it is well to make a thorough acquaintance with the story of an opera, if not with the libretto, before seeing it for the first time. No complex work of art can be immediately apprehended, especially if one factor in it remains to the end an unknown quantity. After all, if opera is worth the effort of attention, it is surely worth the little extra effort of complete comprehension. This is only to say that opera shares with all the other arts the necessity of a use of their intelligence and an acquisition of some general knowledge on the part of those who experience it. No one who is completely insensitive to words and ignorant of literary movements and conventions can appreciate great poetry, nor will the complete ignoramus get much pleasure or any benefit from a visit to the National Gallery. Yet nine out of ten people who go to the opera have probably never given a moment's thought to the form in general or the work in particular. It is no wonder that some of them find it a dull and unprofitable way of spending an evening.

MUSICAL ART IN SOVIET RUSSIA

By Prof. Eugene Broudo

[Note.—The first part of Prof. Broudo's article deals with the history of Russian music and is, therefore, omitted.—*Translator.*]

Prior to the European War Russian music depended almost entirely upon the Court. This situation hampered the development of a truly and technically perfected Russian school of composers, and the creation of a reserve of musical performers as well as composers. There was also the absence of a wide base of listeners, which had a double result; on the one hand there appeared a tendency to imitate the musical forms of the West (notice Rubinstein and partly Tchaikovsky), and on the other hand the growing ability to cut loose from the psychology of the ruling classes by such mighty

men as Rimsky-Korsakov and the earlier Borodin and Moussorgsky, who, by their social origin, really belonged to the ruling classes. These composers penetrated into the depths of folk-song, which they understood as the musical expression of the collective aspirations of the people. Thus a Western tendency and the populist movement were the elements from which Russian music was developing up to the very time of the October Revolution, and these produced a most unexpected synthesis of form, such as the musical symbolism of Scriabin, or the gay noise of the market-place, as in the music of Stravinsky, or, finally, the daring neo-classicism of Prokofiev. Genetically, these composers came up from the two principal types of Russian musical thought.

On the eve of 1914 the interest in Russian musical art was at its height in the whole of cultural Europe. Moussorgsky, Tchaikovsky, Borodin, Glazounov, Stravinsky, and soon Scriabin, were known to every cultured music-lover in the West. Simultaneously, a group of younger men were coming along, and these played a considerable part in the musical life of Europe and America during the following years because of changed conditions. Rachmaninov and the young Prokofiev may be mentioned. In Russia itself a process of Europeanization was developing. The influence of Wagner and the French symbolists headed by Debussy was particularly and strongly felt. Concert and symphonic literature began to push back opera, which was the only representative form of Russian musical art. Russian musical culture at the fatal year of 1914 was already saturated with the subtle tastes of the West, but without losing its characteristic populist design. The Russian composer nevertheless held on firmly to the traditions of Borodin and Moussorgsky, who by this time had found a new support from the rapidly growing ranks of the Russian bourgeois intellectuals.

RUSSIAN MUSIC AND THE REVOLUTION

The first clash of Russian musical art with the Revolution produced a certain bewilderment among the native composers and performing artists. The Russian musical intellectuals of 1917 had had neither the reserves nor a sufficiently professional solidarity to grip the new and titanic task which opened up before them. The situation roused in them a desire to go abroad, and among those who did so were Rachmaninov, Prokofiev, and Medtner, and also a group of conductors headed by Kussewitzky, the pianists Brovsky and Orlov, and a number of singers beginning with Chaliapin. Stravinsky had left before the Revolution. Some continued to work under Soviet conditions, but both creative and interpretative musical art was greatly weakened. At the same time, however, the demand for music was growing by leaps and bounds. The new audience consisted of millions of workers, Red Army soldiers, and students, and the difficulties of life made no difference to their demands for musical art. They poured into the concert-halls, carrying with them a thirst for new artistic expression. The People's Commissariat for Education satisfied these demands by organized concert-troupes and orchestras, which were scattered over the vast territory of the Soviet Union.

The most difficult problem was to make up programmes which would be intelligible to the new audience, and, although the new public did not at first claim anything definite from the performers, it was soon evident that the old type of programme, which was a hash of popular opera selections, Western classics, and older Russian composers, could not satisfy the healthy appetites of the new audience. A struggle commenced for a new kind of programme, and for a new outlook from the performers. The press and the art organizations called for something which would express the experiences of the Revolution in the form dictated by the rhythm of the new life. At Moscow there was formed an independent Association of Composers which stood upon the basis of Revolution in Art. The chief distributor of this kind of music at present is the Musical Section of the State Publishing House, which attracted not only the work of talented youth, but also composers like Gnessin, Glière, Krien, and others.

During the epoch of Militant Communism all kinds of concerts for the worker and peasant audiences prepared the way for cultural reconstruction. With the improvement of economic conditions the concert life became more decentralised in character. One is able to claim that there now exists an advanced intelligentsia among the workers, who have a real ability to listen systematically to good music. Their demand has created the growth of symphonic orchestras in the larger workers' clubs, beginning with Moscow and penetrating to the provinces. It is significant that the larger workers' clubs are demanding concerts by highly-qualified artists, frequently engaged from abroad. In this latter respect much has been done by the Russian Philharmonic Society, the Leningrad Philharmonic Society, the Odessa Philharmonic Society, and the Moscow Association of Contemporary Music, all these having established contact with the West. 'Persimfans,'* the conductorless orchestra, has also performed foreign music. Some enterprising newspapers have organized special symphonic concerts for their readers.

THE PRESENT SITUATION IN CONCERTS AND OPERA

The musical life of the U.S.S.R. does not fit into any kind of brief formula. In wealth of materials it by no means lags behind the pre-war standard, but there are variations depending upon the general social conditions. The old pre-revolutionary musical taste with its love of brilliant performance still exists, and this spoils the taste of the new audience. Until about last year the interests were staked upon imported artists, who, of course, were frequently great musicians. Recently, however, attention has been given to local artists. Particularly helpful in raising musical culture was the coming of foreign conductors such as Bruno Walter, Klemperer, Weingartner, Kouts [presumably Albert Coates], Stiedri, Monte [? Pierre Monteux], and others, of whom Klemperer, Stiedri, and Kouts produced a deep impression in strengthening the ensemble of our orchestras. This was partly due to their personal talent, but also due to the systematic work done. The first foreign conductor who

* *See* 'A Conductorless Orchestra,' by Leonid Sabaneev (*Musical Times*, April number, 1928, p. 307).

broke the ring of the blockade in 1921 was Oskar Fried, who conducted a Beethoven cycle at Moscow.

Among orchestras are the now famous 'Persimfans,' which works along the principles of close understanding of all participants in a collective creation, and has no conductor. During five years of existence it has played through orchestral literature from Bach to Honegger. The former Court Orchestra of St. Petersburg has been preserved as the Orchestra of the Academic Philharmonic Society of Leningrad. Similar preservation has been carried out in other cities. Moscow has no permanent symphony orchestra which works with a conductor. It uses for its symphonic purposes the fine orchestra of the Great State Theatre, which is not inferior to the famous Western philharmonic orchestras of Berlin, Vienna, and Amsterdam. In recent times considerable attention has been given to choral ensembles, particularly at Leningrad (the Leningrad Academic Choral Cappella), at Kiev (the State Ukrainian Chorus, 'Dumka'), Tiflis (the Georgian Academic Cappella), and those of other towns. Within the province of chamber music particularly interesting are the three brilliant string quartets named after Glazunov, Stradivarius, and the Moscow State Conservatory, which have developed and became known throughout the country.

THE MUSICAL RÉPERTOIRE

The problem of introducing an old culture to a new audience necessarily influenced the programmes of our orchestral and chamber concerts. At the same time there is a very strong interest in both native and foreign contemporary art [Albert Coates has conducted Holst's 'The Planets' in Soviet Russia.—*Translator*]. In the U.S.S.R. it is easy for a young composer to obtain performances of his compositions.

Opera experienced the same bewilderment after the Revolution as was observed in other provinces of music. The new forms of society had a tremendous influence upon the life of the Russian opera theatre. The State gave the theatres autonomy, but demanded that they should render a new repertoire, making the theatre a platform for the new social education. All these new demands were pressing hard upon the Russian opera stage, and added to them was the lack of funds. Before the Revolution, opera had held a foremost place in our musical life. The Imperial stage at Leningrad had by 1917 reached undeniably brilliant achievements. True enough, the achievements were of a very subtle nature, and productions like Strauss's 'Elektra' and Stravinsky's 'Nightingale' catered mainly for the highly æsthetic tastes which disappeared during the Revolution. To the new audience who froze in overcoat and overshoes in the unheated auditorium of the theatre during the years of war and the blockade the old opera and ballet were unknown things; but the people followed these with great curiosity and appreciation. The novelty of it stimulated their curiosity. The opera, and even more the ballet, enjoyed an enormous popularity with the masses, as was proved by the insistent efforts of the workers' organizations to secure seats at discount prices.

It is very difficult to tell the story of Russian opera's search for new ways after the Revolution. After some hesitation, the Leningrad Theatre took the lead with a course of contemporary music. 'Distant Bells,' by Schrecker, 'Salome,' by Strauss, 'The Loves of the Three Oranges,' by Prokofiev, were produced, as also were ballets by Stravinsky, and the 'Leap Through the Shadow' by Kshennick. The old æstheticism which was inseparably associated with the sky-blue atmosphere of the Marinski Theatre, with its classical ballet inherited from the Imperial régime, was also revived and technically improved.

The enormous Moscow Theatre, with its sections of the 'New' and the 'Experimental,' moved much more slowly along the new ways. Here prevailed the conservative point of view, which sought to improve and revive the old material of 'Faust,' 'Carmen,' and 'Lohengrin'; and novelties penetrated but slowly. The enormous size of the Moscow opera stage had something to do with the slowness of its development. It could produce but two or three new performances each year. In contradistinction to Leningrad, the Moscow stage made frantic efforts to give a modern reinterpretation of old operas, particularly along the line of staging them with the aid of Western scenic technique. It sought also to change the libretto, but this was not always successful, and was at times even a distinct failure. A particular instance of the latter was the revision of the text of 'Boris Godunov,' which called forth bitter controversy. On the other hand, the Great Theatre was able to maintain a high standard in chorus and orchestra, and some very gorgeous productions were staged.

There are two opera studios of the Moscow Art Theatre, one named after Nemirovich-Danchenko and the other after Stanislavsky. They have become noted features of the national musical life. Both sought to introduce realism into opera, each following its own methods. Particularly well developed in recent times is the work of Stanislavsky's studio. The creator fights against the opera routine. Stanislavsky, by his own system, sought to synthesise the words, the rhythm, and action in a truly creative manner. He demonstrated by his productions of Tchaikovsky's 'Eugene Onegin' and Rimsky-Korsakov's 'The Tsar's Bride' that fine opera can be given with success, despite the absence of 'star' singers.

The greatest difficulties to the producers of opera were caused by the subject matter. It was expected that the theatre should give a vivid reflection of Soviet public opinion. In one way or another the dramatic theatre was able to answer this demand, but the opera has not yet produced any talent able to reflect in music the recent epoch. On the Leningrad and Moscow stages some efforts were made to produce operas with a revolutionary theme, but none of these passed the experimental stage, and at their best were but imitations of an old form with a revolutionary content. Among the more successful may be mentioned the 'Eagle's Revolt,' by the Leningrad composer Pashchenko, and 'The Decembrists,' by Zolotaryeff. The plots of both of these deal with former revolts in Russia.

SUMMING UP

The upheavals of the War and Revolution which re-assessed all values could not, of course, leave the musical creative forces untouched. Within

the province of high musical art the Revolution created particularly difficult conditions, and among the noise of the guns the muses were silent. They were silent because there were no printing presses and the composers suffered from want. But now one may point to a number of opera productions as well as to symphonies and concerts which were created within the environment of Soviet actualities. N. Myaskovsky is becoming internationally known as a composer of symphonies. Glière, of Moscow, and the talented Jewish composer Gnessin, are also successful, and Alexander Krein has written a remarkable symphony.

In spite of the fact that the demand was for great monumental work, the subtler type of music is continually being created. N. A. Roslovets considers his creations as the organization of tone-elements independent of any emotional significance.

At Leningrad we find the symphonic composer Shestakovich, who has become very popular, and who in vividness is not behind Prokofiev. Unfortunately, the greatest of contemporary Russian masters, Glazunov, who is over-occupied with his social and pedagogic duties, has been almost altogether silent during the past decade. Silent, too, is the Moscow composer, Ippolitov-Ivanov. Gretchaninov, however, has become known in England and America.

MUSICAL SCIENCE IN SOVIET RUSSIA

Russian musical science is a phenomenon of recent days. It began to develop after the Revolution when the first scientific research institutions of European size were organized. Musico-scientific work developed along three lines: the history of music, the history of folk-lore, and the purely scientific study of musical art. A cause for pride in our musical science is the important experimental work within the province of acoustics, which has given a basis for systematic musical theoretical knowledge. The researches include a serious effort to penetrate the scientific laws for the formation of folk-melody. The invention of Theremin, who obtained sounds by an electric method in space without the aid of touching a musical instrument, gives us an additional cause for pride in our musical science. In Soviet Russia there has also been an increased interest in books on musical subjects. [There are also a number of musical magazines, one or two of them entirely devoted to contemporary music, as would be natural in the new Russia.—*Translator.*]

(*From the Moscow 'Weekly News Bulletin.' Translated by Henry Clegg.*)

NON-MUSICAL FACTORS IN THE APPRECIATION OF MUSIC

By P. E. Vernon

(*Strathcona Research Student in Psychology and John Stewart of Rannoch Scholar in Sacred Music at Cambridge University*)

Music is generally regarded as essentially something that is heard, and though, admittedly, various factors may occasionally affect appreciation, yet these are thought of as irrelevant and having little bearing on the music itself. I wish to show how many and how important are such factors, music without them being an impossibility. Only when they are taken into account and their musical significance is considered does it become possible to point the way to an adequate theory as to the nature of æsthetic appreciation.

I have been investigating the subject of the appreciation of music and its psychology at Cambridge, using ordinary discussions, questions, introspections, and observations, certain psychological tests, and also two experimental concerts at which members of the audiences (each numbering about fifty people of all degrees of musicianship) tried to write down what they had actually thought about and felt while listening. Previous investigators in this sphere seem to have depended almost entirely on gramophone music, and often appear only to have played bad music to more or less unmusical people; neither the title nor the composer of the music were told to the subjects of such experiments, and an extremely artificial and abnormal situation resulted.* To demonstrate this effect my first concert was as normal as possible, ordinary chamber music, such as a Mozart Trio, 16th-century and Brahms songs, Bach and contemporary pianoforte music, being performed under usual concert conditions by members of the Cambridge University Musical Club. At a second concert the conditions were abnormal, the performers being behind a curtain and the programme announced only in outline, *e.g.*, violin suite, two songs, &c. It consisted of music almost wholly unknown to the audience, especially chosen to throw light on certain points.

Now it would obviously be difficult to write out very complete introspections while listening, hence the following method was developed and proved to be fairly satisfactory, not disturbing appreciation of the music unduly. The introspective records (which were treated confidentially) were on the whole quite good and clear. After each item of music the audience were asked to indicate, individually, how much they had attended to, thought about, or felt certain general categories or headings by giving each 0, 1, 2, or 3 marks according to its relative importance for them in that item. These headings were given in printed directions and explained in a preliminary talk. The audience were required to use only those which seemed to them necessary to summarise all their thoughts and feelings while listening—for example: anything irrelevant to the music—Visual images (mental pictures); Bodily movements and rhythmic responses; Thoughts as to the identity of the music, composers, performers; Interest in other technical aspects of the music; The goodness or badness of the music; Feelings aroused; Æsthetic appeal.

During the rest of each interval (five to ten minutes), or, if it did not distract them, during the music, they amplified their marks by describing as fully as possible any details of their experiences.

The audience were quite serious and interested throughout; at the first concert only 18 per cent. complained at all of the situation; at the second 47 per cent., including all the most musical, admitted to being somewhat distracted, but the majority rather enjoyed being free from performers' mannerisms and the noise of applause. The main difficulty in working out the results was that no two people mean the same thing by

* See, for example, 'The Effects of Music,' edited by M. Schoen. There is, however, in one of the essays in this book, by O. Ortman, a good account of non-musical factors, but their psychological basis and musical significance are not considered.

æsthetic appeal or value, nor do they estimate their wandering of attention and the like by the same standards. But both the marks, the remarks, and the data obtained by other methods supplemented one another, and it was possible to obtain a good deal of evidence by noting what characteristics were prominent in the more musical subjects of the investigation, what in the less musical. Certain questions with regard to their musical education and other factors were answered at the time, and my personal knowledge of more than three-quarters of them was of the greatest use.

The first and most obvious non-musical factor is wandering of attention from the music to various associations (recollections of previous performances, and so on) and often to quite irrelevant affairs. To many this free play of the imagination is a source of considerable pleasure, and some people, with but little knowledge of or interest in music, are definitely stimulated to think about extraneous matters by having music going on when not attending. (Tolstoi and Stendhal were presumably of this type.) Analagous is the use of music to help factory workers engaged on monotonous and rhythmic jobs; sailors and savages also often work much better when they sing.

At the concerts the marks for this first category varied with the length of the items, and with their lack of emotional and intellectual interest. I found quite definitely that the more musical, on the average, attend better than the unmusical, for the musician develops a musical sentiment or conscience which debars him from enjoying such lapses, and helps him to concentrate.

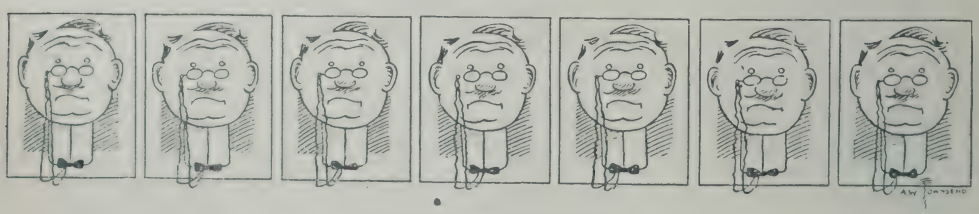
The more representational the music the more easily are associations aroused, so that many listeners like to weave emotional dramas into what they hear; any work that attains much popularity is inevitably supplied with a programme, whether the composer intended it or no. In about one-third of the audience either the emotional flux aroused by the music or its physical characteristics may lead on into sporadic visual images, while up to 10 per cent. may enjoy the music because it evokes a continuous kind of dream which they watch as if at a theatre. This phenomenon of visualisation only appears in people with a low degree of mental control, and so increases in frequency with fatigue; it requires a passive, almost hypnotic, state without any critical or objective attitude towards the music. The visual imagery of savages and primitive peoples is very vivid, so that this is probably one of the main effects of music on them; hence the magical powers ascribed to music in the many legends like that of Orpheus. That music is not capable of suggesting specific scenes has often been proved. However, there is some consistency in its effect. For example, in a Polka from Casella's 'Puppazetti,' played as a pianoforte duet, about one-fifth of the audience saw either wooden or foreign soldiers, or a war dance of Red Indian or African natives, and the like (thus combining symbolically the martial, rhythmic, and strange characteristics of the music). Though visualisation is not absent in some people in the most abstract music, yet, together with emotional interpretations, it is naturally most common in songs, opera, and avowed programme music. The more musical, however, often say that when listening to music such as 'L'Après-midi d'un Faune' they may at first visualise scenes or incidents; when they get to know it better they forget the programme and listen to it more abstractly. Some never make use of such associations or interpretations at all. I find that the more musical also have, on the average, a considerable preference for orchestral and chamber music concerts over choral concerts and operas, and show little appreciation of any vocal music. When they do listen to songs they pay but little attention to the words; in fact at the second concert it was demonstrated that an audience of average musical level takes remarkably little notice of the text, for to a song by Campian the following words were sung:

> Now that the sun hath sunk and risen,
> And she the world hath all forgiven,
> Though youth is wanting far and nigh,
> Yet from the embers falls the sky.
>
> Do not like others when the time
> Seeking their passion from the rime,
> Though without e'er full straightly given
> Fast with a step too slow for heaven.

Actually only 6 per cent. noticed that these words were nonsense; 16 per cent. found them uninteresting, or in some way suspected that they were unusual, or thought them badly enunciated (as a matter of fact they were sung very clearly, but this is a natural psychological reaction to nonsense words); 15 per cent. thought they had attended to the words, but noticed nothing wrong; and the remaining 63 per cent. took no notice of the sense of the words at all.

(*To be continued.*)

STUDIES IN EXPRESSION



(From the *Musical Courier*)

HOW THE CRITIC IS AFFECTED BY

WAGNER STRAUSS CHOPIN BEETHOVEN BACH LISZT SCHUMANN

Music in the Foreign Press

A FRENCH CRITIC ON STRAVINSKY

In the November *Nouvelle Revue Musicale* Léon Vallas writes:

'If one did not fear being paradoxical, one might aver that Stravinsky is a composer devoid of natural originality, whom his will-power and the circumstances of his wonderfully successful career have compelled to manufacture an artificial originality. He began by being a faithful, docile disciple of his teachers, Rimsky-Korsakov and Glazounov; later he fell under a new yoke, and became, rather than a spontaneous creator, the composer who accomplished the all-powerful volitions of a lord paramount, who always teems with new and contradictory ideas: of Diaghilev, the director of the Russian Ballet. It is in this light that historians will have to study his works if they are to understand the irrational rationale of his evolution. They will then realise the terrible situation of Stravinsky, a composer of the first rank condemned to a kind of everlasting hard labour, and will admire him for having endured the ordeal and maintained himself in the limelight. His story is very similar to his own 'Histoire du Soldat,' to the story of the poor soldier for ever trudging, ever believing he is trudging forwards, and, in order to appear to advance continually, compelled now to mark time, now to walk backwards, making much ado about nothing, discovering things universally known, and beginning afresh, with all the ardour of a neophyte, experiments that have been carried out for centuries and long since given up by others.'

COMPOSERS AND SPANISH FOLK-MUSIC

In the December *Musik*, Edgar Istel writes:

'To incorporate Spanish folk-music into compositions is a very difficult, almost an impossible, task. What Bizet and Chabrier have done in this respect is very little indeed. The greatest difficulty lies in the harmonization. Glinka was the first to realise the true terms of the problem and to tackle it with a measure of success; but neither he, nor Rimsky-Korsakov, nor even de Falla, has succeeded in mastering the art of putting down on staved paper the egregious chords and peculiar rhythms of Spanish folk-tunes.'

PAUL DE MALEINGREAU

In the November *Musica Sacra* (Milan), G. L. Centemeri devotes an essay to this Belgian composer (*b.* 1887, and a pupil of Tinel), praising his music and emphasising its 'Gregorian' character.

VILLA LOBOS

In the December *Muzyka* (Warsaw), Arthur Rubinstein praises the music of this Brazilian composer for its originality, its genuineness, and its healthy character.

OLD POLISH MUSIC

In the same issue, Henryk Opienski outlines the history of Polish opera, starting from Kamienski's 'Distress Alleviated' (1778). And Hieronim Feicht devotes an article to Polish composers of Church music of the baroque period: Pekiel, Rozycki, Gorczycki, and Zielenski.

M.-D. CALVOCORESSI.

The Musician's Bookshelf

'Handel's Oratorio, "The Messiah."' By E. C. Bairstow.

'An Introduction to the Music of R. Vaughan Williams.' By A. E. F. Dickinson.

[Oxford University Press, 1*s.* 6*d.* each.]

These two books are the latest numbers in the excellent 'Musical Pilgrim' series. At first sight Handel's oratorio might appear to be a barren subject for a writer to-day. Dr. Bairstow proves it to be the reverse. He is as fresh, enthusiastic, and discriminating as if the work had been a recent revelation to him. Yet he has probably directed as many performances of 'The Messiah' as any other living conductor. His book is the fruit of his experiences, and at the same time shows us how he produces such vital performances of the work. Clearly he doesn't regard 'The Messiah' as something to be gone through periodically for the renewal of the choral society exchequer, nor (in some ways an even worse view) as being in need of gingering up by doubling the pace and playing tricks with the structure. In the matter of additional accompaniments the purists will not be with him, but the well-argued contentions of so practical a musician are not easily set aside. His stimulating little book should be read by all who have to do with performances of the oratorio, from the conductor to the listener in the back row.

Mr. Dickinson uses his space so well that in less than a hundred pages he surveys Vaughan Williams's output down to 'Sancta Civitas.' He has the first qualification for apostolic work of this kind—enthusiasm of the genuine kind that is based on close study of his subject. His Introduction is a well-thought-out consideration of the essential qualities of Vaughan Williams. Few will disagree with any of its conclusions. If Mr. Dickinson is sometimes less convincing in his detailed discussion of the works, we need look no farther than mere taste for an explanation. Thus, he calls the mouth-organ episode in the 'London' Symphony 'sheer tomfoolery,' whereas to many of us it is just the right thing in its place. His estimate of the composer's melodic inventiveness is, we think, too high. Their folk-song origin is often too obvious for originality or for the avoidance of monotony. Bearing on this is a note on p. 27 concerning the Scherzo of the 'Sea' Symphony. Mr. Dickinson says that after his notes on the Symphony were completed his attention was drawn to the fact that:

'. . . when the chorus comes in with the words "laughing and buoyant" the orchestra play, across the triple rhythm of the bar, the first four bars of "The Golden Vanity." Similarly, when the choir sing "surface," on the next page, the orchestra strike up the opening bars of "The Bold Princess Royal," repeating them at p. 67, line 2. They also play the last phrase of the same folk-tune in the second and following bars of line 3.'

One questions the value of allusions so subtle as to escape so keen a student of the score as Mr. Dickinson; could they ever have been detected by a mere listener? But Mr. Dickinson is not abashed. He says, 'The interest of these

interpolations is that one would scarcely notice them as such.' But what interest have they save when so noticed? He goes on: 'So completely has Vaughan Williams mastered the secret of 'talking folk-song as to the manner born' that when he writes a particular folk-tune we feel that he might have written it himself.' What an opening he presents here! How came he to overlook an obvious retort? 'So completely, &c. . . . that when he writes an original theme we feel that he is quoting a folk-tune.'

However, it must not be supposed that Mr. Dickinson is a mere blind worshipper. On the contrary. The candour with which he indicates what seem to him to be spots on his sun inspire us with confidence in his judgment in general; and his thoroughness and determination to get to the root of the matter make him a fit commentator on a composer of such uncompromising sincerity as Vaughan Williams. One small complaint: there are numerous music-type examples, but reference to them is not always easy, owing to a want of method in the numbering. There is only one way of doing this sort of thing conveniently, and that is to number all illustrations consecutively from first to last. Mr. Dickinson sometimes uses Roman numerals, sometimes Arabic, and often none at all.

'Konzert und Opern Lexicon,' herausgegeben von Dr. Tobias Norlind. Part 1.

[Stockholm: Klioverlag, km. 3.]

Judging from this first part, the book promises to be a very useful one. It covers orchestral and stage works of all kinds, chamber music (except works for one instrument or for pianoforte and another instrument), and choral music (except *a cappella* choruses). For each work it gives the dates of composition and publication, often that of the first performance and of revivals, and sometimes a number of particulars—such as, with regard to Bach's works, the instrumental setting and the transfer of music from one work to another. The scheme is carefully carried out. Unavoidably, a few minor mistakes will be discovered here and there, *e.g.*, the vocal score of Lazzari's opera 'Armor' is not mentioned as published, and the date of Blockx's opera 'La Fiancée de la Mer' is given as 1908 instead of the correct 1903 (this is probably a misprint). But as a rule the information given is remarkable for its accuracy.

M.-D. C.

'Antonin Dvorák.' By Karel Hoffmeister. Translated, with Foreword, by Rosa Newmarch.

[Lane, 6*s*.]

Dr. Hoffmeister begins by telling us he is chiefly concerned with the purely musical characteristics of Dvorák's work, with his invention and the formal and technical side of his art. The book does not live up to that description. There is an adequate biography, containing a number of fresh and characteristic details, but the actual musical criticism is sketchy—a fact that is partly explained by its having originated in a series of lectures. (Not all lecturers have Mr. Colles's art and skill in turning lectures into a good book.) We would not unduly disparage Dr. Hoffmeister's chapters, which are pleasant to read and well calculated to interest anyone who is new to Dvorák; only, considering the author's position and opportunities (he is a professor at Prague Conservatory, where he was a student in Dvorák's time), one is surprised he does not go rather deeper. It is disappointing to come across such an excuse as this (in connection with the Symphony in D minor, Op. 70), 'It is hardly possible to analyse this work here, for an account of its rich and complex structure would be beyond the scope of this book.' Perhaps Mrs. Newmarch will give us an English version one of these days of Sourek's 'Dvorák,' or, better still, a work of her own.

C.

'Ear, Eye, and Hand in Harmony.' By Ernest Fowles.

[Oxford University Press, 5*s*.]

Here is a book where every word is significant. It deals, as its title shows, with the correlation between ear, eye, and hand in the study of harmony, and of course the ear comes first, but not in the usual way.

How shall we *begin* the teaching of harmony? The author's answer is this: If a stranger goes to an unknown country and has to discover for himself the meaning of the language, his first vocabulary will be the words in most common use. Substitute 'chord' for 'word' and you have the key to the method of starting your study of the unknown language of music.

The scheme laid down in this section is so excellent, and forms such a sound basis for the building up of the subsequent sections (dealing with harmony and the keyboard, harmony and the eye, and harmony and the pen), that it is sketched here as the most useful guide to the method adopted in the whole book.

1. The first step is the Vocal Imitation of Chords. But the student cannot sing chords! No—but he can sing the sounds *arpeggio*-wise, and hold the chord in his memory as an echo is held, and, in fact, it was a famous echo which gave the author this idea, which is also consistent with his analogy of the spoken language, when the sounds are first learnt by *pronouncing* them until they are memorised.

And what of those who cannot sing? The author maintains that all who can speak can sing, or, at any rate, hum. This is true, but all cannot *pitch* sounds correctly, even humming, not because their ear is faulty, but because they cannot control their vocal muscles. And it is the vocal teacher's task to cure the fault.

2. The next step is the recognition of the bass of a chord, by repeating the lowest sound in a plain chord.

3. The octave sense then receives attention, an important and much neglected point. Students sing chords one or two octaves higher or lower than those played.

4. The power of hearing intermediate sounds in a chord follows—this being, in the author's opinion, a most useful stimulus to the harmonic sense.

5. Now comes the first observation of the relation of a chord to a free-moving part below, above, or within the sounds of the actual chord. A short tune is extemporised on a basic harmony, and the students sing, *arpeggio*-wise, the sounds of the chord.

6. The recognition of the decorative aspect follows, treated in a similar manner.

7. The last of these preparatory stages deals with inversions and the recognition of the fundamental chord.

These first steps are followed by the further stage of recognising concords and discords, decorative passages founded on the chords, the development of the cadence sense, and so on—and all done aurally without any distractions of naming chords, or learning and applying rules!

Space does not allow of our showing the logical way in which the remaining sections develop from this, but enough has been said to show that this new work is a really valuable addition to the literature on the teaching of harmony.

E. M. G. R.

'String Quartet Playing.' By M. D. Herter Norton.

[Birmingham: E. W. Organ, 15*s.*]

The steady growth of amateur string quartet parties is one of the most promising signs of the times. Probably few of the teams realise at the start the difficulties that lie ahead, but it is one of the happiest circumstances in music-making of the ensemble type that the pleasures are so great and cumulative that the participants are undeterred by difficulties that would dishearten the lone student. Too often, unfortunately, many of the difficulties in quartet playing are merely circumvented, mainly because the players are unconscious of the more subtle ones. There has long been need for guidance here. Almost without exception, instruction books have concerned themselves with solo singers and players—not unnaturally. Yet we know that four string soloists getting together for quartet work have a new job to tackle, no matter how great their individual skill. Mr. Herter Norton's book is an excellent guide, enthusiastic in tone and thorough in counsel. His opening words could hardly be bettered:

> 'Chamber music is one of the few lasting interests of life. Young men have grown old together playing for love of it, with a satisfaction that is never dulled, at weekly meetings, year in year out, for a quarter-century or more. Unlike most arts, whose devotees are alone in their pursuit, unlike most sports, which imply some rivalry of skill, chamber music is a social enterprise, the nucleus of sympathetic gatherings wherein the players are dependent upon each other for the achievement of their common interest.'

The main heads are Style, Ensemble, Tempo and Tempo Modification, Phrasing, Dynamics, Colour, and Texture. There are a hundred and thirty-two music-type illustrations, some quite lengthy, the sources ranging from the early classics down to Kodály.

The cost of the book seems heavy, but actually it is low—a mere three and ninepence for each of the party. Not often will they spend that modest sum to such good purpose as in the buying of this admirable guide.

The 'Music Trades Diary, Directory, and Year Book' for 1929 is, as usual, a handy book of reference on a variety of matters—business, professional, legal, &c. (G. D. Ernest, Duke Street, Adelphi, W.C.2. Paper, 2*s*; cloth, 2*s*. 6*d*.)

'Brahms's Lieder.' By Max Friedländer. Translated by C. Leonard Leese.

[Oxford University Press, 10*s*. 6*d*.]

Those Brahmsians who have no German will welcome this book, although the translation (as in so many of our books on music—witness Miss Marshall's recent translation of Kobald's 'Schubert') is not all it might be. In a book of these pretensions it is really absurd to use 'cadenza' for 'cadence' (*e.g.*, p. 106). Friedländer is actually represented as saying that the obbligato in Op. 91 is for violin. The setting of Goethe's 'Phänomen' is said to have been composed in 'in 1833.' Such a phrase as 'the whole is coloured by the warm E major' is hardly English. What is meant is 'the warmth of [*i.e.*, 'fancifully ascribed to'] the key of E major.'

The method of the book is to treat the songs separately (to the extent of the best part of a page, on the average, for each), in the order of their opus numbers. There is a great deal of information which might be hard to come by elsewhere, on the variants in different editions, and also on Brahms's modifications of his poets' texts. The book is one to refer to for facts rather than one to read for literary pleasure, the manner being usually dry and catalogical. A chapter of general æsthetic considerations would have improved it.

C.

L'Elément Flamand dans Beethoven.' By Ernest Closson.

[Bruxelles: Imprimerie Veuve Monnom.]

The Flemish ancestry of Beethoven was established in a book by Raymond Van Aerde, reviewed in the *Musical Times* of May, 1928. To that work a Preface was contributed by M. Closson, who now pursues the subject to its logical conclusion by showing how this ancestry revealed itself both in Beethoven the man and the composer. Inevitably there is some special pleading, but he makes out a good case, and does it in an interesting manner. As an example of his thoroughness take his opening move:

> 'Un vrai nom flamand, *Beet*, dans la langue, signifie "betterave"; *hoven* est une forme de *hof*—"cour, jardin." Van Beethoven signifie donc "du jardin aux betteraves." *Beet* existe aussi en allemand et en anglais, dans le sens de "bette" (*beta vulgaris*) et, en allemand seulement, de "planche" (terme d'horticulture).'

Not many of us have associated Beethoven's name with a beetroot garden! But M. Closson shows that as long ago as 1837 a Dutchman named Van Marsdyk was on the scent, claiming the composer as a compatriot, and arguing ingeniously that if Beethoven had been a German his name would have been 'Von Rubengarten'! M. Closson's strongest evidence in regard to the music is perhaps based on the characteristic humour of Beethoven (which was something quite new in music) and on the rough independence that made his personality a misfit among the well-disciplined folk of Germany and Austria. Nor is it far-fetched to see in the graphic side of so much of Beethoven's music a throw-back to the Flemish school of painting, especially as one of his ancestors (Peter) was a painter, and another (Gerhard) a sculptor. It is, says M. Closson, a Flemish soul which

expresses itself in Beethoven, the choice of medium, music, being due to his German mother. And he cites Franck as another example of the son of a race of painters becoming a musician through maternal nationality. (In this connection the strong influence of Beethoven on Franck always strikes us as significant.) M. Closson's interesting book is a considerable addition to Beethoven literature, as it develops fully a subject that has so far been merely touched on.

'The Enjoyment of Music.' By Basil de Selincourt.

[Hogarth Press, 2*s.* 6*d.*]

This is No. 16 of the second series of Hogarth Essays. The author's standpoint is that of the enthusiastic cultivated amateur—a refreshing one for the professional to hit on from time to time. There is much in the matter and manner that the professional feels without being able to express it—certainly not so well as it is expressed here. The author does well to emphasise the importance of doing rather than listening. 'Of all musical pleasures, making music is the best. Music is a dance of the mind, and if many are content to sit out, it is because they have not felt the joy of authentic motion.' This is true, and is the best of answers to those who say that the various forms of mechanised music will kill amateur performance. Nobody who has really grasped the joy of taking part in the making of music will be satisfied with hearing alone, much as he may enjoy it in its place, and as an aid to his own efforts.

'Beethoven's Quartets.' By Joseph de Marliave. Introduction and Notes by Jean Escarra; Preface by Gabriel Fauré. Translated by Hilda Andrews.

[Oxford University Press, 18*s.*]

This painstaking analysis of Beethoven's Quartets was reviewed in the *Musical Times* on the appearance of the original French edition. It is well translated, but we get very tired of Miss Andrews's italics, particularly '*motif*,' a word that recurs scores of times. Marliave was not a profound critic, but he was devoted and laborious. The scale of the analyses can be judged from the fact that there are three hundred and twenty-one quotations in music type. The book will come as a windfall to the authors of programme annotations; and, indeed, as a huge collection of programme annotations it strikes one. The author makes his way conscientiously from page to page of the score, but he keeps his eyes to the ground, and seems oblivious of the poetry of the landscape. Again and again he remarks on the obvious while missing the spirit and the broad view. In its Oxford dress the work is much more handsome in appearance than in Alcan's French edition.

C.

'The Elocutionist's Cyclopædic Handbook.' By C. Egerton Lowe.

[Joseph Williams, 3*s.* 6*d.*; cloth, 5*s.*]

Though primarily for elocution examinees and literary students, this book contains a good deal of interest and value to musicians, especially in the matter of rhythm, the varieties of rhythmic feet being fully explained. There is a fine store of miscellaneous literary knowledge here, from Metre to Malapropism and Syllepsis to Spoonerism, with tips concerning breathing, speaking, stuttering, and all manner of things elocutionists should do or eschew.

'The Very Thing. Read-out-able Rhymes for Children.' By ffrida Wolfe.

[Sidgwick & Jackson, 6*s.*]

Mrs. Wolfe has the knack in an unusual degree. It is long since we have struck so good a book of verse for children—pretty fancies, neatly turned, with a quaint twist of humour, and a genuine insight into the mind of the youngsters. The woodcuts by Elizabeth Rivers are no less just right, and help to make the work true to its title—the very thing for a gift book.

The latest number of the Mayfair Biographies is 'Bach,' by Eric Blom—a skilful piece of concision, with a well-produced portrait, facsimiles of music autographs and other illustrations, a list of works, and bibliography (Murdoch, 1*s.* 6*d.*).

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Appreciation of Music.' Ten talks on musical form. By Grace Grindley Wilm. Pp. 139. Macmillan, 7*s.* 6*d.*

'Sidelights on Touch.' Together with 101 questions. By James Ching. Pp. 50. Forsyth Bros., 5*s.*

'Musical Discourse.' From the *New York Times*. By Richard Aldrich. Pp. 305. Oxford University Press, 12*s.* 6*d.*

'The Science of Organ Pedalling.' By Herbert F. Ellingford and Ernest G. Meers. With a Foreword by Henry Willis. Pp. 64. Office of *Musical Opinion*, 6*s.*

'Voice and Verse: A Study of English Song.' By H. C. Colles. Pp. 167. Oxford University Press, 7*s.* 6*d.*

'Collected Essays.' By W. H. Hadow. Pp. 344. Oxford University Press, 15*s.*

New Music

SONGS

Some excellent reprints come with this month's music. One of the best anthologies I have seen is the 'Elisabeth Schumann Song-Book,' a publication in the Universal Edition, obtainable from Chester. Beginning with J. S. Bach, and ending with Strauss and Wolf, the volume includes examples of all the great German song-writers and is a treasure-house to the high-voiced singer. To the student it forms a splendid summary of the development of the song, and lecturers on this subject will find it a compact and useful source of examples. The volume is an extraordinary piece of value for money, and, musically, one has nothing but praise for it; but some of the translations are not up to standard—singers with a sense of the ridiculous will have difficulty with several of the English versions, and it would be a great gain if the publication were improved in this respect. One very interesting feature is that

phrasing and breath-marks are printed which were put in Elisabeth Schumann's copies of his songs by Strauss himself.

From Stainer & Bell come a set of eight songs from Handel's operas arranged, and well arranged, by G. F. Crowder. The accompaniments are neat and clear and not overdone, and the figuring is shown. The songs are for high voice. 'Falsa Immagine,' the first one, must be very little known and is specially beautiful. To J. M. Diack's series of Handel songs are added five numbers, including a brilliant soprano 'Praise the Lord,' from 'Esther,' which is very reminiscent in its opening passages of the Overture to 'Acis.' Patersons are the publishers.

An attractive tune by Lully (no more detailed source is given) is arranged by Helen Fothergill and published by Stainer & Bell. The Molière words are well done in English by Georgina Tanner.

Next comes an album of Mendelssohn songs, edited by Sydney Northcote and published by Elkin. Mendelssohn was curiously untouched by the great developments in song-writing that were taking place in his day, and his attitude to his words is strangely detached. But how good the music is at its best! The 'Hunting Song' ('Jagdlied') is a splendid little work, full of rhythm and unaffected high spirits.

A good venture is Paxtons' issue of twelve of the best-known Brahms songs in a single volume at the low price of two shillings. The print is clear, if small, and no one will feel disposed to quarrel with a publisher who gives him such things as 'Minnelied,' 'Feldeinsamkeit,' 'Die Mainacht,' and these others at twopence apiece.

From the point of view of new music this month is rather disappointing. Probably the best thing is T. F. Dunhill's quiet and thoughtful setting of 'The Holy Babe.' The song has a generous flowing tune, and a well-managed climax makes an effective ending. Stainer & Bell publish it, and also Alec Rowley's 'Dream Village.' Edgar Barratt's 'Beauty' has that lusciousness and obvious emotional effect that its composer understood so well, but does little service in any real sense to Masefield's poem. It deals with the more obvious qualities and misses the important ones. Elkins are the publishers. From the same house are Cecil Baumer's two songs, 'At Eventide' and 'Out on the downs,' frankly conventional in style, though well written and effective.

A piece of very neat handling is Alfred Reynolds's setting of Goldsmith's 'When shall I marry me?' The song is tuneful and very lively in rhythm and texture; it comes off well, and will be a useful addition to the song-list of the rather light mezzo-soprano. M. van Someren-Godfery sets 'Fear no more the heat of the sun' with restraint and dignity, and the words have due effect (Elkin). The song is more telling than the same composer's over-elaborate 'The King of China's Daughter' (Augener). Miss Sitwell's poem is as light as can be, and this rather ponderous treatment crushes it. Again over-elaborate is 'Go, teach the swan to swim' (Augener): but if careful treatment can steady down a rather fussy accompaniment, this song has point.

Edgar L. Bainton sets Spenser's 'In praise of Cynthia.' The song avoids the commonplace rather too deliberately, I feel. It is skilfully written, and has many good points, but in the setting of so fresh a poem as this, even a touch of self-consciousness is out of place. Novellos publish it.

It is difficult to know what to say about Jacques Wolfe's 'Three Negro Poems.' Clement Wood's verses are something like those of Vachel Lindsay, though not so good. They are a kind of 'spiritual,' and the composer relies on the cumulative effect of snappy rhythms. The music is jazzed-up, restless stuff. It is probably sincere, and a good deal of thought has gone to its making, but after all the fuss one finds none of the qualities that have made music in the past. There is essential triviality and absolute lack of restraint.

Edition Matatani, an East India publisher, sends three works by Paul J. Seelig. The basic style is essentially European; in all these songs, however, there is an element of extraneous foreign colouring due to the use of unusual scales and rhythms. Although the music is often picturesque and effective, I doubt if it goes at all deep. I should think it is about as Malay as 'Hiawatha' is Red Indian—and perhaps not so much so in any true sense. But some of the songs, the two entitled 'Kupu-Kupu,' for instance, have vitality. There is a good deal of atmosphere again in 'Dandang gula miring' in the set 'Tembang Sunda.' The composer has technique and an obvious grip of his material, and, judging from the catalogue of his works, has made a special study of the music of Java and Malay. It is open to doubt, however, whether any good can come of this grafting of native melodies on a style-basis that is obviously European.

Maurice Senart sends a number of songs by Reginald C. Robbins, who sets the great passages of English poetry to music of high intention and serious aim. And he has imaginative power, as can be seen from the opening of 'Aftermath.' Even so the songs are not successful as a whole, partly because the composer's accompaniments too rigidly follow the rhythm of the voice part, partly because, by concentrating on details at the expense of the whole song, the writer achieves only formlessness. There are 'moments of vision' behind this elaborate music, but the expression is not clear enough or certain enough for the listener to be able to share them. T. A.

PIANOFORTE

Schirmers send two more numbers of Aurelio Giorni's 'Twenty-four Concert Etudes.' These studies, like the earlier ones, are fluent and effective, but not very personal or striking in content. Enrico Bossi's 'Soldiers marching' is telling music, suggestive enough with its drumming figure, and well developed, altogether above the average of this sort of music. William Heilman's 'Dusting the keys' is mere fooling; a study, perhaps, in the technique of the jazz-player, not very cleverly written and quite without value. It has not even the interest of the better-known 'Kitten on the keys,' from which it is obviously derived. Lee Pattison's 'Two Florentine Sketches' have atmosphere, and are written with a knowledge of pianoforte effect. 'Morning songs on the Arno,' in particular, is fresh and picturesque.

From Elkin comes Elgar's 'Beau Brummel' Minuet, arranged for pianoforte. It is simple and

unpretentious, and quite typical of its composer's lighter moments in the gesture of its tunes and the methods of handling. Norman O'Neill's 'Three Sketches' are simple, but well-turned, and with an occasional distinction of phrase. The second number is probably the best of the three. David Stephen's No. 6 of 'Six Moods' (Oxford University Press) is a well-planned little piece, thoughtful in style and with a certain astringency of outlook. It allows itself no facile effects, and as one gets to know it better one appreciates the thought that lies behind its restrained manner.

From Edition Matatani (Java) is a set of three Javanese Dances by Paul J. Seelig. Like the composer's songs, noticed above, these works are essays in the use of native material by a composer of fluent technique who obviously thinks in terms of European music. T. A.

UNISON

Dr. Harold Watts sets Fletcher's 'In Praise of Pan' with seemly jollity. Lusty freedom, and a well-curved phrase, are needed to make the song go well. A delicate bloom on the tone befits Chastey Hector's 'Lullaby.' It could be sung by quite small children. The composer suggests that certain phrases might be sung as solos (Elkin).

Maurice Jacobson's 'The Robin' is a chirpy, diminutive ditty, for smaller children. A group of semiquavers near the end provides a neat little exercise. Walter Adrian writes both words and music of 'Perseverance.' Neither is at all fresh, but the cheery vigour of the thing will please (Cramer).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Julius Harrison, general editor of the new Winthrop Rogers edition of Choral Music for Festivals, has arranged for S.S. 'Willie, prithee go to bed' (from 'Deuteromelia'), and for S.S.A., 'The Violet,' from Scarlatti's music. The first is sweetly ingenuous, with a happy, lilting 'fa la la' refrain—capital practice in delicacy and precision at speed; the second has the grace and fragrance of the flower. Youngish choirs will be glad to work at it, and will find much to do them good, whilst those of greater experience will enjoy it as a piece that allows them to concentrate on tone-colour and phrase-shaping (Rogers: Hawkes).

'Fiddle and Drum' is Alfred Moffat's arrangement for S.S. of an Italian peasant air, played on the bagpipe. There is good fun in the rhythmic life of the tune, and opportunity for the use of varieties of (mostly) loud tone (Novello).

A Magnificat and Nunc Dimittis for women's or boys' voices (S.S.A.) will be welcome in small choirs. Dr. Emily Daymond writes simply, with a fit feeling for the text, and is likely to hold the interest of intelligent singers. The alto part merely touches low G a few times, and F once (though this can be avoided by taking the upper octave) (Year Book Press).

E. L. Bainton's 'Sirena' (S.S.) is a setting of the words by Michael Drayton that most people know in Stanford's song. Bainton uses light interplay of the parts, charming phrase-curves, and delicate nuances, in this most attractive piece (Elkin).

Paul Edmonds's 'The earth loveth the Spring' has words by Dr. Bridges. His use of many repeated notes is probably intended to give a sense of classic poise. It is not, on paper, very attractive, though fine tone-quality might give it atmosphere. It is for S.S.A. The same composer's 'Follow me, follow' (words from the same source) is for S. solo (or semi-chorus), S.A. This has a bright, clear ring, but there is nothing for words save the repetition of the title, and 'Follow, we follow'—only that and 'come,' for variety. This is, textually, the most economical part-song I ever saw, with the possible exception of 'King Charles he was . . .' (Cramer).

MALE-VOICE

S. E. Lovatt's arrangement of 'Richard of Taunton Dene' is for T.T.BAR.B., and is the kind of thing that many choirs enjoy. Most of these folk-song arrangements that run to any length (this has sixteen pages) have too little variety in their unity. When there is variety it is too much of the 'Harmonious Blacksmith' kind, with little subtlety and sense of organic growth. I believe much more might be made of vocal variation form if the right men were to tackle it (Williams). Bryceson Treharne's version of the shanty, 'Roll the cotton down,' for T.T.B.B., with solo for tenor or high baritone, is a hearty affair, in which a good pianist is needed. The chorus part does not make great demands, and is kept deliberately a good deal in a groove. The effect is worth while (Schirmer: Hawkes).

'If I had but two little wings' (Bainton, for T.T.B.B.) needs a light spirit. Coleridge's words, pleasantly ingenuous, are set with real grace and distinction (Elkin).

Dr. Thomas Wood has made, for T.T.BAR.B., a brisk and brilliant setting of what is called an 'Early Morning Meadow Song (Rum and Milk).' In this delectable liquor the poet drinks to the dairymaids. A rollicking affair, needing address and (if you can get them) some top C's. The composer considerately says these can be omitted 'if they are considered extravagant by either the conductor or the tenors.' If courage for the high C's is low, I suggest an application of the Dutch variety mentioned in the sub-title of the song (Stainer & Bell).

One of Thomas Dunhill's artistic arrangements is 'Farewell, Manchester,' for T.T.B.B. This is simple and gentle. Its loyal sentiments ought to be learnt by all inhabitants of that 'noble town,' as the song calls it. Some of them would, perhaps, be very glad to sing it (Novello).

MIXED VOICES

A prettily-flowing song, with a good deal of varied treatment in a short space, is Julius Harrison's S.A.T.B. arrangement of 'Come o'er the bourn,' the melody of which is about four hundred years old. It will exemplify many graces of part-song singing, and please any choir that likes swinging a tune about. Greville Cooke's music to 'Oh! hush thee my baby' (Kipling's words), has interestingly-woven parts, and a striking chromatic touch here and there that gives it distinction. The same composer sets two extracts from Browning, 'Oh, to be in England' and 'How can I help England?' both in broad style. In the

second song care is needed to avoid too even stressing of the eight crotchets in the bar. Both pieces are marked to be sung *rubato;* conductors will enjoy working out that element. There is some division of the parts in the first, and a few chords in five parts in the second. 'Claribel' (Tennyson's poem), is a third song by Mr. Cooke. Here there is much opportunity for the appropriate use of tone-colour for the various descriptive lines —'the wild bee hummeth,' 'the babbling runnel crispeth, the hollow grot replieth,' and so on. All these are for S.A.T.B. (Hawkes).

Rutland Boughton has arranged for S.A.T.B., with orchestra or organ (two stave accompaniment), Schubert's 'The Great Hallelujah,' a massive and uplifting piece that Church choirs, as well as choral societies, should look at. It needs a good bass line, so that the organist need not rely on his pedals alone (Williams).

The first motet in Brahms's Op. 74, 'Wherefore now hath life,' is also suitable for concert or church performance by a six-part choir (S.S.A.T.B.B.). It is particularly good for some special occasion when a short cantata is in order, and of its four sections, one or more may be sung separately as a shorter anthem. First there is a fine grave chorus for S.A.T.B. only, which, with the last section, should be noted by choirs that cannot afford the six parts demanded by the second and third movements. The sombre tone of the words need not deter any, for the answer to the doubts they imply is given later. The second chorus (using the six parts) is a very short, jubilant exhortation to praise, and the third brings consolation and hope, in noble music. Lastly, there is a chorale, expressing the Christian belief that 'Seen in God's light death looks kind, A journey, not an ending.' This motet should be in the repertory of all good choirs (Novello).

Two songs with old words are Chastey Hector's straightforwardly vivacious setting of 'Here 's a health unto His Majesty' and Edgar Bainton's 'A Merry Meeting,' both for unaccompanied four-part choir. The latter is in ballet style (to 16th-century words, with 'fa la las' interspersed). It goes at a very lively pace, and is a happy bit of work (Elkin).

From Stainer & Bell come three cantatas. Dr. Thomas Wood's 'The Ballad of Hampstead Heath' (2*s.*) is a spirited 'fantasy' for chorus (S.A.T.B.) and orchestra, a clever counterpart of J. Elroy Flecker's poem about the descent to earth of Bacchus and his crew, and how London took the visitation. The music is not particularly difficult; it requires flexibility and a sense of fun and characterisation. The scoring is so arranged that choirs unable to command a full orchestra (for which parts are available) can perform it with strings, pianoforte, wood-wind quintet (two flutes), two horns, two trumpets or cornets, and two trombones, with drums *ad lib.* There is a third scoring, which does without the wood-wind. This attractive work lasts about fourteen minutes.

Herbert Howells's 'Sir Patrick Spens' (3*s.*) is for baritone solo, chorus, and orchestra. Here also are alternative scorings, one for full orchestra and the other for 'strings, some wood-wind, three or four brass instruments, and pianoforte.' In one place the women's voices are in six parts, and near the end ten parts are written for. The music has strength, and some subtle solo work adds to its attractiveness. A resourceful choir will expend its capacity with satisfaction here.

T. H. Croxall's 'Dusk to Day' (2*s.*) is a setting of four poems by 'A. E.' The first, 'Dusk,' and the last, 'Day,' are for chorus only (S.A.T.B.). The second, 'Night,' is for baritone solo with chorus, and the third, 'Dawn,' is a duet for soprano and baritone. The scoring is for strings and pianoforte, with single wood-wind, two horns, trumpet, and drums. It is so arranged as to sound complete if any of the wind is absent. There are a few bars of doubled parts near the end. The music has imagination, and moves with chromatic freedom. It could be sung by a fairly small choir of fair experience, which would find in it interesting material for study and for the exercise of its richest tone. W. R. A.

CHAMBER MUSIC

There seems to be a rising market for violin duets. On the one hand the warfare a virtuoso waged against another in the past century seems to have abated to a considerable extent, and Greek meets Greek more frequently now, and often in a spirit of comradeship. On the other, composers, tired of muted trumpets and slithering trombones, are looking to old and forgotten combinations for new ideas, and some of them have re-discovered the violin duet. There should then be a fair number of performers interested in the Nine Fantasies for two viols of Thomas Morley which Dr. E. H. Fellowes has adapted for two violins (Stainer & Bell). The Nine Fantasies represent impressions unconnected by any central theme and idea; the first is entitled 'The Sorrowful One'; No. 2 (not so aptly), 'The Catherine Wheel'; No. 3, 'The Swallow,' and so on. They represent also a minimum of technical difficulty (not one rises above the third position), and a maximum of enjoyment for the players. The violinist who derives no pleasure from the marvellous ingenuity of the writing will never know what music means. Incidentally, the contrapuntal form and the consequent need for vigorous rhythm should act as a tonic on students whose rhythmical disposition is languid.

Jeffrey Mark's 'Scottish Suite' for violins and orchestra (Carnegie Collection of British Music) had best be considered as chamber music rather than orchestral music. Violins alone do not constitute an orchestra, and the composer himself tells us that if less than twelve players are available the work should be regarded as a piece of chamber music for four solo violins and pianoforte. To write for four violins is a task of some difficulty, and the only works of the kind I know are the two short pieces of Hellmesberger's and a thing of Leonard. Yet the combination has not a few possibilities which, ably exploited, should provide very effective music. Unfortunately, the composer of the 'Scottish Suite' seems bent on giving a modern colour to his thoughts rather than on studying features specially adapted to the genius of the instrument, or even the careful distribution of the parts. In any age but the present some bars would be ascribed to the printer's fancy. Since all laws have been abolished we have no right to assume outside interference.

A Trio for violin, violoncello, and pianoforte by Gustav Strube (G. Schirmer) is a more hopeful

work. The composer, like so many of his confrères, has also been attacked by the *bacillus hodiernus*, which is a pity, for his musical ideas, fresh and interesting, are just the kind which can be most lucidly put in the idiom of the pre-Schönberg era. But the attack is not a serious one. The symptoms are slight, and do not affect to any important extent the even tenor of his music. There is no indication of any sort in the cadenza which opens the second movement. A friendly hint, such as 'cadenza,' or '*ad lib.*,' or 'in strict rhythm,' would help those who read it for the first time.

F. B.

VIOLONCELLO

William Clifford Heilman's 'Suite of Dances' (Schirmer) for violoncello and pianoforte consists of three dances more akin to the typical *morceau de salon* than to dance music. Indeed, the second, entitled Intermezzo, recalls a salient passage in Richard Strauss's opera, 'Helen in Egypt.' But this does not detract in the least from the merits of Heilman's work, which in the main is modest, melodious, and pleasing enough. The 'Romance' by C. F. Abel for violoncello and pianoforte, adapted and arranged by Alfred Moffat (Augener), is a degree better than this, if for no other reason than that the times in which Abel wrote knew not the disturbing influences we experience at the present moment, and his work has thus a directness and solidity not to be looked for in modern music. Abel was, as perhaps will be remembered, a pupil of John Sebastian, and in turning from Abel's 'Romance' to his master's 'Slumber Song,' arranged by Harvey Grace (Oxford University Press), we go from better to best. This piece has been already noticed in its violin arrangement last month, and I need only to add that it promises to be just as useful and effective on the 'cello as it is on the violin.

F. B.

STRING ORCHESTRA

A number of arrangements for string orchestras have been published during the past month which undoubtedly owe their being to the competition festival. James Brown's 'Polychordia String Library' has been enriched by a Serenade, 'To Mirande,' by Felix White, and by a Suite of Old English melodies collected under the title of 'From Tudor Times,' arranged by Thomas F. Dunhill (Stainer & Bell), edited, fingered, and bowed by James Brown. At the same time the Year Book Press brings out a Minuet and Bourrée arranged for strings and solo pianoforte by Emily Daymond from Handel's Organ Concertos in G minor and B flat. All these are excellent things which will answer well the purpose for which they have been written. I will be bold enough, however, to call attention to the danger of giving too prominent a part to the double-basses. On p. 3 of the Handel arrangement, for instance, I find the part of the 'celli which moves in crotchets reinforced by the double-bass on the first beat of the bar. This is an Allegretto in 3-4 time, and can only cheapen the lilt and weigh down the structure. I have a deep respect for Percy E. Fletcher's orchestral arrangements and an equally deep admiration for Coleridge-Taylor's 'Negro Melodies,' but the condensed scores (pianoforte conductor) are a little too reticent to give me a clear idea of their value. I have no doubt, however, that 'Deep River,' 'I'm troubled in mind,' and 'Sometimes I feel like a motherless child' (Hawkes) have met in Mr. Fletcher the transcriber they deserve.

F. B.

CHURCH MUSIC

Some excellent examples of modern English Church music come from Stainer & Bell. Good choirs will find ample scope in the Te Deum and Benedictus in A (issued separately), by Albert C. Tysoe. This is strong, broadly-written music, very effective vocally, and with an interesting, well-developed accompaniment which gives opportunities for the use of a tuba. A setting by Charles Wood of the Magnificat and Nunc Dimittis in the key of G would suit the average Church choir. It is founded on an old Scotch chant, and is quite straightforward and easy to sing. In bar 8, p. 3, an F is missing from the organ part. Choirs looking for a new cantata might examine Frederic H. Wood's 'The Coming of Christ.' It may be sung at the season of Advent or at any other time. It is for tenor and bass soli and chorus, with accompaniment for organ, pianoforte, or full orchestra. It is divided into four parts—The First Coming, The Second Coming, The Tribulation, The Kingdom—each of which may be used as a separate anthem, or each of the larger choruses as a shorter anthem. The choruses are concise, skilfully-written movements, and there is some effective work for the solo voices. The length of performance is from twenty to twenty-five minutes. The same composer's setting of the Lord's Prayer for use in schools is devotional and well suited for its purpose.

Harold E. Darke's setting of the Magnificat and Nunc Dimittis, in A minor (Cramer), is fresh and unconventional. It is intended to be sung unaccompanied and in free rhythm. Numerous phrases are allotted to a solo voice, and in one verse the choir divides. The music—modal in character and freely treated in the modern manner with strings of fifths and occasional unexpected harmonic touches—will not appeal to everybody. It is purely a matter of taste, and one can only advise choirmasters to write for a copy and judge for themselves.

G. G.

Gramophone Notes

By 'Discus'

H.M.V.

The late arrival of the January records limits me to brief comment—a pity, because there are several recordings of unusual interest and excellence.

Hard on the heels of the Columbia fifth Symphony of Tchaikovsky comes a recording of the work at the hands of the New Symphony Orchestra under Sir Landon Ronald. The only fault is the over-keenness of the string tone in loud passages. This fault is admittedly common to electrical recording, but I find it more than usually pronounced at several points here. On the credit side are some superb climaxes, especially in the Finale. No one can fairly ask for more

vivid playing and recording than are in this set as a whole (D1511-16).

This last remark applies also to 'Petroushka,' played by the London Symphony Orchestra, conducted by Albert Coates. Music of this kind never loses under Coates, and there is all the fire and colour we expect. I dislike, however, the frequent effect of a hollow echo (D1521-24).

The palm for orchestral recording this month goes to that of Elgar's Violoncello Concerto, played by Beatrice Harrison and the New Symphony Orchestra, with the composer conducting. Here we have not only the climaxes that are common in present-day records, but the nuance and subtlety that this exquisite work demands. Note, for example, the Allegro molto—actually a scherzo—wherein not a point in the delicately-coloured scoring seems to be missed. One of these—a chromatic scale descent, *pp*, by the wood-wind, is so delicious that I simply had to put the needle back and hear it again. The Elgarian will treasure this set of records. I doubt if the gramophone has ever before done such a full measure of justice to the composer (D1507-09).

An attractive Wagner record is that of the Spinning Chorus from 'The Flying Dutchman' and Florence Austral at her best in Senta's Ballad, with the chorus and orchestra of Covent Garden, conducted by John Barbirolli (D1517).

Critics will differ widely concerning the record of Dr. Schweitzer playing the 'little' E minor Prelude and Fugue of Bach. All is clear, and the organ (Queen's Hall) records excellently; but the pace (especially of the Fugue) is far too slow for my taste. Those who like their Bach this way will call it dignified; my word is funereal.

The mid-month batch gives us another U.S.A. orchestral record—the San Francisco Symphony, conducted by Alfred Hertz, in Gounod's 'Funeral March of a Marionette' and Schubert's D major 'Marche Militaire.' We have had an overdose of the latter; Gounod's little joke comes off well, and remains one of the very best examples of musical humour (D1286).

Haydn's Violoncello Concerto in D, with Suggia as soloist, is a vintage that needs no bush. The conductor is John Barbirolli (D1518-20).

Cortot is recorded in 'The Harmonious Blacksmith' and Chopin's Berceuse—beautiful playing, of course, and less beautiful tone, also of course (DB1145).

It is good to find Cyril Scott making records of some of his earlier works—'Danse Negre' and 'Rainbow Trout.' I have an impression, though, that both (especially the 'Danse Negre') need more power variety (2895).

Fine fiddling is that of Samuel Dushkin in a couple of Albeniz pieces (E523).

There are three vocal records: Elsie Suddaby in Schubert's 'Faith in Spring' and 'Cradle Song'—better in the latter, but with unclear words in both (B2875); M. Panzera in Duparc's 'Chanson Triste' and Fauré's 'Claire de lune,' with orchestral accompaniment—expressive singing, this (E519); and Peter Dawson in Martin Shaw's 'Cargoes' and Bantock's 'Captain Harry Morgan'—fine, telling voice and style, with exemplary diction (B2884).

BRUNSWICK

Every time I hear the fourth Symphony of Dvorák I find myself wondering at the rarity of its performance. It possesses all the qualities that are supposed to ensure popularity—reasonable length, tunefulness, and a bright and attractive style. The Brunswick Company has done well to record it, and so make us independent of the concert-givers, who seem to think that of Dvorák's Symphonies only the 'New World' is worth frequent hearing. These records are excellent, and the playing of the orchestra under Basil Cameron leaves hardly an opening for complaint (30125-28).

The two records of Corelli's 'Christmas Concerto,' played by the London Chamber Orchestra, also call for praise. Perhaps the style is a bit too full-bodied for a work which belongs to the chamber-music family rather than to the orchestral. But everything is beautifully clear. The final Pastorale is a delight. Anthony Bernard conducts (10265-66).

Chamber music records are now so uniformly excellent that there is little room for detailed criticism. The only cause for complaint is in the lack of enterprise shown in the choice of work. Here, for example, is the admirable Brosa Quartet playing the familiar D major of Mozart—a work which was recently done by (I think) the Flonzaley players. When one considers the great number of quartets by Haydn and Mozart, one questions the soundness of this policy of limited choice. Classical chamber music is now more popular than it has ever been, and the gramophone public is ready to extend its acquaintance far beyond the little handful of established favourites. The Brosa performance only lacks a touch of sparkle to make it first-rate (30133-34).

One of the very best of the month's vocal records is that of young Frederick Firth, a treble who is, I think, at least the equal of Thomas Lough. I don't like his songs—Gounod's 'There is a green hill' and Liddle's 'Abide with me.' It says much for Frederick that he makes them sound less weak than they really are. I look forward to hearing this gifted boy again, and often (20073).

A baritone new to me is Gregory Stroud. He sings Graham Peel's 'In Summer-time on Bredon' and Lehmann's 'The Rancher's Daughter,' with a pleasant musical voice and expressive style. His words come through well, too. He promises to be an accession to the gramophone (10267).

A record of Maurice Schwartz in Yiddish makes me regret that so far I have failed to acquire that tongue. His 'Drunken Cantor,' however, is amusing even to those who don't understand a word of it. He has a fine voice, full of variety. This is an unusual record (45006).

Dance music is a strong suit in this month's output; I have no space for details.

COLUMBIA

By way of aftermath of the Schubert competition come records of the two English works that shared a prize—'Two movements in symphonic form' (completing the 'Unfinished'), by Frank Merrick; and 'Pax Vobiscum,' by J. St. A. Johnson. Mr. Merrick's pieces are so obviously designed to sound like Schubert that it would be absurd to complain of their lack of originality. The Scherzo recalls especially the Minuet from the G major

Pianoforte Sonata; the Finale is attractive, but I feel that the worked-up ending is not in keeping with the rest of the movement. In both pieces the bright, clear scoring is a feature; and the excellence of the recording is, no doubt, largely due to it (9662-63). 'Pax Vobiscum' pleases me less. The texture seems rather turgid, and the sentiment and style generally might well have been cleaner. To be reminiscent seems to be the fate of the Schubert competition pieces; the main theme of 'Pax Vobiscum' is very like the opening strain of 'The last rose of summer.' These works are played by the Royal Philharmonic Orchestra, conducted anonymously (9564).

We have heard so much about Schumann's inability to orchestrate and to work in the larger forms that we take up one of his Symphonies with misgiving. His No. 4, in D minor, has just been recorded, played by the Mozart Festival Orchestra (Paris), under Bruno Walter. It proves to be so attractive throughout that the 'come-back' of Schumann may not, after all, be limited to his chamber music and pianoforte works. Only the vagaries of fashion could have kept so good a symphony from the concert-room, and solid merit should bring it back again (L2209-12).

A pianist new to gramophonists (I fancy) is Robert Lortat. If this is his debut, he makes it in no uncertain fashion with a fine performance of Chopin's Twenty-four Preludes. He is specially good where pace and passion are called for—in fact, his facility is almost a snare at times; a trifle less of speed would have improved the effect in some passages. And I can't bring myself to feel that the B flat major Prelude ought to be so quick and excited as it is made here. But all in all, this is a splendid set of performances, deserving of far better tone than the recording gives them (9568-69).

First-rate playing, too (and almost first-rate recording), is that of Myra Hess in her arrangement of Bach's 'Jesu, Joy of man's desiring,' and the Gigue from the G major 'French' Suite (D1635). (The bulletin, by the way, describes the former as a Chorale Prelude, and says that it was written for organ, whereas it is a vocal number in a Church Cantata.)

As a rule I have not been convinced by Lionel Tertis's choice of material for transcription into viola solos. But he has made a good shot with Handel's Violin Sonata in F, from which he has taken the Adagio non tanto and the Allegro. The result is first-rate, the broad Adagio suiting the viola to perfection (L2213).

Not since early boyhood have I heard Jackson's Te Deum in F, and I thought never to hear it again. Presumably it is still sung in churches, or the Sheffield Choir would hardly have recorded it. It is desperately poor stuff, and Sir Henry Coward and his singers ought not to waste themselves on it. They are better employed (and they sing far better, too) in the companion piece, Clarke-Whitfeld's 'I will lift up mine eyes' (9573).

METROPOLE

There is an improved standard here in several ways, and I am glad to note that the Company no longer mixes its material in the capricious and unpractical way I complained about some months ago. The two sides of a disc now give us the same performer and the same type of work.

Musically, there is little of importance recorded, but the light fare is good and generally well reproduced. All the following are good value: The Frascati Orchestra in a transcription of Paderewski's Minuet in G and a piece that I do not know and cannot name, because the Minuet label is attached to both sides (1102); the band of the 'A' Division of the Metropolitan Police in a Nautical Selection and the 'Raymond' Overture—both mercilessly truncated (1083); Leonardo Kemp and the Piccadilly Hotel Orchestra in arrangements—Woodforde-Finden's 'Kashmiri Song' and Grieg's 'Ich liebe dich' (1101), and the Intermezzo from 'Cavalleria Rusticana' and Schubert's Serenade—not well together in the latter, the band being unable to cope with the soloist's very pronounced *rubato* (1091); the same performers are better in 'Down in the Forest' and Easthope Martin's 'Evensong' (1110).

Vocal records include some manly singing by Joseph Farrington in 'Off to Philadelphia' (which is labelled as being arranged by Battison Haynes, whereas it was composed by him) and German's 'The Yeomen of England' (1094); and Tom Kinniburgh in Campbell's rather tame 'March of the Cameron Men' and Cowen's capital 'Border Ballad' (1109). These songs are all accompanied by orchestra, and the singers' diction is exemplary.

Megan Telini sings a couple of attractive Welsh songs in their proper tongue. She has a bright and telling voice (1036). From Wales we go across the other border with a record of Tom Frame in an amusing recitation, 'Tam Mactartan, a true story of the *Saucy Mary Ann*,' and a monologue labelled 'Scottish Humour'—which happens to be the less amusing of the two, perhaps because it is too much concerned with the joys of whusky for a mere Southron. Mr. Frame has an excellent voice; the hearer will need some familiarity with the Scots tongue (1067).

The Emory University Glee Club is, I think, not quite so good as usual in its two records of negro songs, 'Were you there?' and 'Heah dem bells' (1082), and 'Carry me back to old Virginny' and 'Deep River' (1078). 'Heah dem bells' and 'Carry me back' are the best; 'Deep River' is too strenuous, and not well in tune.

A batch of Piccadilly records contains some excellent eighteenpennyworths: The Viennese Orchestra (a high-sounding title for what sounds like a restaurant band) plays Chaminade's 'L'Automne' and a Valse of Kreisler's (137); a vocal quartet, with orchestra, is heard in Gilbert-Sullivan extracts—'Brightly dawns our wedding day' and 'A Regular Royal Queen' (135), and 'A man who would woo a fair maid' and 'Strange Adventure' (136). The part-singing is good, though a lighter touch is needed at times, especially in 'Brightly dawns,' where the bass is far too ponderous; the diction of the male soloists is better than that of the women.

There are some good fox-trots, the best being 'Roll away, clouds,' sung and played by Allan Selby and his Frascatians (1104).

The recording of these 1*s*. 6*d*. discs is so good that one cannot but speculate as to the possibilities of producing records of good music at the same price. There is a big public waiting for the company that can bring off such a coup.

Player-Piano Notes

ÆOLIAN

Audiographic, Duo-Art.—Foremost are rolls Nos. 2 and 3 of the six devoted to 'The Fire-Bird' in Stravinsky's 'My Life and Music' series. No. 2 is well up to the high standard of No. 1 in picturesqueness; No. 3 suffers from a slight decline in interest that is inevitable when a long work designed for stage purposes is heard as pure music. But the decline, we know, is only temporary (D761 and D763).

Nos. 4 and 5 of the Wagner Biographical Rolls, by Siegfried Wagner, carry on the mixture of life-story, illustrations, and copious extracts from the master's music. There is fine matter here for all kind of listeners (D733 and D735).

Thanks largely to its literary matter and the quaint illustrations, the roll of MacDowell's 'Brer Rabbit' is one of the best of the children's series so far issued. Carolyn C. Baldwin is the excellent pianist, and the descriptive notes (embodying the story) are by Percy Scholes (D777).

Mendelssohn's E minor Scherzo from Op. 16 (here called, not inappropriately, 'Fairy Trumpets') is crisply played by Lilly von Kovacs; a trifle more of the *presto* feeling would have made it even better. The Listener's Introduction is by A. J. Sheldon, and Mr. Scholes provides a versified running comment (D747).

In his 'Children's Descriptive Note' Mr. Kirkham Jones gets all that is possible, and perhaps a little more, out of Moszkowsky's 'Sounds of Spring.' Nadia Reisenberg plays it well (D783).

Many of Bach's organ pieces (especially Chorale Preludes) are unsatisfactory when transferred to the pianoforte. It is the more pleasant when one meets with so successful an example as the Prelude on 'Come, God Creator, Holy Ghost,' finely played by Myra Hess. The Listener's Introduction and running comment by Mr. Scholes give a lot of much-needed information about this side of Bach's output; the plainsong melody 'Veni Creator' (on a Teutonic form of which the Prelude is based) is also printed (D751).

Duo-Art.—There are several unusually good arrangements in this batch. The most successful is the first movement of Tschaikovsky's fifth Symphony, on two rolls, played by Lamond, who is also responsible for the transcription. This is a first-rate piece of work (518,519). Good, too, is Gabrilowitsch's four-hand arrangement of the Minuet from Haydn's 'Military' Symphony—one of the best of Haydn's Minuets (538). There is also a selection from Rimsky-Korsakov's 'The Golden Cockerel.' Arthur Rubinstein gives a capital performance of it, but one misses here the orchestral colour. It is, however, a good roll (6857).

The selection from d'Albert's 'Tiefland,' played by the composer, strikes one as being over-long and patchy in interest (0344).

It seems out of keeping to hear nimble-fingered Geneviève Pitot in Konstki's 'Awakening of the Lion'—quite a jolly march, though with some sentimental lapses, and over-long (7211). This player is heard again in Bendix's 'The Butterfly' (7219)—popular in cinemas and restaurants—and Seger's 'Amaryllis' (7204).

Hand-played.—How much more successful a Pachmann roll is than a Pachmann gramophone record! In the records the tone is usually bad, whereas, presuming the player-piano to be a good instrument, it is impossible to get bad tone from a roll. Moreover, Pachmann has been known to chip in with audible comments when recording, and such comments have been duly promulgated per gramophone. When making player-piano rolls he may talk to his heart's content, and it gets no farther. His *rubato* in Chopin's D flat Nocturne is on the lavish side, but the performance is exquisite in all other respects (A1111*f*).

Kreisler's 'Viennese Caprice' No. 2 makes pleasant hearing, and is well played by Erno Rapee (A1115*d*).

Themodist.—There are three of these, all good. They are Leschetizky's Canzonetta from Op. 39 (T30404*a*); Coleridge-Taylor's Military March from the 'Othello' Suite (T30406*a*); and German's 'Colombine' (T30403*b*).

BLÜTHNER

Debussy's amusing 'Hommage-à Samuel Pickwick, Esq.' is well played by Franz Wagner (59732). Another number from the same book of Preludes, 'Les tierces alternées' (59733), is also played by Mr. Wagner, whose extraordinary clarity in rapid passages is a delight.

A Tchaikovsky 'Meditation' (No. 5, Op. 72) is very sympathetically handled by Chop-Grunefeldt, who almost contrives to make us overlook the fact of its ending being too long-drawn-out (59746).

The Scherzo from Mendelssohn's 'Midsummer Night's Dream' music makes capital pianoforte music. Julius Prüer plays it with the right crispness and clarity, the result being an unusually engaging roll (58074).

The so-called 'Raindrops' Prelude of Chopin is played by Paula Hegner. The raindrops strike one as rather too substantial at some of the quieter moments (56361).

Chopin's E minor Study from Op. 25 has a delightful performance at the hands of Busoni (55771).

Another Chopin favourite, the popular Nocturne in E flat (Op. 9), comes off less happily in a performance by Edward von Dooren (55780). The melody sticks a bit, and the style is disjunct.

Franz Wagner is heard again in an attractive piece by Schütt, 'Tendre Aveu,' from Op. 43. A less good player would almost certainly have sentimentalised and spoilt it (59724).

The familiar Strauss waltz, 'Wein, Weib, und Gesang,' is played by Erich Neumann (59503).

Respighi's 'Sopra melodie gregoriane' is a virile, even fierce, piece; it makes a fine roll. It is admirably played by Franz Wagner (59727). Rachmaninov's wistful Prelude No. 5 (Op. 32) is made much of by Karl Szreter (59537).

The same player is in capital form also with Rachmaninov's 'Humoreske,' Op. 10, No. 5. The music of this 'Humoreske,' like that of some of the lesser-known Preludes, is so good that one is surprised at the limited amount of Rachmaninov played by recitalists (59583).

A selection from Mascagni's 'Iris' proves to be unequal in interest, as is usual with such things. The playing of Szendrei is, however, above reproach (59667).

D. G.

Wireless Notes

By 'Ariel'

The letter signed 'A.R.C.O.,' on p. 154, raises an important point. The writer says that he listened to the broadcast of All Saints', Margaret Street, Choir, on January 6, and that the result was so bad as to make him wonder whether the fault lay with the singers or the broadcasting. I did not hear the performance, so can express no view; but I have since received ample corroboration of 'A.R.C.O.'s' complaint. I can readily believe it to be well founded, for the broadcast performances of such accomplished *a cappella* singers as the Oriana and Harold Brooke Choirs have struck me as doing them a good deal less than justice. In fact, the only first-rate part-singing broadcasts seem to be those of the English Singers, the next best results being from the Wireless Singers. These parties number six and eight voices respectively. The third position goes, I think, to the B.B.C. Choir, with about twenty voices. As the outside choirs who broadcast are usually at least forty strong, it seems that success is in inverse ratio to numbers. If this be so, conductors will need to think twice before they lead their choirs up to the microphone.

Not many listeners bother themselves to apportion the blame for an unsuccessful broadcast. If a choir *sounds* bad, they will naturally assume that it *is* bad. I have not heard the All Saints' Choir for many years, but I find it hard to believe that its high reputation is undeserved. Obviously, the unsuccessful broadcasting of choral singing will do a great deal of harm not only to the reputation of the choirs concerned, but also in the setting up of a poor standard of choralism among listeners. When the singing is illustrative of a lecture on the ideals at which choirs should aim (as was the case with the broadcast on January 6), the harm done is even greater than usual.

I suggest that the B.B.C. should do some hard thinking about choral broadcasting. (Of course, they've done a lot already; but they must do a bit more.) One thing is clear, to begin with: As a result of the constant experiments and experience of the Wireless Singers and the B.B.C. Choir, certain fundamental principles must have emerged as to (1) the maximum effective number of voices; (2) the proportion of parts most likely to achieve a good balance (I imagine, for example, that fewer trebles and more basses would be required than in ordinary performance); and (3) the best grouping of the parts. Assuming some knowledge to be available on such matters as these, couldn't the information be summarised and placed at the disposal of conductors whose choirs are engaged to broadcast? If not, it would be fairer all round to confine choral broadcasting to the small and experienced forces attached to Savoy Hill.

The past few weeks have seen yet another outbreak of asinine grumbling in the correspondence columns of the daily press. One grouser's ideal would be a constant stream of light music from 6 p.m. till bed-time—a prospect that makes one's reason totter. Another held that it was high time the B.B.C. engaged 'a few first-class artists.' The obvious retort (which, of course, the anti-B.B.C. Editor didn't make) would be to ask for the names of a few first-class artists who had *not* been engaged at one time or another. The list would be meagre, especially on the musical side.

The odd thing about the correspondence was that, so far as I could see, not one complaint was directed at the most vulnerable part of the programmes—that devoted to variety turns. Presumably the grumblers are well suited by the toneless and tuneless singers, the 'child impersonators,' and other feeble humorists who exasperate the rest of us. 'Why be exasperated?' asks a reader. 'Why not switch off?' The answer is that these variety programmes usually contain at least one first-rate item, whose time of appearance is not indicated. So, in order not to miss it, we have to listen to the drivel. As a case in point, take the vaudeville show of January 15. The *Radio Times* gave Clapham and Dwyer as the first item. This pair are among the very best of broadcasting comedians; in fact, their material is so well calculated throughout for the purpose (the humour being entirely oral) that we might put them at the top. Naturally, I didn't want to miss them. But they came on at the end of an hour of rather poor efforts, all of which had to be sat through in order to make sure of getting Clapham and Dwyer.

Some of the poorer turns, it is true, suffered from being unsuitable for broadcasting. For example, Claude Hulbert is a comedian whose effect depends largely on our seeing him. He is only one of many performers who lose a good deal from being transferred from stage to studio.

To go back to the newspaper grousers, we may estimate their mentality by their demand for a diet made up almost entirely of comedy (the weakest element in the programmes) and dance music.

One of the many things about the B.B.C. for which we may be thankful is its freedom from the advertising side that is such a feature in the U.S.A. For example, here is a portion of an announcement made at the beginning of a concert broadcast from New York recently (we take it from *Musical America*):

'GENERAL MOTORS FAMILY PARTY

9.30—10.30 p.m.

'December 3, 1928

FRIGIDAIRE

'*Opening Announcement*

'Our guest-artists at this General Motors Family Party, which is being given by Frigidaire, are Miss Rosa Ponselle, soprano of the Metropolitan Opera Company, and Mr. Eugène Goossens, the British conductor, who reached our shores only a fornight ago. . . . Frigidaire asked them to arrange a program which would include the most sparkling and tuneful sort of numbers in their extensive repertoires; for our host is in a bouyant mood. . . . It is rapidly approaching the time when there will be more than one million of its automatic refrigerators in use; each month having seen a new sales record established by the *New Frigidaire*, with its nineteen household models, its quiet, economical operation, and its beautiful "Tu-tone" cabinets. . . .

'While the members of the orchestra are taking their seats, Frigidaire steps aside to let the other members of the General Motors Family say "good evening," Chevrolet . . . Pointiac . . . Oldsmobile . . . Oakland . . . Buick . . . La Salle . . . Cadillac . . . Fisher Body . . . General Motors Truck . . . Yellow Cab and Coach . . . Delco-Light electric plants and water pumps . . . and the GMAC Purchase Plan.

'And now we are ready. . . . Mr. Goosens has chosen to begin the concert with the delightful overture from Mozart's opera, "The Marriage of Figaro," in which the instruments seem to engage in an amusing debate concerning the things that are to happen when the curtain rises, &c., &c.'

The 'Foundations of Music' series has been of great value during recent weeks, inasmuch as it has drawn on works rarely heard by the general public. This applies specially to the String Trios of Mozart, Beethoven, and Schubert. You may attend chamber concerts for years without hearing a single example of this form. There are reasons, of course. It has been completely superseded by the pianoforte trio; and we can hardly expect one of the violinists in a string quartet to retire from the field in order to give his colleagues a chance of playing a trio. (On second thoughts, though, why shouldn't he, for once in a way?)

The week of Beethoven's Sonatas was also welcome, because it gave us some of the early numbers that are rarely played by recitalists, but which are, I think, better—or at all events more attractive—than a good many of the later sonatas. I was glad to see, too, that it was found possible to avoid the splitting-up of a sonata between two evenings, as was done during a Mozart series last year.

The week of Bach's Chorale Preludes inevitably suffered from the unsatisfactory state of organ broadcasting. Mr. Leonard Warner seemed to be playing well, but the results were often so confused that listeners who were unfamiliar with the works must have been mystified. And the important *ostinato* pedal figures in such pieces as 'In Thee is joy' were barely audible. To add to the confusion, it seems that the drafter of the programmes had not realised the importance of making clear the distinction between various preludes bearing the same title. Hence the canonic piece in F on 'O Lamm Gottes' was discussed at some length in the *Radio Times* in a note that actually referred to the elaborate three-verse Prelude in A on the same chorale. Similarly, the note on 'Wir glauben all' in einen Gott' didn't seem to fit the 'Wir glauben' Prelude that was played—better known as the 'Giant Fugue,' which can hardly be called 'very simple,' and 'almost child-like.'

I rarely hear a broadcast organ recital without being convinced that the instrument and its repertory will never receive anything like justice until a specially designed organ is used. The magnificent new B.B.C. headquarters that will soon be going up in Langham Place must contain an organ with a carefully-designed specification (every stop of which will 'tell,' and none blur), in a room with the minimum of resonance (but not dead). Above all, the Pedal organ must be well supplied with independent 8-ft. and 4-ft. stops. With such an instrument available an occasional organ solo might well be included in a late evening programme. At present real organ music can be heard only in the day-time, or on rare occasions from 6.45 to 7 p.m.

It would probably be an eye-opener to discover how many listeners heard to the bitter end the B.B.C. concert of January 18. Both quality and quantity were no doubt too much for the great majority. Debussy's 'Martyrdom of St. Sebastian' was a bad choice in a double sense. Even at first-hand in the concert-room it must have been unsatisfactory; as a work for wireless transmission it was everything it should not have been—long, vague, dull, and disconnected. I have rarely been so bored. It was stagnation in terms of sound. (I should add that I heard this concert viâ a good set and loud-speaker.)

The Boyce Sinfonia gave me the impression of being better than it sounded. The playing seemed perfunctory, and the effect was too suggestive of an incoming voluntary. The one unequivocal success was Elgar's Introduction and Allegro for strings—a fine thing, worthily played, and it came over the air splendidly.

The 'Rite of Spring' disappointed me. It was my fourth hearing of the work, and hitherto I had always been rewarded with a few thrills. But the 'Rite' has worn badly. More than ever its monotony told; and its end left me convinced that there is no future for a work which appeals neither to intellect nor emotion. As ballet music the 'Rite' may, perhaps, justify itself; but this performance showed that, divorced from the stage, it was mainly noisy futility.

I question the wisdom of the B.B.C. in giving the Debussy and Stravinsky in one programme. It is right that the myriads of listeners should have an opportunity of getting on terms with modern music; but need the examples consist of music transplanted from the stage—in the one case an admittedly weak sample of its composer's, and in the other a highly debatable specimen?

There are many new and neglected modern works concerning whose musical qualities there is general agreement. The B.B.C. will do far more useful service, and give pleasure to many thousands more of its clients, by giving these a show instead of lavishing its resources on such things as 'The Martyrdom of St. Sebastian' and 'The Rite of Spring'—works which it must know beforehand can interest only a tiny minority.

Occasional Notes

We hope readers will give full consideration to a letter that appears on p. 154, signed by Sir Henry Hadow and Mr. Walter Damrosch. The project concerned—the First Anglo-American Summer Holiday Music Conference of British Empire and American Musicians and Educationists—is a development of the remarkable Field Day held in London last summer. That single day was enough

to whet the appetite of all present for a more extended feast—a mere *hors d'œuvre* to a most attractive menu that is being prepared for consumption at Lausanne during the first week of next August.

There will be something for everybody, from the University Professor to the Elementary School Teacher. The sections under which lectures and discussions will be held comprise Elementary School Music, Secondary ditto, University Music, Church Music, Vocal Teaching and Choral Training, Pianoforte Teaching, Orchestral Work in Schools, and Competition Festivals. Other sections may be added. Each section will be in the hands of two chairmen, one English and one American, who will confer together and with the members, in order that the activities of their section may be arranged to the best advantage of all concerned. (Visitors to the Conference need not enrol as members of any particular section; their presence makes them automatically members of all sections, and they can rove from one to another as they wish, choosing the debates, &c., that specially interest them.) So far the various chairmanships have not all been settled, but we are able to announce that the following have agreed to serve: Dr. W. G. Whittaker (The Use of Classical Songs in Schools), Prof. F. H. Shera (University Music), Mr. Steuart Wilson (Vocal Teaching and Choral Training), Mr. Herbert Fryer (Pianoforte Teaching); Mr. Forbes Milne (Music in Secondary Schools), and Mr. Harvey Grace (Church Music). Among the lecturers will be Dr. E. C. Bairstow. Other names will shortly be available, both of English and American officials.

The social side will be made much of, with excursions on the lake, free-and-easy concerts and communal music-makings, &c.; and there will be exhibitions of music, books, and instruments. The travel and other accommodation arrangements are in the hands of Sir Henry Lunn, Ltd. The charges are astonishingly low, the cost of the week from London and back being only £10 11*s.* 8*d.* This sum covers rail and steamer ticket from London to Lausanne (second class on the Continent), seven days' full accommodation in *pensions* at Lausanne, including breakfast, lunch, dinner, 'tips,' conveyance of luggage, services of conductor, and steamer excursions on the Lake of Geneva, besides entrance to all Conference events. Visitors who so wish may, at a slight increase of cost, be put up at various types of hotels, or travel first-class throughout.

Members who wish to make the most of the opportunity by extending their stay on the Continent may do so at a moderate tariff, *e.g.*, an extra seven days at Lugano will cost seven guineas. The prospectus gives full particulars concerning the Conference, holiday extensions, &c. Copies are obtainable from the Registrar, Musicians' Holiday Conference, 2, Albany Courtyard, Piccadilly, W.1. It will facilitate the organization if intending members will notify the Registrar early. This engagement will be merely provisional; definite bookings will fall due at the beginning of April.

Here, then, is the prospect of a 'get together' of a unique kind, combining an inexpensive holiday with an opportunity of exchanging ideas not only with our British confrères but also with American workers in the same fields. In some ways they are far ahead of us; in others we take the lead. The Conference will be the first organized attempt to enable British and American musicians to pool ideas and help one another, and we have little doubt that it will receive on both sides of the Atlantic the backing it deserves.

Last month we referred to the choral activities of British residents in Western Africa. We have since received particulars of a West Indian performance that deserves mention. On December 5 the Diocesan Festival Choir of Jamaica gave a concert at the Scots Church, Kingston, with the following substantial programme: Cantata, 'Sleepers, wake!' Bach; Psalm 23, for female voices, Schubert; unaccompanied Motets: 'Come, Jesu, come,' Bach, and 'When Israel came out of Egypt,' Samuel Wesley; 'Hear my prayer,' Mendelssohn; and 'Blest Pair of Sirens,' Parry. By way of relief, Schubert's A major Quintet was played. The choir numbered a little over a hundred (forty trebles, twenty-four altos, seventeen tenors, and twenty-two basses), and there was an orchestra of eighteen strings and seventeen wind. The conductor of this live and all-British body is Mr. George D. Goode.

A glaring error appeared in our January issue—nothing less than the entry of Dame Ethel Smyth's academical robes in a place where they ought not to have been. The correspondent who wrote in our London Concerts column about the performance of the Mass in D by the Royal Choral Society did not say in precise words who conducted it. The omission was noticed by a high official of the *Musical Times* when the journal was on the point of going to press. Having read somewhere that Dame Ethel had conducted something of her own at some concert or other while wearing her academicals, he quickly jumped to a wrong conclusion, squeezed in a line of untruthful type, and went home content. He discovered the error while the machines were going round, and lay awake from Christmas to Boxing Day (but whether that was due to journalistic pains is open to doubt). We thank the many readers who kindly wrote to tell us of the mistake, and we have noted with interest the various ways in which the New Year spirit guided their pens. We also apologise to Dr. Malcolm Sargent, who conducted the Mass, and to Dame Ethel Smyth, who didn't.

We are glad to hear that the recent move on behalf of the chamber music classes in competition Festivals is about to bear fruit. A Chamber Music Summer School will be held at Westminster College, Cambridge, from August 9-17. A letter giving some particulars appears of p. 155.

The University of Durham has conferred the Degree of Doctor of Music on Mr. W. Arundel Orchard, Mus. Bac., in recognition of his services to the art as Principal of the State Conservatorium of Music, Sydney, N.S.W.

Something of Dr. Orchard's excellent work at Sydney was shown in an article in the June *Musical Times*. We congratulate Dr. Orchard and the Conservatorium.

We have received a tastefully-produced illustrated booklet entitled, 'Hundert Jahre Bösendorfer,' issued in celebration of the centenary of the famous pianoforte-making house of that name. A hundred years is a long innings, and any firm that scores it does so only by solid merit and distinction. The congratulations of musicians are therefore due to Messrs. Bösendorfer.

From 'Society Gossip' in a theatre programme:

> 'One of the most expensive pianos in London was specially made for the pianist in a dance band. To produce a "lisping" effect, it is always kept half a tone lower than its companion piano.'

It seems a waste of good money. There is a piano next door that would have answered the purpose free of charge—though we should hardly say it lisps.

The following appeared among the vocalists' and singing teachers' advertisements in the *Daily Telegraph* of January 19:

> SINGER JUNIOR, 1928, —— tourer. Splendid condition, 5,000 miles. ———

Although the 'Ad.' is in some ways applicable to a young singer, we think it has somehow got into the wrong column.

Teachers' Department

A MODERN APPROACH TO MUSIC TEACHING:

I.—THE PLACE OF MUSIC IN A GENERAL EDUCATIONAL SCHEME

By Norah H. Bore

> 'Music *can* be taught; I am not sure that it ever has been in the big way, but I am sure it is going to be.'—*Frank Roscoe.*

A remark such as this is bound to set us reflecting on the whole purpose and scope of education. It forces us, moreover, to question the part that music has to play in any educational scheme.

What is the outstanding characteristic which differentiates modern educational ideals from those of our predecessors? It is that we aim primarily at character-moulding, not at the mere imparting of knowledge. This changed attitude is largely due to modern psychological research. Psychology has shown us that the adjustment of the individual to his environment, and the full development of his personality within the limits of that environment, are matters of first importance to the educator. If we neglect them, we sow the seeds of misery, suffering, and crime. Again, psychology has demonstrated unmistakably that, given this healthy adjustment to environment, the normal child has an appetite for knowledge and an aptitude for learning so great that even the persistent discouragement of much of our so-called education cannot stifle them.

It is not surprising, therefore, that modern educational experiments are concerned mainly with the individual. The treatment of this problem is still in the experimental stage, but intelligence tests, Montessori Schools, the Dalton Scheme, are indicative of lines along which efforts are being made.

What is the music teacher doing to put himself in line with these developments? Can he learn anything from the findings of such experiments? Obviously he can. The present generation has seen enormous forward strides in musical education. Music teachers, by training and research, are putting themselves into line with modern ideas in a way which would have seemed impossible a generation ago. To-day we aim at teaching *music*, not merely an instrument—the pianoforte or the violin, as the case may be. This very statement shows the added dignity which the subject has acquired. It has been changed from a mere accomplishment into one of the humanities. Ear training, aural culture, musical appreciation, eurhythmics—these are all off-shoots of this new attitude towards music.

But it is not sufficient to teach our subject on the latest scientific lines. The real teacher has a further duty. He has to co-ordinate his subject with the total scheme of education. He has to realise what is his contribution to the general culture and character-building of the community, and, by investigation and consideration, to ascertain whether this contribution is being made. Music is distinguished from the other arts by the directness of its emotional appeal. We claim that this quality makes music a subject of unique educational value, and provides a leaven the omission of which invalidates much other teaching. All who have concerned themselves with the young will know how extraordinarily difficult the wise direction and education of the emotions may be. The tendency of modern fiction to emphasise the difficulties of emotional adjustment exaggerates what is, nevertheless, a very real problem.

Writers of all opinion tend to-day to emphasise the necessary part which music can play in emotional training. One of the most interesting books considered from this point of view is that of Dr. Agnes Savill, 'Music, Health, and Character.' Here the author, a successful practitioner, describes her awakening to music at an adult age. She traces the effects which music had on herself, and indicates the stages by which her capacity for appreciation grew and what this new power meant to her. Her book is a very strong argument in favour of the educational value of music as productive of emotional sanity and spiritual power.

Incidentally, Dr. Savill states that her youthful distaste for music was due to the inability of the average musician to reconcile actuality and art. She also tells us that the enthusiasm of a well-meaning but misguided lady, who interpreted music solely in terms of visual imagery, did much to make the whole art seem sheer nonsense to her. As teachers, we can draw useful inferences from these remarks. The broad principle underlying the former has already been emphasised in this article. The musician who is also an educator must realise that he has social responsibilities; he must view his art educationally in relation to his social background. If he is to educate in the real sense of the word—that is, to lead onwards—he must have some idea whither he is leading; he must be constructively, not destructively, minded.

Practical experiments undertaken by American psychologists are described in a recent publication edited by Max Schoen entitled, 'The Effects of

Music.' * The experiments were undertaken in order to discover the relative effects of repeated hearings of classical and popular music on groups of listeners. The experimenters arrive at the conclusion that 'the appreciation of good music does tend to make for improved morale.' These conclusions are based on a series of physical tests, such as hand-grips, &c., taken before and after each hearing. In spite of the artificial conditions which may prejudice the findings of such a series of tests, they are at least worth considering. If music can re-establish morale we have very definite grounds for its inclusion in any educational scheme.

The importance of this argument is further enhanced by the capacity of music to awaken a response from whatever is highest in our nature. There is neither time nor space here for an analysis of the æsthetic experience. A quotation from Mr. Middleton Murry with reference to art in general must suffice. I think, however, that it is sufficient to establish the claim that music must play a large and important part in any educational scheme fitted to the needs of modern life. 'Creative Art is, on the side of the artist, the product of creative living; on the side of the recipient it is the most potent of all aids to creative living.'†

'No art is nearer life than music,' says Dr. Yorke Trotter. ‡ We claim that it is a medium which develops the physical, mental, and spiritual capabilities of man. On the physical plane it provides a ready means for sense training. It is a medium for the easy co-ordination of aural, muscular, and motor activities. The artificial circumstances of modern life and the emphasis on intellectual attainment have made us neglect this side of education too much in the past. Intellectually, music is rich in material for the educator, although here the contribution which it makes is not unique and only equals that afforded by other subjects. It is in the co-ordination of intellectual with imaginative—that is, creative—work that music makes its most valuable contribution to education.

Here I would again emphasise the social importance of such work in an age like ours. Modern conditions of mechanical labour, lack of leisure, the necessity for highly technical qualifications—all eliminate scope for the satisfaction of this faculty. Music provides a natural outlet for its expression, and helps us to make adjustments necessary to existing social conditions.

Finally, the spiritual significance of music cannot be too highly emphasised. Those who find in art a satisfaction of the needs which religion has provided in the past will readily understand this. All will agree that the æsthetic experience apprehends worlds beyond the confines of our own. It is this wider vision which music affords, and it is this which gives it its supreme value.

POINTS FROM LECTURES

The turn of the year is not a favourable time for lecturing, and Points are few this month.

Prof. Percy C. Buck, addressing the Bournemouth Centre of the British Music Society, said he could not understand why musical history was looked upon by all musicians as being the last thing in dullness. Why was history necessary? If there had not been change there would certainly never have been history, and development or progress in music was nothing but change in technique. In these days people were not prepared for change, and the same state of things had existed through the ages. Dr. Buck was keen on modern music, which, unfortunately, was in rather a 'hash' at the moment. But the fact that no one really knew how the hash would settle was only in accordance with the laws of Nature.

The chairman at a lecture seldom contributes 'points.' But he may dream, and with amusing result when he recalls his experiences. Addressing the Leeds Parish Church Old Choir-Boys' Association, the Vicar of Leeds told of a dream he had had. He was referring to the difference between being chairman at one gathering and presiding at another, and how the duties might become confused. 'I dreamt,' said the vicar, 'that I was reciting the Ten Commandments, as one is sometimes called upon to do, but instead of waiting for the response at the end of each Commandment I said, "All those in favour?" A show of hands disposed of the Ten Commandments with unanimity, and the fact was duly recorded in the minutes!'

Dr. A. C. Tysoe, at the same meeting of Old Choir-Boys, said that in the choice of the music the vocalists had sung that night they had sound evidence that boys learnt something while in the choir. At some gatherings of the kind he had been struck by the poverty of the selected music; it was lamentable when people who had been connected with distinguished choirs chose the most trashy ballads.

'Modern Music' was Mr. Arthur Hirst's theme at the Halifax Sunday Lecture Society. He dealt with four modernist fallacies: (1) that beauty is a matter of taste, (2) that expression is art, (3) that interest is art, and (4) that the mere breaking of rules and laws is art.

'Music as a factor in life' was Mr. Cyril Winn's subject at the Chesterfield Women's Club. Music being an international language, and therefore important, he said there were three things which people should be able to do: (1) to speak the language—that was, to sing; (2) to read it—that was, to read it at sight; and (3) to write the language, that meant they had to try to learn to write it and enjoy it. Another of Mr. Winn's classifications gave music for the feet, the heart, and the head. Music that appealed merely to one part of us was not wholly satisfying. Music to-day was served up in volume; we appeared to be gradually getting deafer to the finer sounds. Spectacles saved our eyes, and he thought in time we should need some sort of 'auricles' to save our ears.

At the Cardiff Cymmrodorion Society, Dr. T. Hopkin Evans reviewed 'Musical Life in Wales.' One of his cues was quoted from Sir Henry Hadow's 'Collected Essays': 'There is no music with true blood in its veins and true passion in its heart that has not drawn inspiration from the breast of the Mother Country.' The influence of folk-song was an example, also progress in the teaching of music, the great advance on the executive side of chamber music, and the consummation in the

* 'The Effects of Music,' chap. xi. (Kegan Paul, 15s.).

† *Adelphi*, July, 1926. Vol. iv., No. 1. ‡ 'Mind and Music,' p. 19.

formation of a Welsh Symphony Orchestra. The National Eisteddfod was flourishing. Men of experience and training had lately been in command, so that the programmes, as well as the executive aspects, compelled the attention and respect of genuine musicians, both at home and abroad. J. G.

INCORPORATED SOCIETY OF MUSICIANS

MUSIC MASTERS' ASSOCIATION SECTION : MUSIC MISTRESSES' SECTION

We have received from the secretary of the I.S.M. the following particulars of an important development of the Society's organization :

The Music Masters' Association was formed in 1903 in order to promote the advancement of music in schools for boys and the discussion of matters connected therewith, and membership is restricted to those responsible for the direction of the music in Public, Secondary, and Preparatory Schools, and to their assistants. The Association has an honourable record of service, and its present membership comprises most of the Directors of Music in the schools noted above.

The executives of the Incorporated Society of Musicians and the Music Masters' Association have been discussing jointly a suggestion that the M.M.A. should amalgamate with the I.S.M. and function as a specialist section of the Society, and the conditions under which such amalgamation should be negotiated were finally agreed.

At the annual meeting of the Association, held in London on Saturday, January 5, 1929, a resolution agreeing to the scheme of amalgamation was passed unanimously, and the Association will therefore function in future as the Music Masters' Association section of the Society. This action on the part of the Association is a most excellent gesture of goodwill, and their support will be very helpful in extending the activities and influence of the reconstituted Society.

Music Mistresses.—The Council, desiring to establish a Music Mistresses' Section, invited Miss Mary J. Alcock (The Maynard School, Exeter), Miss Nettie Atkinson, (Roedean School), Miss Sybil M. Barker (Royal Holloway College), Miss M. Donington (Mary Datchelor Girls' School), Miss Ethel Home (Kensington High School), to form an interim committee, in order to discuss conditions of membership and the special objectives to be attained, having regard to the specialist practice of members to be attached to the section. The committee met for the first time during the period of the recent Conference, and unanimously recommended that the Council establish a Music Mistresses' section. With regard to conditions of membership, these will in the first instance be those prescribed for membership of the Incorporated Society of Musicians, and the committee decided to adjourn and to invite a deputation from the Music Masters' Association to consider jointly with them what special conditions of professional practice should be prescribed for members wishing to be attached to the section. Although there is little doubt that all music mistresses on the staffs of secondary and private schools will be eligible, the definitive conditions will not be available for publication in time for inclusion in this article.

By the establishment of these two specialist sections, each electing a member of council, the Society will be in a position to act with authority in all matters which concern teachers of music in schools—such as scales of salaries, pensions, and, probably the most important of all, the question of music as a subject in the curriculum of all schools.

It is hoped that this important development will receive the favourable consideration of all those teachers in schools whose support is both necessary and vital to the successful development of this policy. An organization is now provided whereby teachers of music in public, grammar, and preparatory schools for boys, secondary and private schools for girls, may consult together with regard to their special responsibilities and difficulties, and, as part of the representative body of the musical profession, receive the inflential support of that body in the attainment of their special objectives.

Full particulars will be forwarded regarding conditions of membership of either section if application be made to the General Secretary, Incorporated Society of Musicians, 19, Berners Street, London, W.1.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

I. O. A. (Nigeria).—(1.) We know of no hymn-tune with variations called 'Ora Labora.' (2.) Yes ; when the congregation is singing, some variation of the accompaniment is not only permissible but desirable. This needs both skill and taste, and should not be undertaken without due preparation. The Year Book Press recently issued a collection of free accompaniments by the late C. H. Lloyd (7*s.* 6*d.*). Any collection of descants would also provide material usable as free accompaniments. Try two books of Hymn-tune Descants by Geoffrey Shaw (Novello, 2*s.* each) ; 'The Tenor Tune Book' (Faith Press, 1*s.* 6*d.*) ; or 'Descant Book,' by Alan Gray (Cambridge University Press, 5*s.*). (3.) There are no organists' journals of the type you mean published in England. The *Musical Times* and *Musical Opinion* contain much that is of interest to organists. There are also *The Organ*, issued quarterly (Chichester Chambers, Chancery Lane, E.C., 2*s.*), and *The Rotunda* (Rotunda Organ Works, Brixton, about three times yearly, 2*s.*). (4.) You ask if a reader can supply you with a second-hand copy of Curwen's March Album, Book 2, now out of print. We pass on the request. (5.) The Army and Navy Stores are not music publishers, but only sellers. (6.) We don't know a song called 'Daughter of Error.' Does anyone ? (7.) A descriptive booklet on the Liverpool Cathedral organ, by R. Meyrick Roberts, fully illustrated, is published by *Musical Opinion*, Chichester Chambers, Chancery Lane, E.C. (2*s.* 6*d.*).

T. P.—(1.) Try 'Aural Training,' by F. G. Shinn (Augener, 6*s.*). (2.) Mozart wrote so-called 'Organ Sonatas' ; these are actually works of the concerto type. So far as we know they are not obtainable save in the complete edition of Mozart issued by Breitkopf & Härtel. They appear in Series 23, described as 'Seventeen Sonatas for organ, with accompaniment, chiefly for two violins and bass.' No solo edition has apparently been issued. (3.) For 'a book on musical appreciation which stresses the intellectual side,' try 'Elements of Musical Appreciation,' by W. J. Foxell (Novello, 2*s.* 6*d.*).

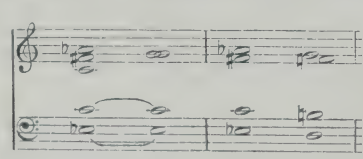
M. K.—For Church choir-training get the primer on that subject by J. Troutbeck (Novello, 1*s.* 6*d.*). For organ accompaniment, J. F. Bridge's book bearing that title (Novello, 3*s.*) and 'Organ Accompaniments of the Church Service,' by H. W. Richards (Joseph Williams, 5*s.*). But remember that all the principles laid down in such books may need adapting in detail to suit local needs and conditions. So work out things for yourself as well, by experiment and observation.

Violinist.—We have no copy of the Concerto at hand. Even if we had, we do not think we could meet your request for 'information regarding the performance,' &c. A player equal to tackling a work of this kind ought surely to be able to do a bit of thinking as to its interpretation. Have a try !

W. J. T.—(1.) As you ask for a book on extemporisation in addition to that of Sawyer's, we suggest Madeley Richardson's 'Extempore Playing' (Schirmer). But the main thing is constant practice on graded lines—improvising melodies of varying lengths, simple harmonic passages, very simple melodies with harmony, modulations, elementary forms such as chants and short hymn-tunes, unambitious little pieces in various rhythms and styles (march, minuet, fughetta, &c.). Use phrases of familiar hymns as bases of short developments; this is of practical use for filling-in during a service. Let your pace be slow in early stages, so that what you play is the result of *thought*, just as an extempore speech would be. Aim at being logical and shapely until thought and invention move freely; you may then give the improvising faculty its head. (2.) As to the requirement in the transposing test in A.R.C.M. (Organ), inquire of the College authorities. (3.) We don't know of a book dealing specially with the addition of a melody to an unfigured bass. In what we presume to be your present stage, you are surely able to practise doing this sort of thing off your own bat. After all, it ought not to bother you much more (if at all) than adding harmony to a plain bass.

Aures.—We fear you will have to be satisfied with ordinary programme notes as an aid to your study of most of the classical symphonies. There is, however, a fine, exhaustive pamphlet on Beethoven's No. 9, by Prof. Tovey, published by Patersons, Glasgow (2*s.*). You will be helped by Mrs. Newmarch's 'Concert-goer's Library of Descriptive Notes,' vol. 1 of which has just been published by the Oxford University Press (3*s.* 6*d.*). Your plan of hearing gramophone orchestral records, with the score before you, is a good way of improving your aural capacity. But don't forget the importance of developing your *mental* hearing. Begin with single chords and simple progressions and passages, trying to realise them mentally from the copy, and testing your accuracy by playing them. Get the book by Dr. Shinn recommended to 'T. P.'

H. B. C.—(1.) We have no copy of the piece, so cannot advise you. Questions of this kind should be accompanied by a quotation of the passage concerned. (2.) The interval F sharp/A flat would be most at home in the key of C, especially C minor, for example, in an inversion of the augmented sixth, thus:



Other resolutions are possible. (3.) The key-signatures of D flat minor and G flat minor have no existence save in the mind of examiners out to 'stump' candidates. Music in those tonalities would always bear the signature of C sharp minor and F sharp minor respectively. Such questions are useless, and have nothing to do with music.

Counterpoint.—You ask, 'How is the sonata of to-day constructed?' and 'What is sonata form?' A mere glance through Beethoven's Pianoforte Sonatas will show you that a sonata may be constructed in so many different ways as to make it impossible to lay down a rule. 'Sonata form' is the term usually applied to movements which contain at least two well-defined and contrasted subjects and their developments, together with some matter of a free, episodical character. But here, too, there is great latitude. Read 'Sonata Form,' by W. H. Hadow (Novello, 4*s.*).

R. H. D.—(1.) The front page of the Saturday issue of the *Daily Telegraph* usually contains the names and addresses of all the chief London concert agencies. (2.) We imagine that you would be expected to bring your own accompanist.

M. D. N.—The work is out-of-date in many respects, but still contains a good seventeen-and-sixpence worth of information. We understand, however, that a new edition is in preparation, so it will be worth your while to wait a bit, and spend a larger sum more advantageously.

D. K.—The tune, 'Wachet auf!' is generally ascribed to Philipp Nicolai, but there is no certainty as to its origin. Nicolai may have merely adapted it from ancient material, as Luther did with 'Ein' Feste Burg.'

J. C.—See our reply to 'H. B. C.' As we are unable to help, you had better write to the composer, c/o his publisher. (This is what you should have done in the first instance.)

Curious.—We doubt if your old copy of 'The Messiah' (published by Clementi, Collard & Collard, with certain airs in an appendix) is unique or valuable.

'G. C. C.' inquired last month concerning a book on phrasing; we knew of none. Mr. J. M. Jackson, of Newcastle, kindly tells us that Messrs. Hammond publish 'A Practical Treatise on the Art of Phrasing,' by Gordon Saunders (6*s.* complete; or in three parts, 3*s.* each). In replying to this correspondent we said that there appeared to be no book on organ transcribing. We ought to have remembered Mr. H. F. Ellingford's work, 'The Art of Transcribing for the Organ,' inasmuch as we reviewed it some years ago. A number of readers jog our memory. The book is published by the H. W. Gray Co., and may be had from Novello (18*s.*).

As to the hymn-tune 'Rimington,' we have been deluged with letters about it, and also with copies, for which we thank correspondents. 'Rimington' is published in leaflet form by the composer, Francis Duckworth, at Colne. We are told that nearly two million copies have been sold. We are sorry to hear this, for 'tis a poor tune.

For the benefit of 'F. N.,' who inquired last month for a book on Greek music, Mr. Frank Hayes, of Sheffield, kindly writes to say that the Clarendon Press publishes Aristoxenus his treatise on music, translated by Henry S. Macram, the Greek text being given also.

We are obliged to Mr. W. W. G. Baker, of Guildford, for his letter about Mascagni. But 'A. L. S.' required a *book* dealing with the composer. Obviously the various biographical dictionaries contain a sketch of his life.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

A lecture on 'Brahms's Variations for Orchestra on a Theme by Haydn, Op. 56*a*,' will be given by Sir Hamilton Harty on Saturday, February 16, at 3 p.m., at the College. (The work is selected for analysis at the Fellowship Examination in July, 1929.) The work will be played on two pianofortes by Miss Dorothy Manley and Miss Jacqueline Townshend, students of the Royal Academy of Music, by permission of Dr. John B. McEwen, Principal. The chair will be taken by the President, Dr. E. C. Bairstow. Admission free; no tickets required.

The Choir Training Examinations will be held at the College in May next. Application for entry forms and all particulars to be made to the Registrar.

H. A. Harding,
Hon. Secretary.

PASSED FELLOWSHIP—JANUARY, 1929

Creed, J. E. H., Reigate (Turpin Prize).
Durston, D. M., Plymouth.
King, H. W., London (Lafontaine Prize).
Maynard, E. W., Kew.
Oakley, R. G. E., London.
Peaker, C., Ontario, Canada.
Phillips, W. P., Dowlais, Glam.
Roberts, H. A., London.
Sealey, F. C. R., London.
Tanner, A. L., London.
Weare, O. E., Southampton.

ALAN W. SHINDLER, *Registrar.*

PASSED ASSOCIATESHIP—JANUARY, 1929

Barker, C. H., London.
Blair, W., Dunfermline, Fife.
Brockless, G. R. D., Chichester.
Brown, A. W., Bristol.
Brown, L. W., Epsom.
Clark, Miss D., London.
Daltry, J. S., London.
Dixon, V., Cambridge.
Dunnicliff, F. H., Limpsfield.
Francis, Miss A. M., London.
Grant, G. A., Edinburgh.
Gray, N., Huddersfield.
Greenwood, Miss M., Southport.
Gregory, T. C., Guildford.
Hewitt, J. L. G., Barnsley, Yorks.
Hugh-Jones, Miss E. M., London.
Lamb, J. F., Glasgow, Scotland.
Meyer, F. J., Pontypool.
Pratt, E. A., West Kirby, Cheshire.
Proctor, Miss W. J., Folkestone.
Roberts G., New Barnet.
Rollinson, E. T., Portsmouth.
Scriven, W. H., Seven Kings, Essex.
Shaw, H., Darwen, Lancs.
Thorne, L. G., London. (Lafontaine Prize).
Wiles, G. E., Derby. (Sawyer Prize).
Young, P. M., Horsham, Sussex.

ALAN W. SHINDLER, *Registrar.*

DIPLOMA DISTRIBUTION

On Saturday, January 19, the President, Dr. E. C. Bairstow, presented diplomas to the recently-elected Fellows and Associates. There was an overflowing attendance of members and friends. Dr. Harding (hon. secretary) began the proceedings by saying: 'It would be mere affectation on my part to *introduce* our new President, Dr. Bairstow. He is well known to you all, not only as an organist and composer, but also as a fearless and energetic exponent of everything that is highest and best in musical art. I do not, as I have said, *introduce* our new President, but as hon. secretary of this College, and speaking for you all, I do *welcome* him most cordially. We consider ourselves very fortunate that he should consent to undertake this office. Now let us show Dr. Bairstow how heartily we welcome him as our new President.'

Dr. Bairstow was received with rapturous and prolonged applause. He expressed his deep sense of the honour conferred upon him by being elected to the presidency, and called upon the hon. secretary to make the following announcements:

For the Fellowship there were 66 candidates, and 11 passed. Lafontaine Prize, H. W. King (London); Turpin Prize, J. E. H. Creed (Reigate).

For the Associateship there were 147 candidates, and 27 passed. Lafontaine Prize, L. G. Thorne (London); Sawyer Prize, G. E. Wiles (Derby). Choir Training Certificate, S. F. Bryan.

The President then delivered his Address, entitled 'Retrospect and an Ideal,' as follows:

PRESIDENTIAL ADDRESS

We are here to-day in the sixty-fifth year of this College to award diplomas to successful examination candidates. Yet some of us no doubt realise that an examination is really nothing more than a necessary nuisance—one of the many instances where force still has to take the place of love. We look forward to a musical millennium in which musicians, professional and amateur, will so love their art that they will play and teach only the best music in the best way. Not because they would have no possibility of adding certain letters to their signatures unless they did so, but because dull, pretentious, or merely clever music would then present no attractions either to them or to their audiences. We look forward to a time when children will be taught music as a language—will be taught to understand its true message in such a way that as they grow up with it, through familiarity with the language they will easily distinguish good from bad. They will, in fact, see behind the notes to the heart of the composer. Just as we, by a man's speech and by his written word can judge pretty shrewdly of his sincerity, of his power of imagination and instinct for form, so we look forward to a time when people will be able to sum up the value of music as easily as we do literature or speech.

This is an ideal we are not likely to see realised in our time, but it is our business to work for it. I say 'our' advisedly, for we organists are the teachers and general practitioners of music. Many of us are perforce leaders in our respective spheres. People watch us and take their cue from us. It is upon us that the responsibility for the future largely rests.

In estimating the value to music of this College, all we have to ask ourselves is, whether its energies are devoted to bringing this millennium nearer, or whether it has a reactionary and deadening effect. The child, particularly the naughty or stupid child, has to be controlled and disciplined. But we are always attracted to the child who early shows signs of doing the right thing on its own initiative, for then we are convinced that its instincts and motives are sound. We regret having to punish, or to say 'You shall not.' Our teaching is so much the better when it can be positive and encouraging rather than negative and restraining. Looking back to the days when some of us were first connected with the College, we rejoice to see that to-day things are far less negative than they were. Examiners are now more delighted by the artistic work of a really musical candidate than they are thrilled by a sense of their own cleverness in spotting the mistakes of the unmusical. No longer do we attach too much importance to parts of the examination requiring only an accurate adherence to certain man-made rules and moribund conventions. We are now more concerned about root principles than the precise letter of the law. We look for vigorous freedom of movement in a horizontal direction rather than impeccable chordal progressions without it. This applies to playing as well as to paper work, for the man who has rhythm and can phrase, even supposing he is not absolutely note-perfect, will get more credit than the meticulously accurate player who has neither rhythmic vitality nor the imagination to show him what can be done with a phrase. We are learning that the only kind of technique worth the name is that which leads to increased freedom and ease, not that which binds and cramps, for vitality and freedom and beauty of phrasing come from the love of the art, whilst their opposites are due to fear.

We live in an age of stunts. There is a craze for perversion—for putting things to a use for which they were never intended. A certain nation that invented the word has infected us. It is a younger nation than ours. It is not their fault, perhaps, but their misfortune that they have no traditions. Like children, they seize on any new thing and stunt with it. They use the wireless to advertise pork factories and the organ to reproduce the kitchen furniture of the orchestra. Their orchestral programmes are thickly sprinkled with stunting pieces, and their lighter music is constructed entirely of rhythmic stunts.

When in a moment of relaxation one stunts for pure fun, as when the late Dr. Charles Macpherson used to give an inimitable representation of the bagpipes on this organ before the examination began, then we delight in it. It is when self-advertisement is the motive that the art suffers.

Nowadays conductors stunt with the classics in order to get a reputation for individuality. Singers stunt with their voices, using them for purposes other than the interpretation of the text. Organists try to imitate an orchestra or even a farmyard, although an organ is quite worth while as an organ. Students enter for examinations to aid them in worldly advancement, instead of using them as a proof that they have pursued a carefully thought-out scheme of study that will profit them in their art. Sir Hubert Parry once said a very wise thing at a diploma distribution when he occupied this chair. 'The examiners know from your work,' said he, 'whether your motive in presenting yourselves for examination is merely to pass, or to improve yourselves in the art of music.'

Still there are hopeful signs. There are very few examination papers to-day which contain what used to be called 'problems'—exercises in ingenuity but

not in music. At competitive festivals one is constantly hearing choirs and soloists whose one idea is to get as near to the heart of the music as may be, without a thought of prize-winning or of self.

This institution is a great steadying influence. It sets its face against stunting either on the organ or on paper. No intricate problems are asked to be solved, no stunt music is chosen to be played. The reason is not far to seek. Those responsible for its policy have always numbered amongst them men whose only thought was for their art. But to-day this is more than ever the case. I can express my admiration freely, for I have lived so far from London since I have been a member of the Council that it has been impossible for me to put in a fraction of the time devoted to the work of the College by some who live nearer at hand. Therefore I claim no credit. But I have been in sufficiently close touch with this place since the year 1898, when I became a Fellow, to notice the difference between those days and these. It is this: members of the Council now think less of what they can get from the College than of what they can do for it. There is a wonderful amount of unselfish work done by very efficient men with singleness of purpose and absolute purity of motive.

If you successful candidates can absorb this spirit of unselfish devotion to your art it will be of far more ultimate good to you than even the diploma itself. It is up to you, as representatives of this College, to set your faces against stunting and humbug. It is for you to remember that, if you have gained something well worth the gaining, you must now give in proportion. Unfortunately, there are many who do not. They value this College according to the material gain they derive from it. After receiving their diplomas they cease their connection with it, because they imagine that the only subsequent benefit that they can obtain is a free copy of the *Musical Times* once a month. It never occurs to them that if music is to flourish in this country all musicians must be doing something for it. If you are wholly engaged in taking what you can from your art and putting nothing back, then, in the end, you will damage not only the art but yourselves, and all other musicians as well. Seek ye first the Kingdom of Music, and all other things will be added unto you.

Dr. Bullock played the following organ pieces selected for the July Examination, 1929:

FELLOWSHIP

Overture, 'Athalia' ... ... *Handel*
Sonata in G, Slow Movement, Allegretto *Elgar*

ASSOCIATESHIP

Chorale Prelude, 'Nun komm, der heiden Heiland' (in G minor) ... ... *Bach*
No. 5 from 'A Little Organ Book' *Charles Macpherson*

FELLOWSHIP

Prelude and Fugue in A minor ... ... *Bach*

Cordial votes of thanks were accorded to Dr. Bullock for his splendidly rendered organ recital (proposed by Dr. Stanley Marchant, seconded by Mr. Thalben-Ball), and to Dr. Bairstow for his spirited and instructive address (proposed by Dr. Alcock, seconded by Dr. Shinn).

The conversazione which followed was of the usually festive and exhilarating character. It was attended by a record number of members.

EXAMINERS' REPORTS

FELLOWSHIP ORGAN WORK

Although the standard of the performance of the pieces was higher than usual, yet the playing of the tests revealed in many cases weakness in general musicianship and commonsense.

Bach's Prelude and Fugue in C minor.—The quaver triplet was often distorted into a quaver and two semiquavers, which showed poor finger control and absence of adequate pianoforte technique. The rhythm lacked continuity, especially at the cadences, but the registration was straightforward and in good taste.

Charles Wood's Prelude on 'St. Mary.'—Several candidates played this piece too fast, with the result that it lacked dignity and the rests lost their effect. The silent bar was often treated as though it had a pause over it, and the start of the last page was often unrhythmical. The registration, however, was good, the management of the *diminuendo* on p. 4 being one of the best features in this examination.

Mozart's Larghetto from the Clarinet Quintet.—Candidates should avail themselves of the opportunity of hearing this work in its original form either on the gramophone or in the concert-hall.

The note-values and ornaments in the melody were distorted, the accompaniment was very poor, lacking the necessary *legato*. The rhythm was often weak when the manuals were changed. It cannot be too strongly urged that continuity of rhythm in organ-playing is of vital importance.

The Vocal Score was on the whole well done, although the Unfigured Bass was harmonized without sufficient regard to melodic shape in the upper part. Candidates are recommended to practise this test in two parts, and to aim at contrary motion where possible.

The Sight-Reading was the weakest part of the examination; improvement can only be effected by regular daily practice. It is important that the pace indicated and the phrase marks should be observed. Many got into difficulties by not observing these marks and by a slow perception of the various modulations due to lack of practice.

In the Extemporisation, it was refreshing to find the swell pedal used with respect, but the style and rhythm of the given phrase was constantly ignored. *Maestoso* was turned into *allegro*, and *andante* into *allegro con brio*. Chords were not often played together, and in some cases the pedals were hardly used at all. More interest in the inner parts would be welcome.

The melody suffered from over-harmonization, and an obvious modulation landed several in difficulties.

Henry G. Ley (*Chairman*).
Stanley Marchant.
E. C. Bairstow.

FELLOWSHIP PAPER WORK

Free Counterpoint.—This was on the whole fairly well done, but there was a tendency to adhere rigidly to one chord in a bar, thus making the music mechanical in effect. A study of the vocal parts of the first chorus of Bach's 'Wachet auf' is recommended, as it shows his treatment of a similar problem.

Fugue.—Not a few candidates ignored the stipulation that there should be a three-part *stretto* on a pedal, and no one discovered the fact that the subject worked as a canon three in one at half a bar's distance. The workings, however, maintained a fair average.

Orchestration.—This was generally badly done. Very few understood how to manage the 'fingered *tremolo*' for strings. Several candidates wrote a low E for the drum. There was a general lack of musical sense in perceiving the natural beginnings and endings of melodic phrases.

String Melody.—This, too, was badly done in the majority of cases. The key-signature was two sharps. The appearance of A sharp in the first bar made many candidates think the key must be B minor. The ending ought to have convinced them that it was D major. Further, candidates must really be conversant with appoggiaturas and chromatic auxiliary notes. The melody had a perfectly simple harmonic basis, which very few realised. The workings showed a great lack of knowledge of ordinary chromatic chords and chromatic unessential notes.

Composition.—The average of the work was much better, though there was nothing outstanding.

(*Continued on p.* 152)

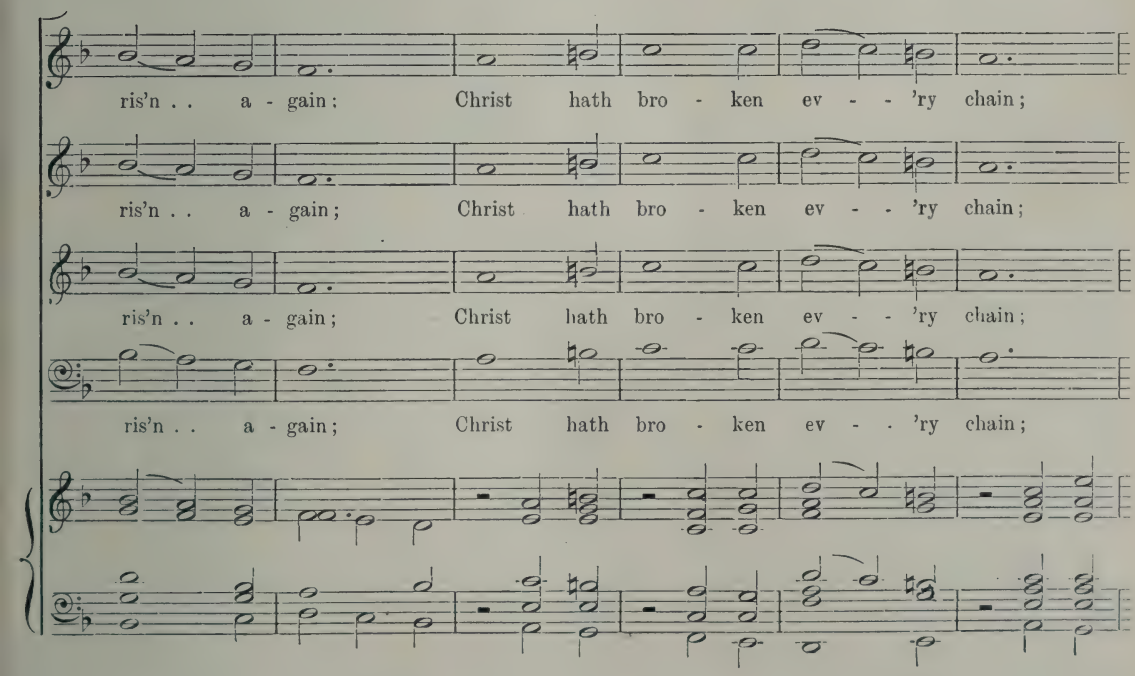
Christ the Lord is risen again

EASTER ANTHEM

Words translated from the German by C. Winkworth
(last verse from *Lyra Davidica*, 1708)

Music by Eric Thiman

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



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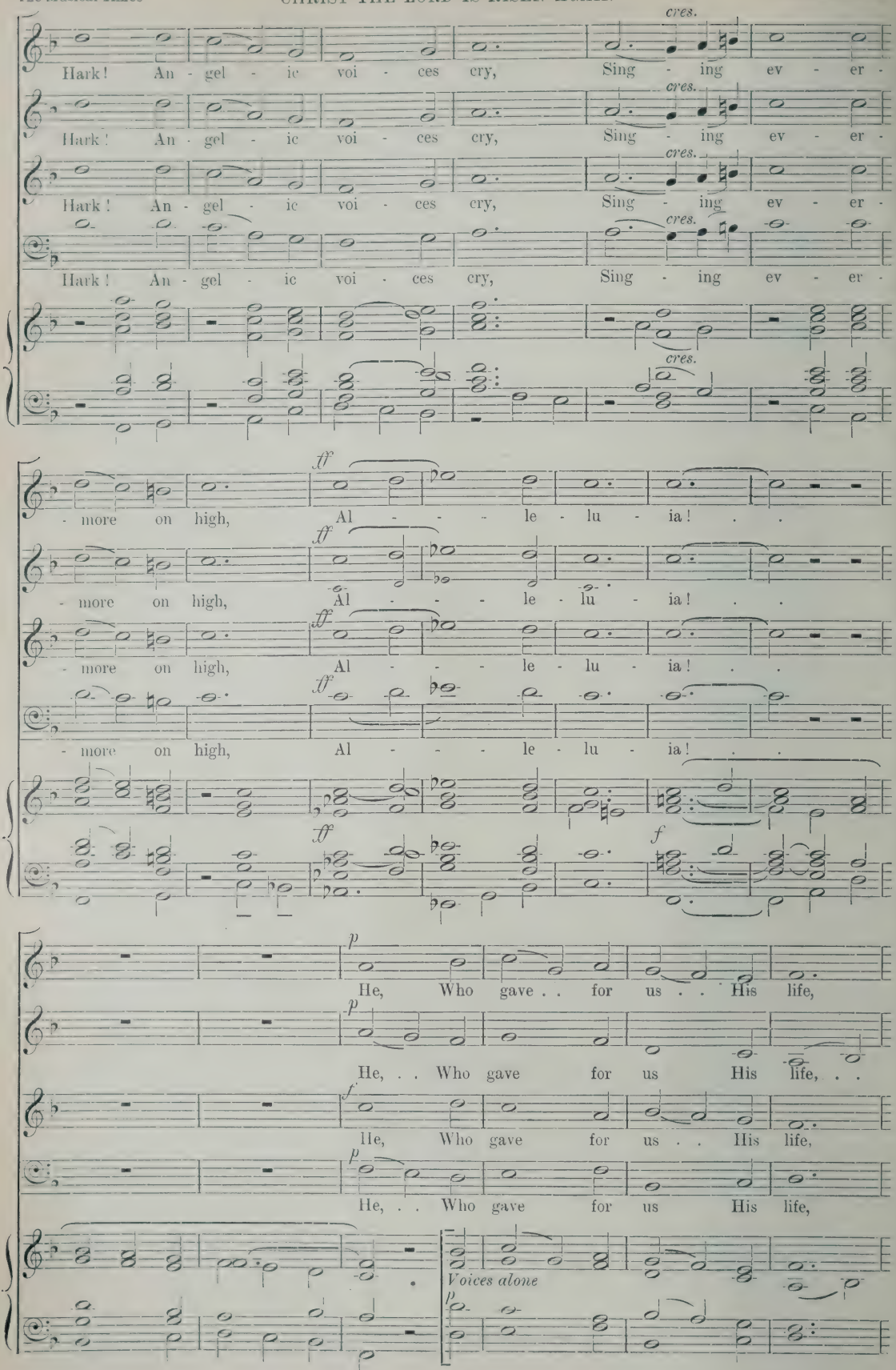
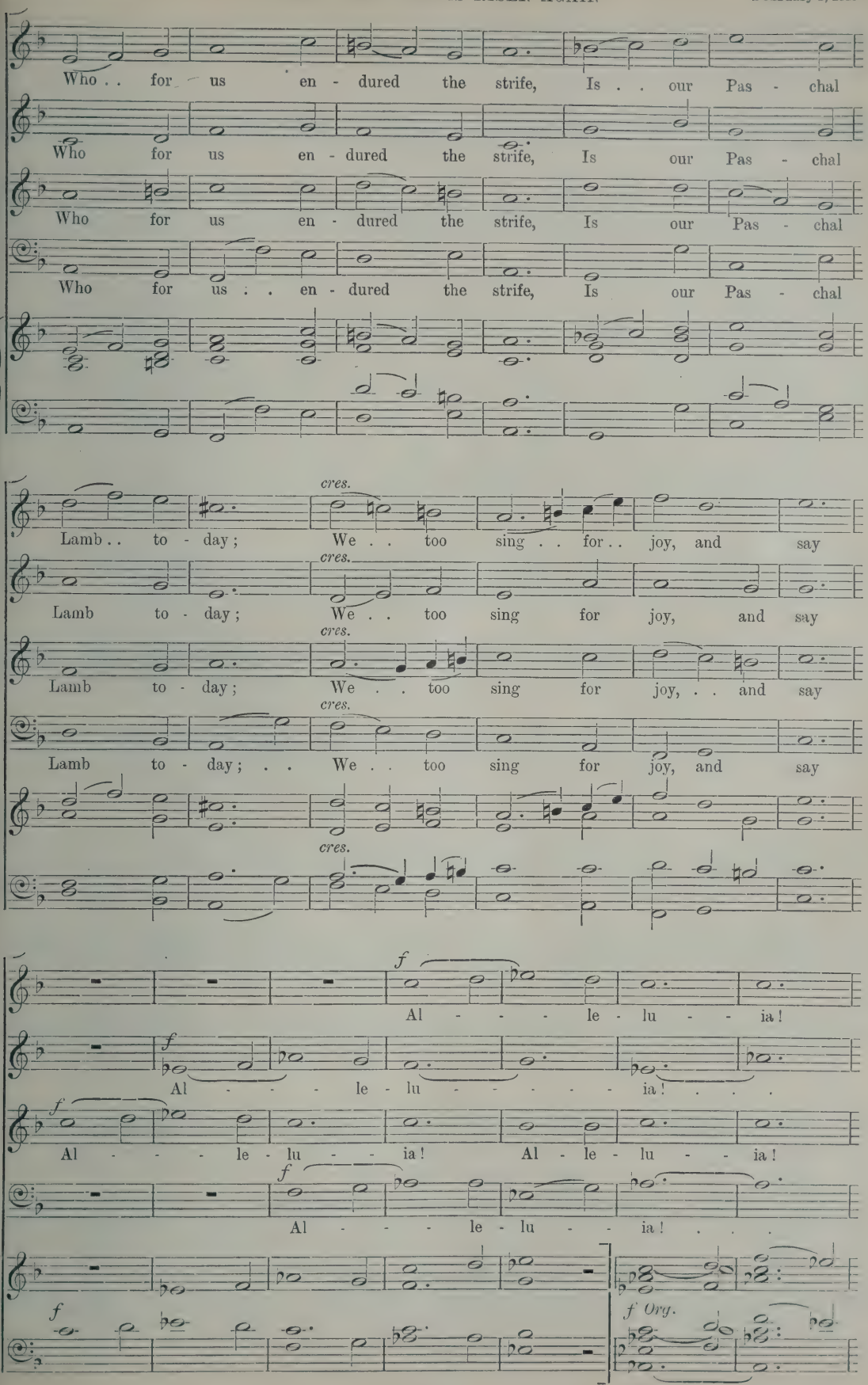
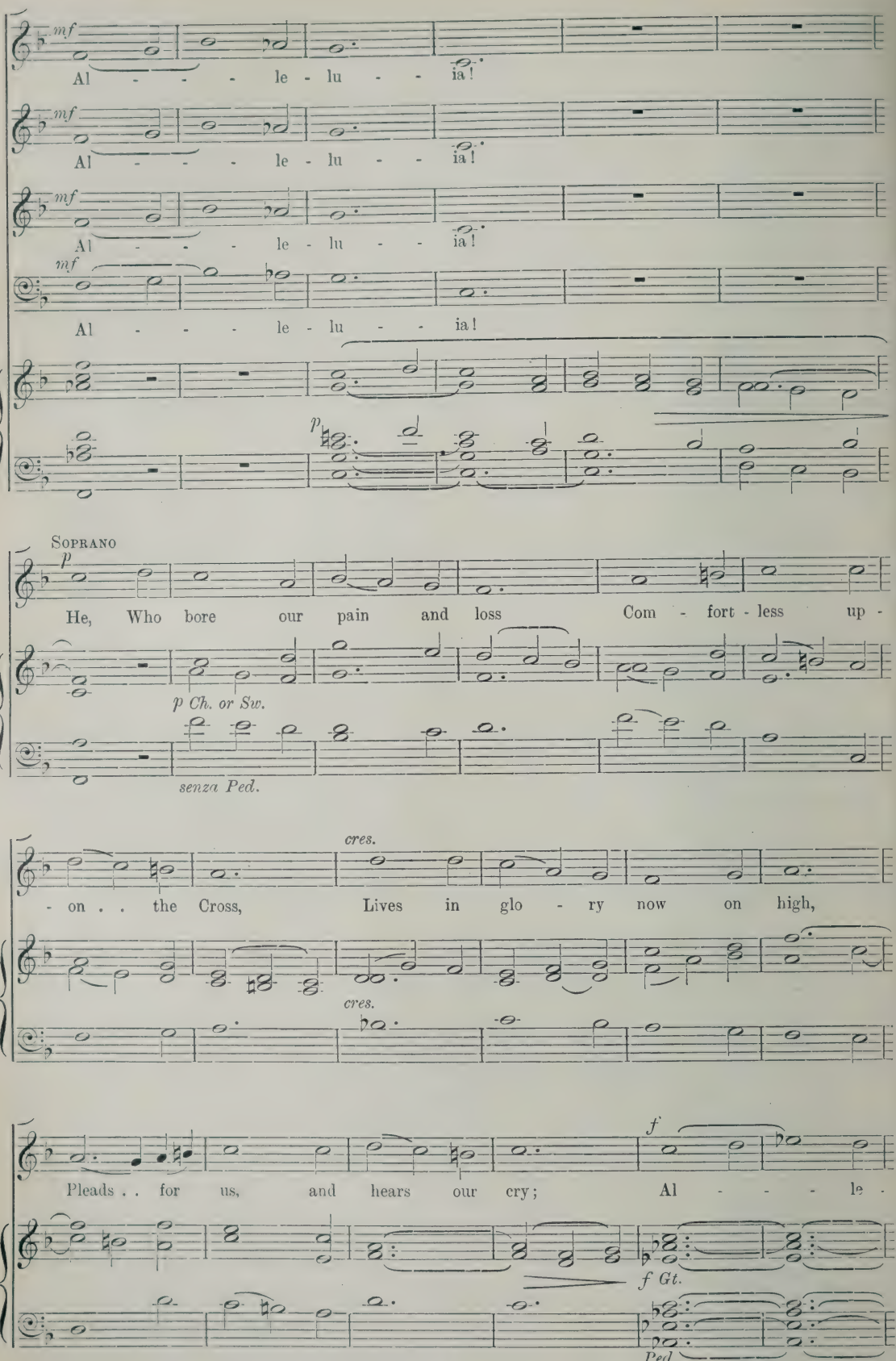
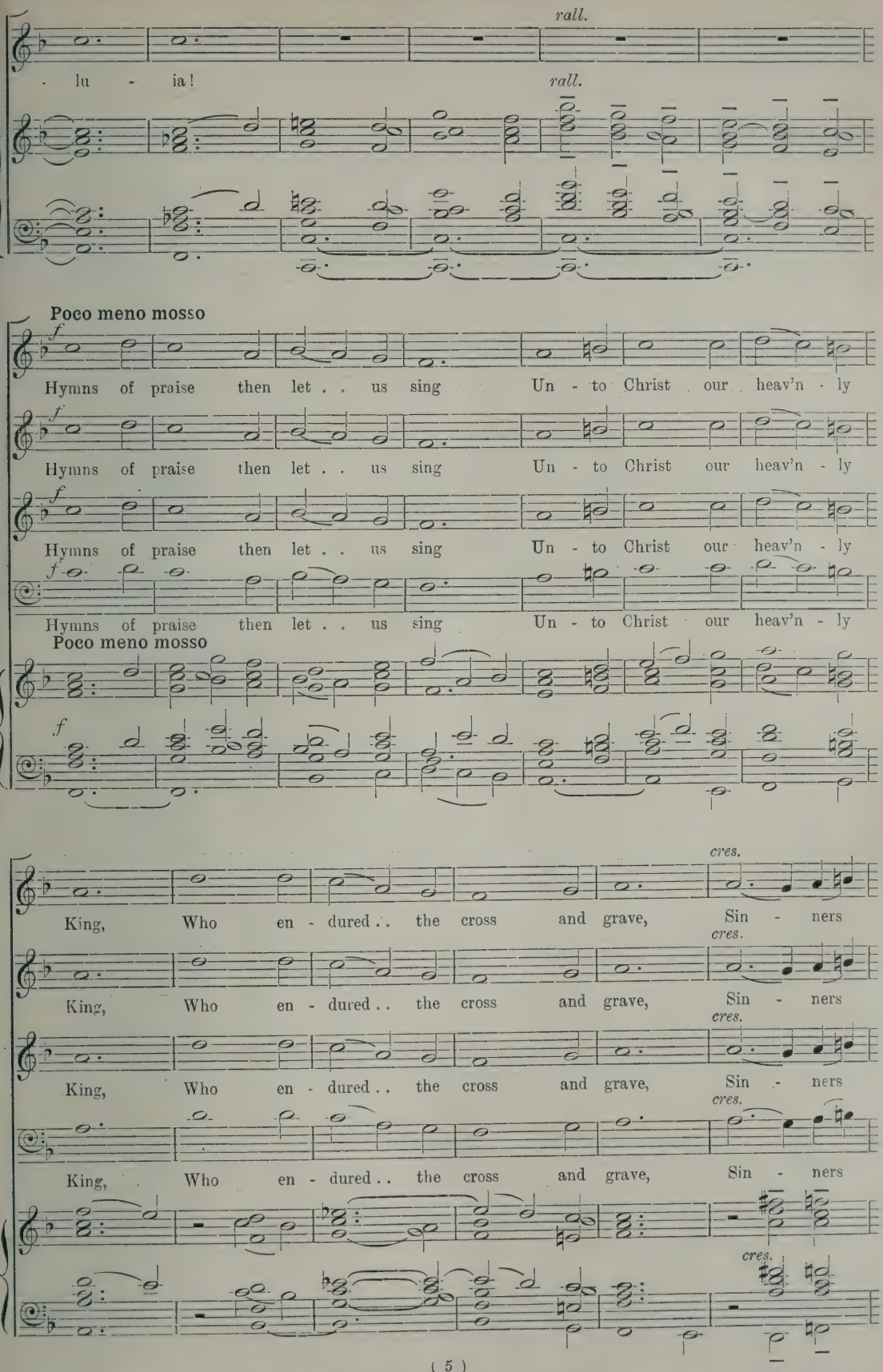
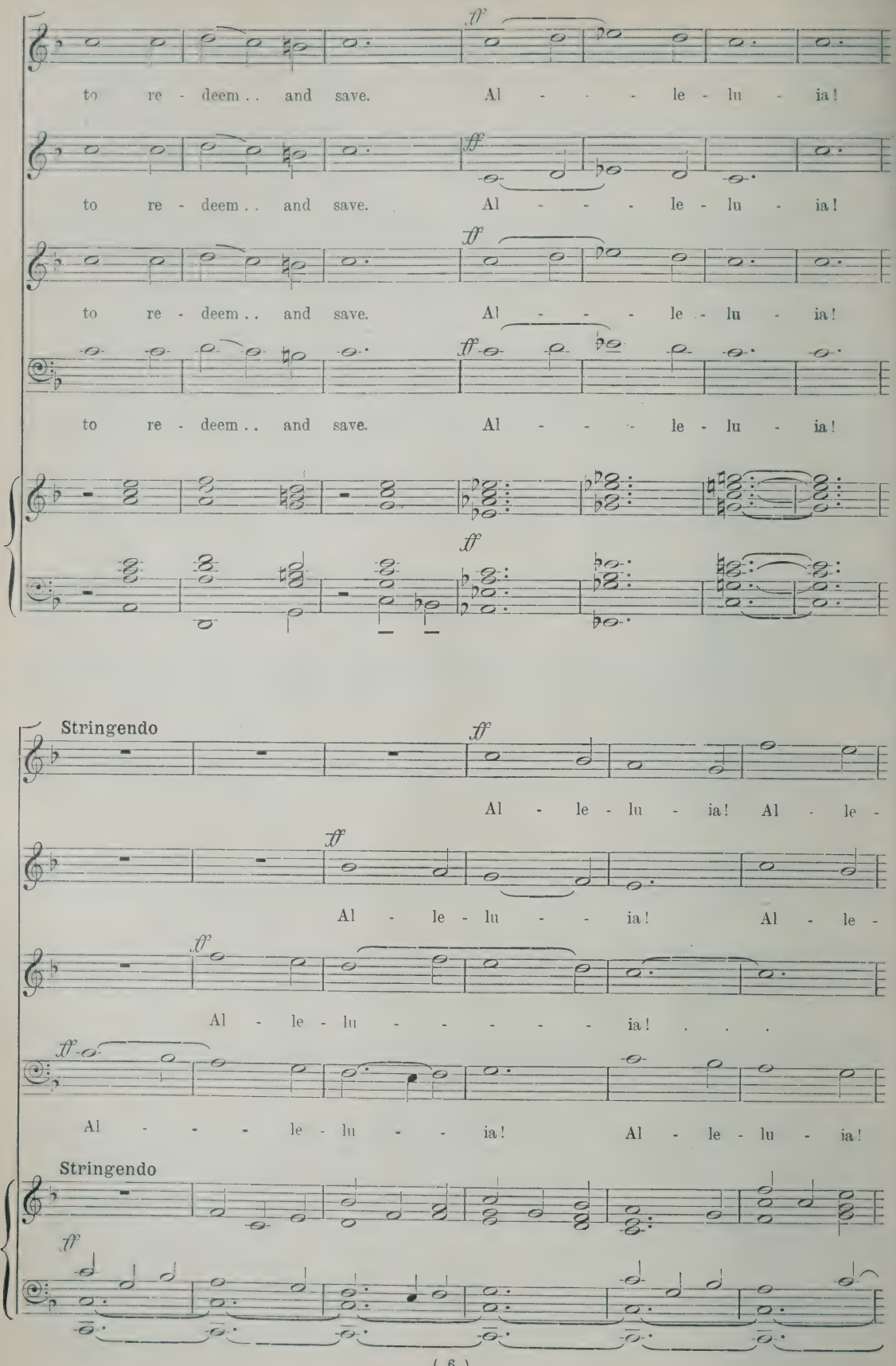
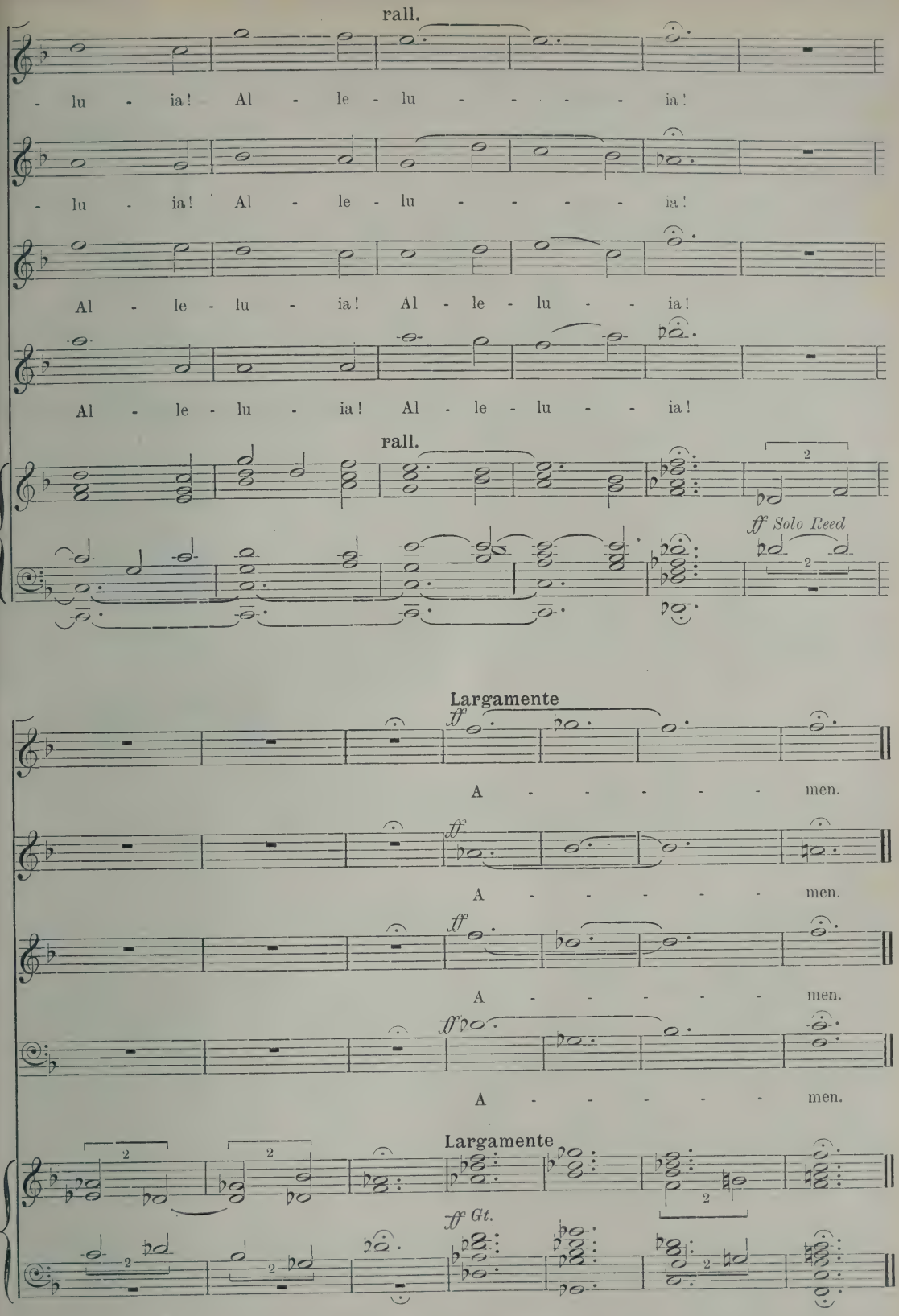

cres.
Hark! An - gel - ic voi - ces cry, Sing - ing ev - er -
more on high, Al - - - le - lu - ia! . .
ff
f
p
He, Who gave . . for us . . His life,
He, . . Who gave for us His life, . .
He, Who gave for us . . His life,
Voices alone


Who . . for us en - dured the strife, Is . . our Pas - chal
Who for us en - dured the strife, Is our Pas - chal
Who for us en - dured the strife, Is our Pas - chal
Who for us . . en - dured the strife, Is our Pas - chal
cres.
Lamb . . to - day; We . . too sing . . for . . joy, and say
Lamb to - day; We . . too sing for joy, and say
Lamb to - day; We . . too sing for joy, . . and say
Lamb to - day; . . We . . too sing for joy, and say
f
Al - - - - le - lu - - - - ia!
Al - - - - le - lu - - - - - - ia! . . .
Al - - - - le - lu - - - ia! Al - le - lu - - - ia!
Al - - - - le - lu - - - ia! . . .
f Org.


mf
Al - - - le - lu - - ia!
mf
Al - - - le - lu - - ia!
mf
Al - - - le - lu - - ia!
mf
Al - - - le - lu - - ia!
p
Soprano
p
He, Who bore our pain and loss Com - fort - less up -
p Ch. or Sw.
senza Ped.
cres.
- on . . the Cross, Lives in glo - ry now on high,
cres.
f
Pleads . . for us, and hears our cry; Al - - - le -
f Gt.
Ped.


rall.
- lu - ia!
rall.
Poco meno mosso
f
Hymns of praise then let . . us sing Un - to Christ our heav'n - ly
Hymns of praise then let . . us sing Un - to Christ our heav'n - ly
Hymns of praise then let . . us sing Un - to Christ our heav'n - ly
Hymns of praise then let . . us sing Un - to Christ our heav'n - ly
Poco meno mosso
f
cres.
King, Who en - dured . . the cross and grave, Sin - ners
King, Who en - dured . . the cross and grave, Sin - ners
King, Who en - dured . . the cross and grave, Sin - ners
King, Who en - dured . . the cross and grave, Sin - ners
cres.


ff
to re - deem . . and save. Al - - - le - lu - ia!
to re - deem . . and save. Al - - - le - lu - ia!
to re - deem . . and save. Al - - - le - lu - ia!
to re - deem . . and save. Al - - - le - lu - ia!
Stringendo
Al - le - lu - ia! Al - le -
Al - le - lu - - ia! Al - le -
Al - le - lu - - - - - ia! . . .
Al - - - le - lu - - ia! Al - le - lu - ia!
Stringendo


rall.
- lu - ia! Al - le - lu - - - - - ia!
- lu - ia! Al - le - lu - - - - - ia!
Al - le - lu - ia! Al - le - lu - - ia!
Al - le - lu - ia! Al - le - lu - - ia!
rall.
ff Solo Reed
Largamente
ff
A - - - - - men.
ff
A - - - - - men.
ff
A - - - - - men.
ff
A - - - - - men.
Largamente
ff Gt.

Also published in Novello's Tonic Sol-fa Series, No. 2574

(*Continued from p.* 144)

Questions.—Satisfactory on the whole; but there were some very divergent views as to the differences between the exposition and recapitulation sections of the last movement of the Schubert Quintet.

C. H. KITSON (*Chairman*).
F. G. SHINN.
P. C. BUCK.

ASSOCIATE ORGAN-PLAYING

The salient feature of our experiences in this examination was the very poor standard shown in the transposition test: the score-reading, also, was often poorly done.

Examiners feel that candidates in general do not take these tests seriously enough; probably they are not prepared progressively or systematically; or, perhaps, in many cases, preparation is not begun sufficiently early. The transposed tune should be played well in time and without hesitation, as if accompanying a choir and congregation—in fact, 'under Service conditions.'

The sight-reading test was all too rarely considered as an accompaniment, and showed a want of the readiness and adaptability called for in that department of organ-playing.

With regard to the pieces, while the playing of some of the candidates was quite good there was a great deal of untidy work. The Bach Fugue suffered in particular through a lack of clear phrasing and sound rhythm; and, in some cases, unsuitable tempo and incongruous registration.

In conclusion, the examiners would impress on future candidates the necessity of graduated, careful preparation for the three tests: score-reading, transposition, and sight-reading.

E. S. ROPER (*Chairman*).
G. THALBEN BALL.
EDWARD D'EVRY.

ASSOCIATE PAPER-WORK

Though some of the candidates showed exceptional ability, the paper-work on the whole was of only average merit, and some of the work was lamentably below the required standard. There is still difficulty in realising an implied modulation, unless an accidental appears in the given part, and on the other hand, accidentals used chromatically are faultily treated as modulations.

Strict-Counterpoint.—In this there was often angularity of writing, and arpeggios were too freely employed. Movement lacked variety of rhythm. Numbers of examples contained blocks of bars of second and third species only. Another blemish was the use of the diminished triad in other positions than the first inversion.

Free Counterpoint.—This showed improvement. The faults, however, were a pointless use of rests, and a succession of fussy, trivial snippets in place of good melodic outlines.

Pianoforte Accompaniment.—This still shows a want of appreciation of the correct use of the pianoforte in accompaniment. Style varied from a stodgy succession of chords to a fantastic freedom, suggesting a technical study. Unessential notes of the given melody, occurring on the beat, were generally treated as essential notes, leading to clumsy harmony or bad modulation. A preliminary sketch of the chords to be used is advisable.

Melody and Bass.—The most satisfactory feature of the whole examination, both examples showing a creditable freedom of outline. A prevalent fault, however, was the non-recognition of implied suspensions.

Harmonization of Melody.—There was improvement here, but there is room for much more. Some candidates tried to be too ingenious, forcing in imitations that were quite foreign to the character of the given tune, thus leading to cumbrous harmonies.

Questions.—The writing was often much too diffuse. If candidates would attempt to codify their knowledge, answers could well be given more succinctly and clearly. Essays running to six or seven hundred words are quite unnecessary.

E. T. SWEETING (*Chairman*).
THOMAS KEIGHLEY.
GEORGE DYSON.

NEW HYMNALS

'Enyimba Ezokutendereza Katonda, Awamu Namalobozi' (Luganda Hymn-book, with tunes).

[Kampala: The Uganda Bookshop; London: S.P.C.K.]

Like other hymnals, this of Luganda has grown rapidly. The first book of hymns for the Uganda Church was published in 1889, and contained ten hymns. Twenty-four years later the native study of music had progressed sufficiently to warrant the issue of a book with tunes, but the ability to read from the Staff notation was confined to so few that the work had only a small circulation. Hence the decision, in 1925, to issue an enlarged version in Tonic Sol-fa, and this has now been accomplished. The collection has now grown to a stout book of two hundred and ninety hymns and thirty-eight chant-settings of the Canticles. The material is mainly of the standard type used in the translations of familiar hymns, ancient and modern, the tunes comprising early types by Tallis, Gibbons, &c., German chorales, and psalm-tunes of French and English origin, down to examples of recent date. The Preface appears in both English and Luganda, on facing pages. The notation is entirely Tonic Sol-fa. The titles of hymns and names of tunes are given in English, and so are easily identifiable. To the Church musician at home this well-produced hymnal has a peculiar interest.

'The Winchester Hymn Supplement, with Tunes.'

[Winchester: Warren & Son.]

There are many churches where the desire to increase and improve the hymn repertory by the use of examples from such recent collections as the 'English Hymnal,' 'Songs of Praise,' &c., is hampered by reluctance to discard the book in present use; and the provision of copies of the various new hymnals is inconvenient and expensive. Hence the attempt by the Winchester Diocesan Church Music Committee in 1922 to meet the need by the issue of a small collection of supplementary hymns and tunes. This had so much success that the Committee felt justified in enlarging the venture and publishing it in more substantial form. It now consists of a hundred and thirty-nine hymns and fourteen carols, together with Merbecke's Communion Service as edited by E. G. P. Wyatt and Royle Shore. There are many fine things in the book, as well as some whose inclusion causes surprise and disappointment. Too liberal use has, we think, been made of folk-tunes that have very slight musical value; had melodies of so little interest been signed by one of the despised Victorians they would have had short shrift. That blessed work 'folk' sometimes dulls the critical faculties!

There are, as we have said, some fine and delightful things in the book; there might well

No. 1437 NOVELLO'S PART-SONG BOOK (SECOND SERIES) *Price* (4*d.*)

TO MY FRIEND ARTHUR MEALE

COME LIVE WITH ME, AND BE MY LOVE

FOUR-PART SONG

WORDS BY CHRISTOPHER MARLOWE, 1564—1593

MUSIC BY

FRANK IDLE

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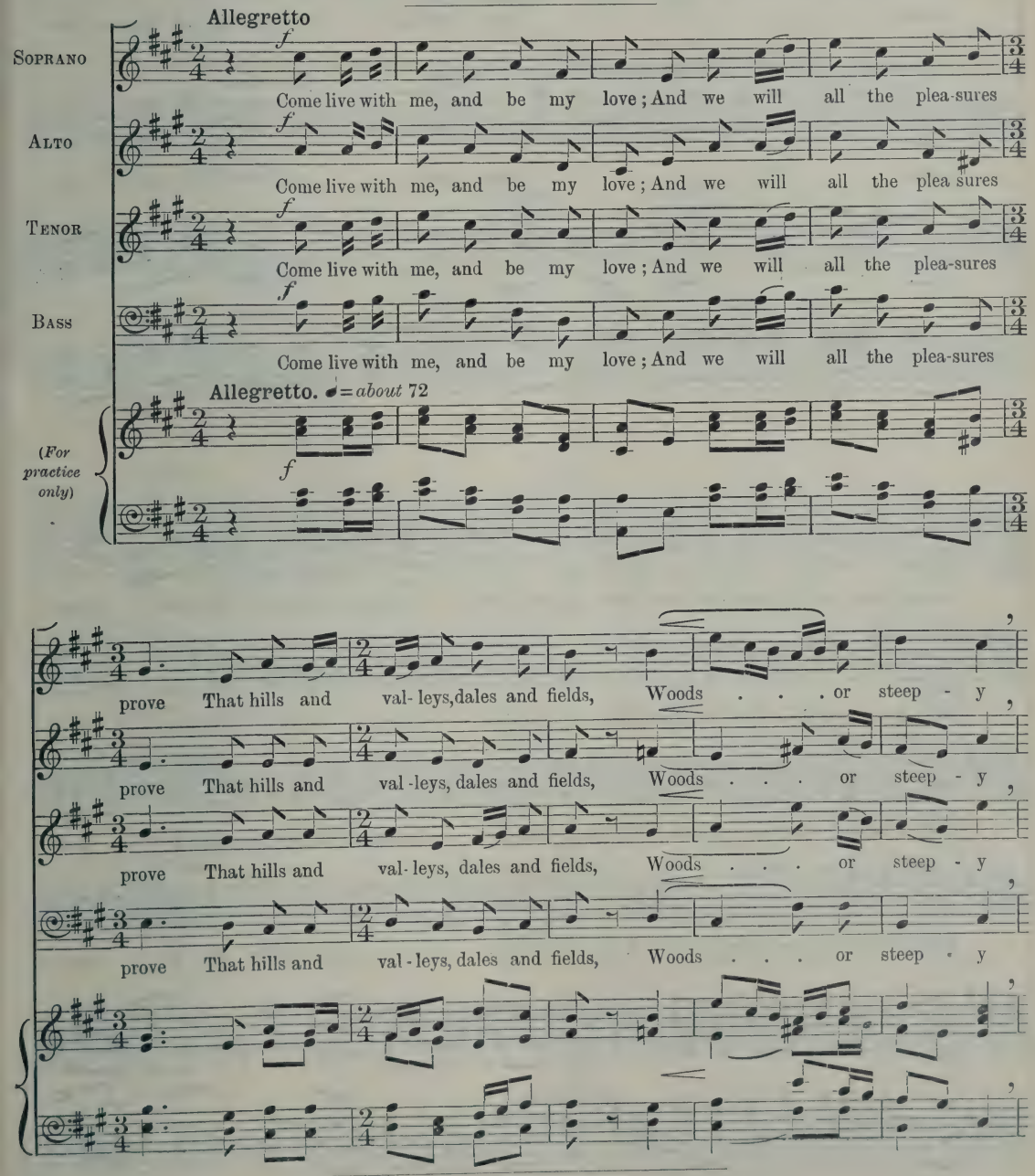
Allegretto
Soprano
Come live with me, and be my love; And we will all the plea-sures
Alto
Come live with me, and be my love; And we will all the plea sures
Tenor
Come live with me, and be my love; And we will all the plea-sures
Bass
Come live with me, and be my love; And we will all the plea-sures
Allegretto. ♩= about 72
(For practice only)
prove That hills and val-leys, dales and fields, Woods . . . or steep - y
prove That hills and val-leys, dales and fields, Woods . . . or steep - y
prove That hills and val-leys, dales and fields, Woods . . . or steep - y
prove That hills and val-leys, dales and fields, Woods . . . or steep - y

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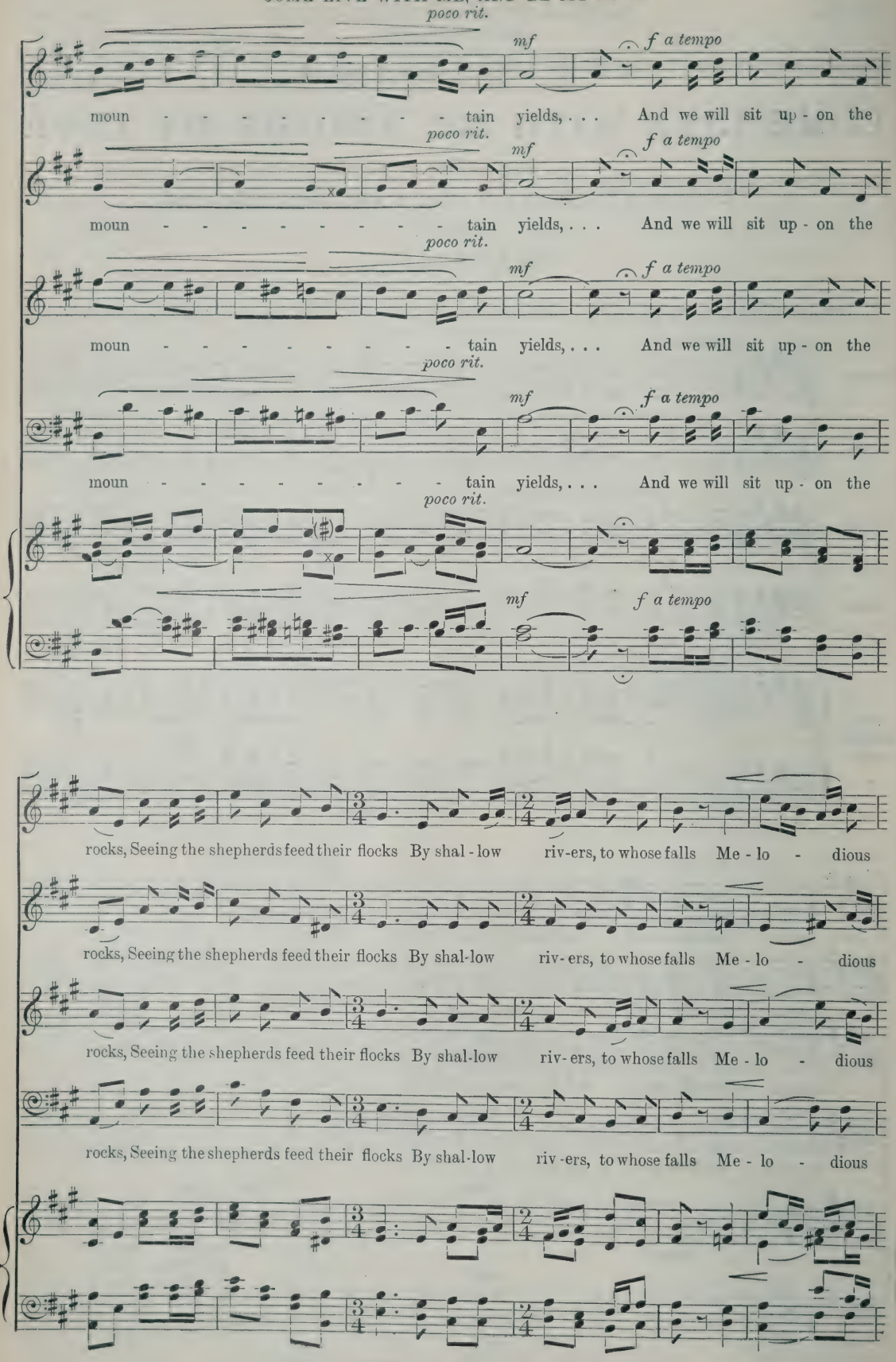
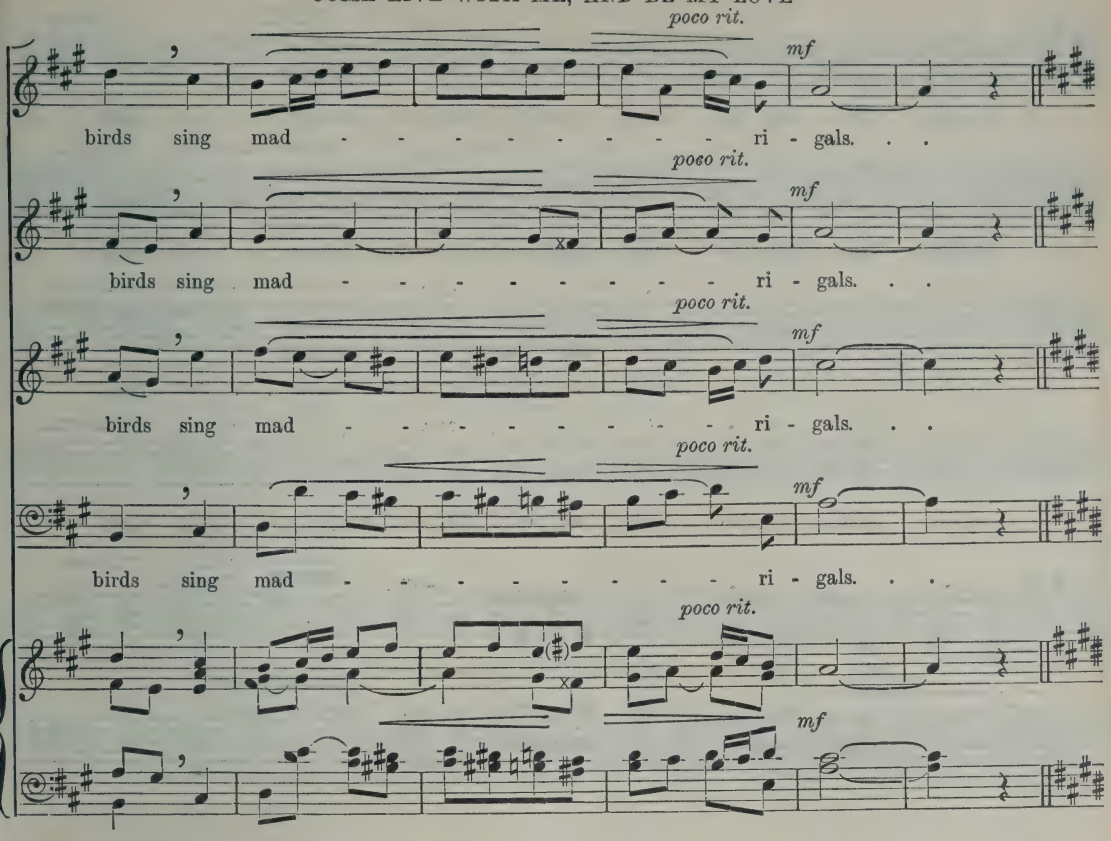
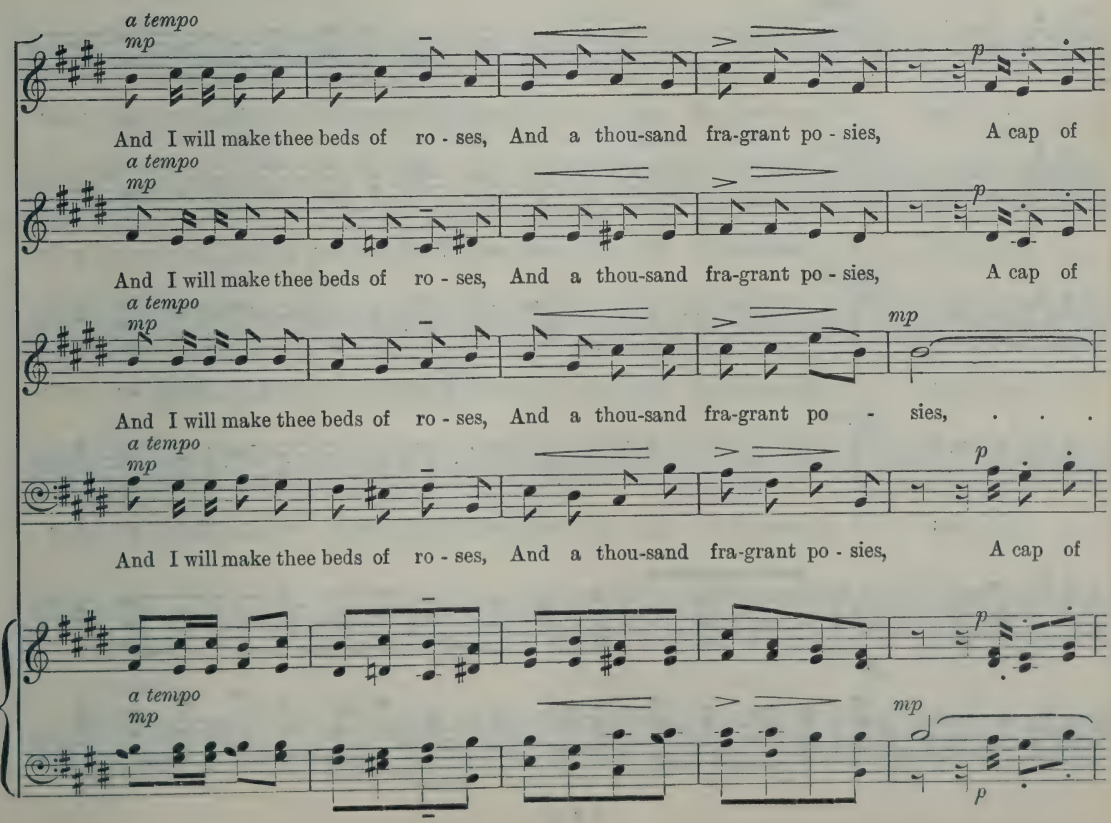
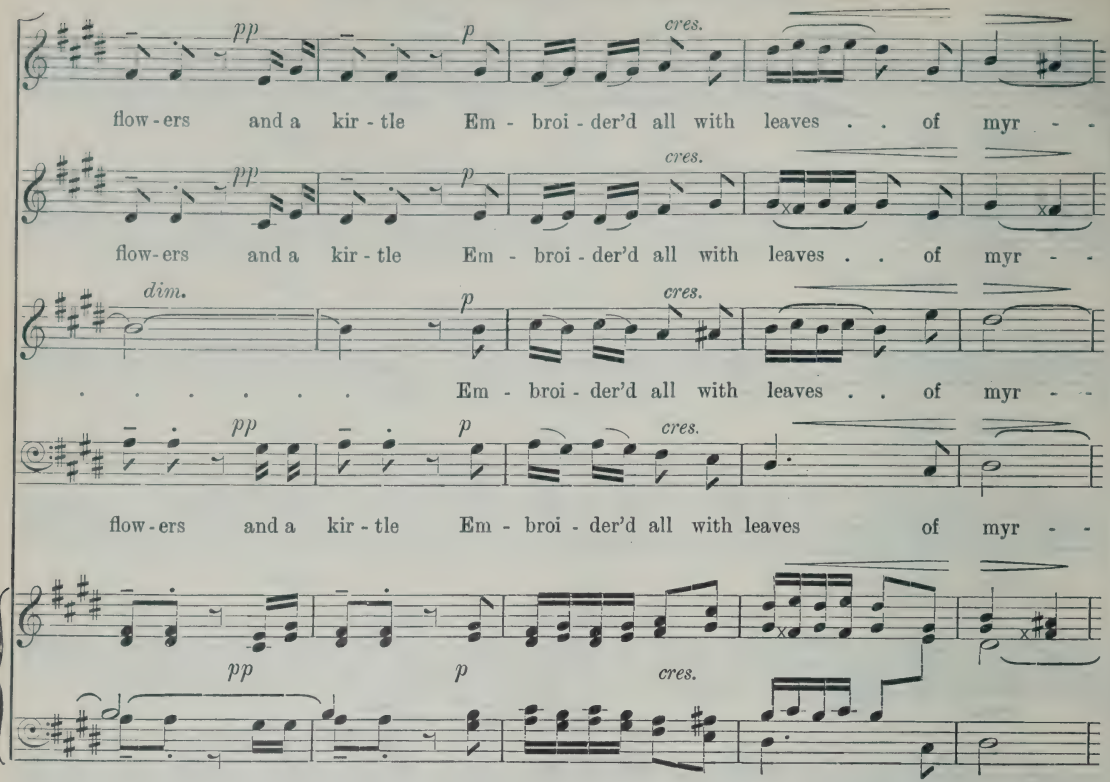
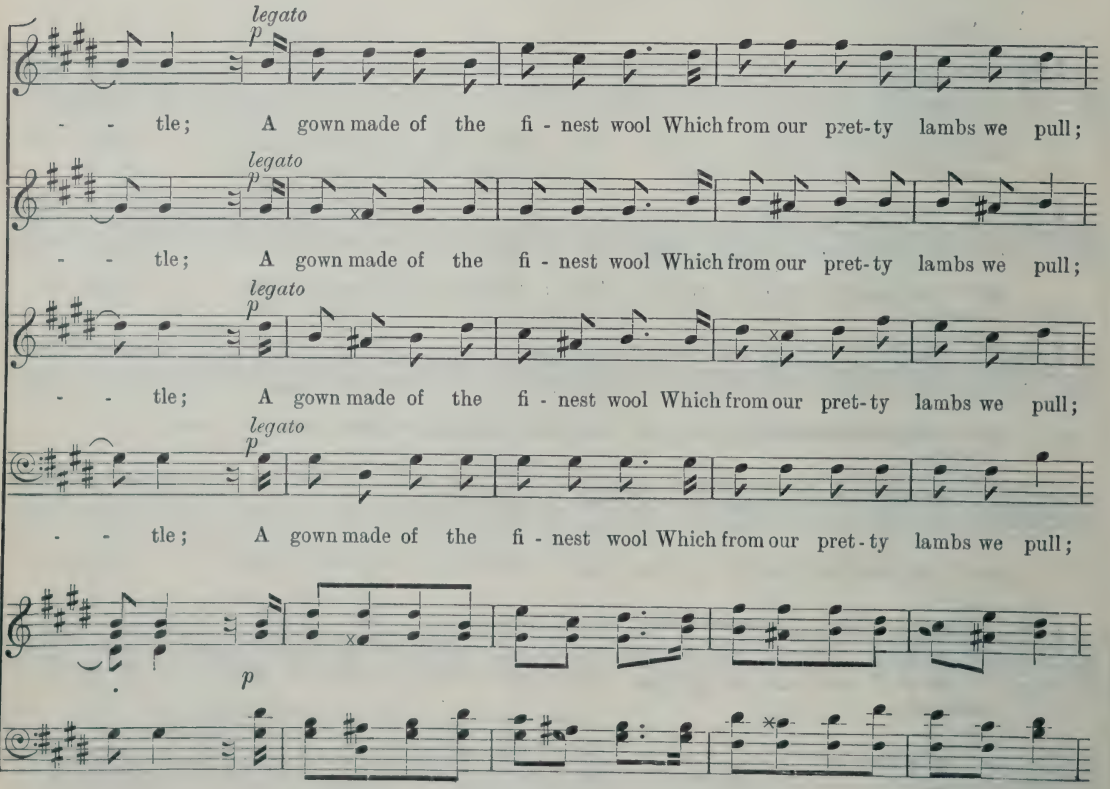

poco rit.
mf
f a tempo
moun - - - - - - - - - tain yields, . . . And we will sit up - on the
rocks, Seeing the shepherds feed their flocks By shal - low riv-ers, to whose falls Me - lo - dious

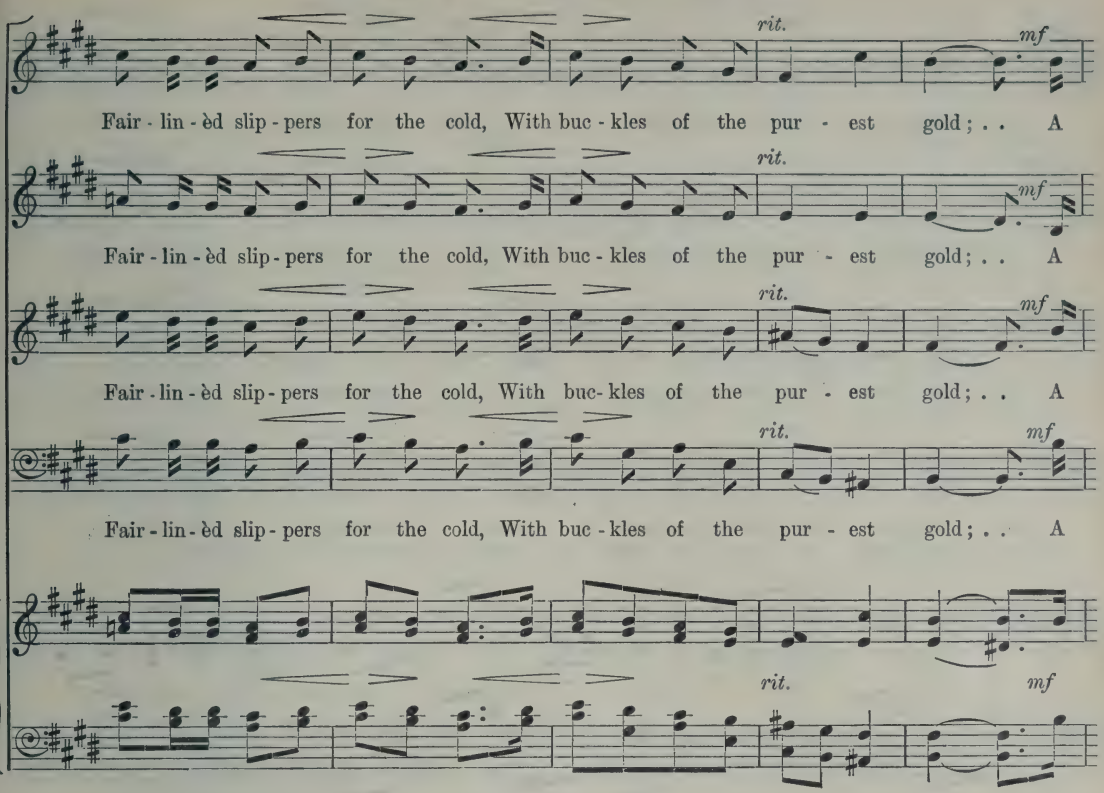
COME LIVE WITH ME, AND BE MY LOVE

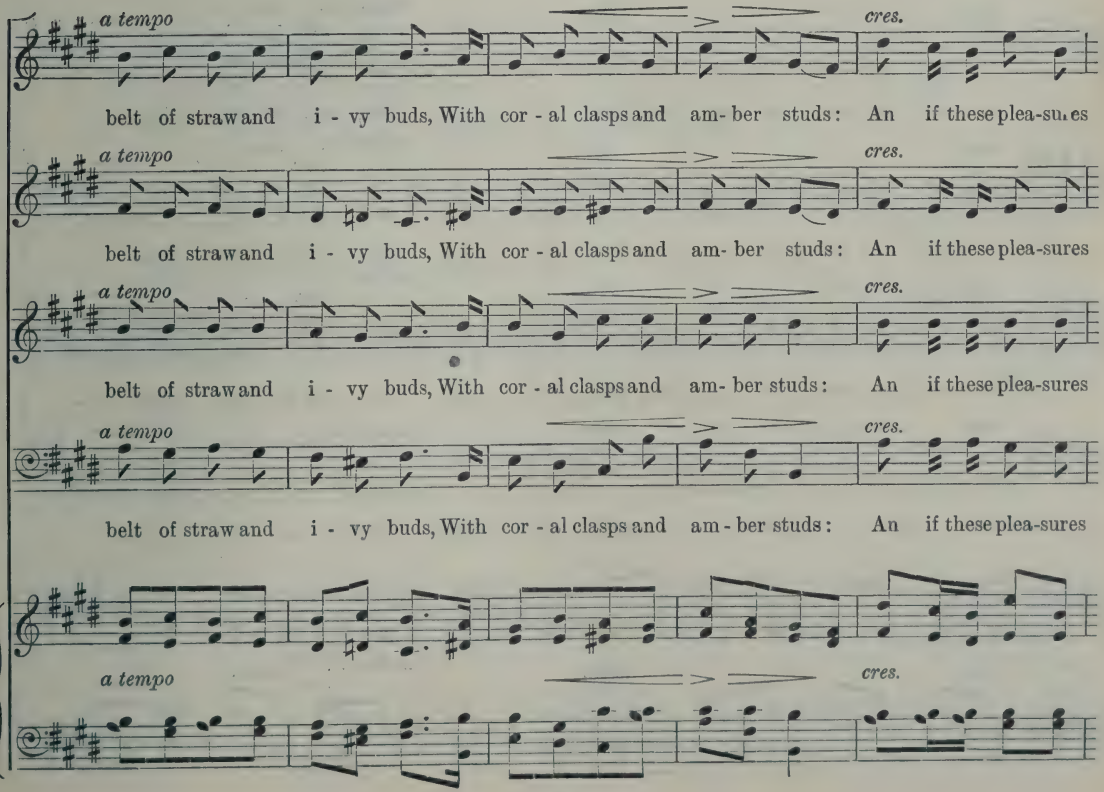


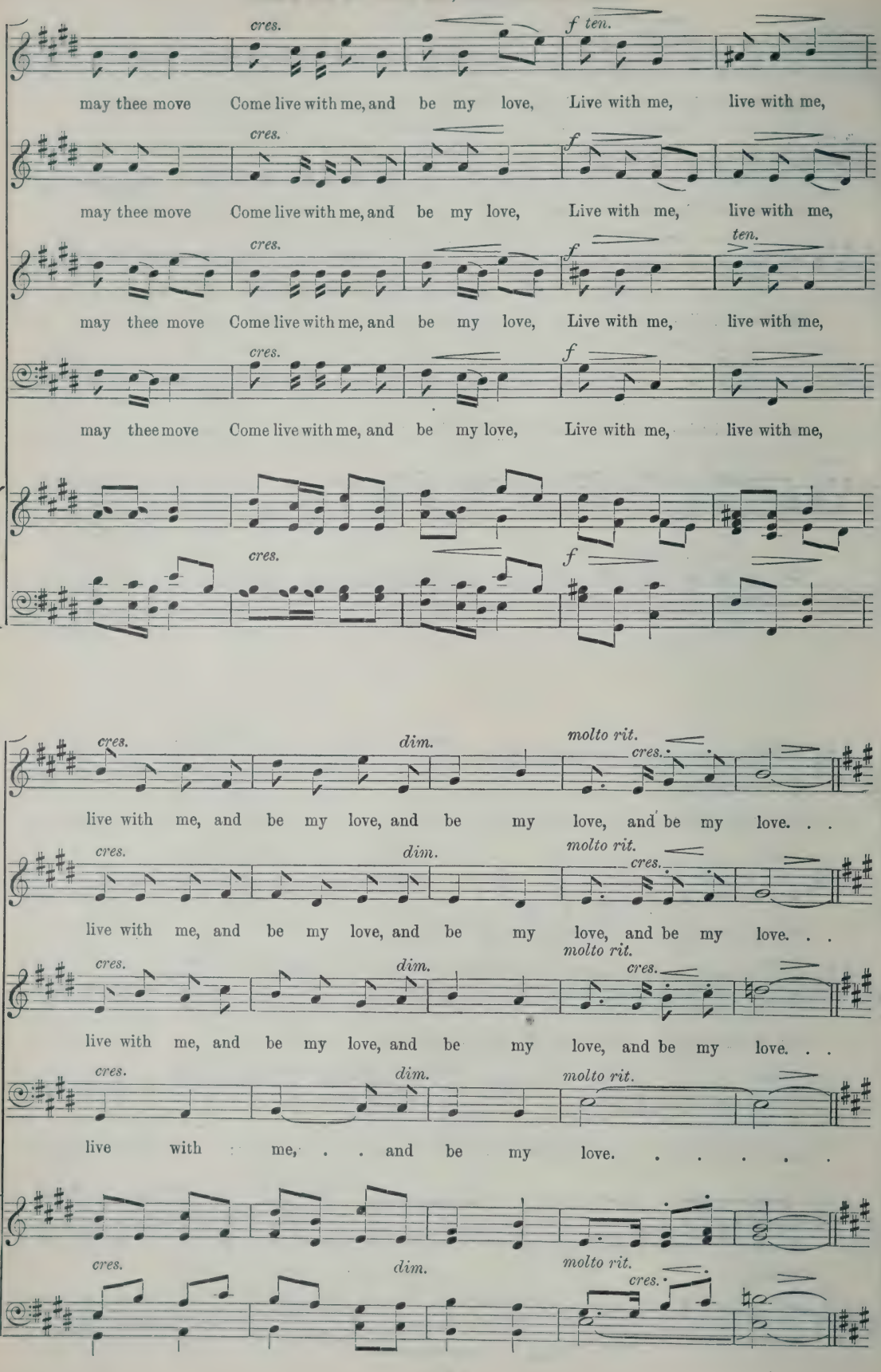

a tempo
mp
And I will make thee beds of ro - ses, And a thou-sand fra-grant po - sies, A cap of
p
a tempo
mp
And I will make thee beds of ro - ses, And a thou-sand fra-grant po - sies, A cap of
p
a tempo
mp
And I will make thee beds of ro - ses, And a thou-sand fra-grant po - sies, . . .
mp
a tempo
mp
And I will make thee beds of ro - ses, And a thou-sand fra-grant po - sies, A cap of
p
a tempo
mp
mp
p

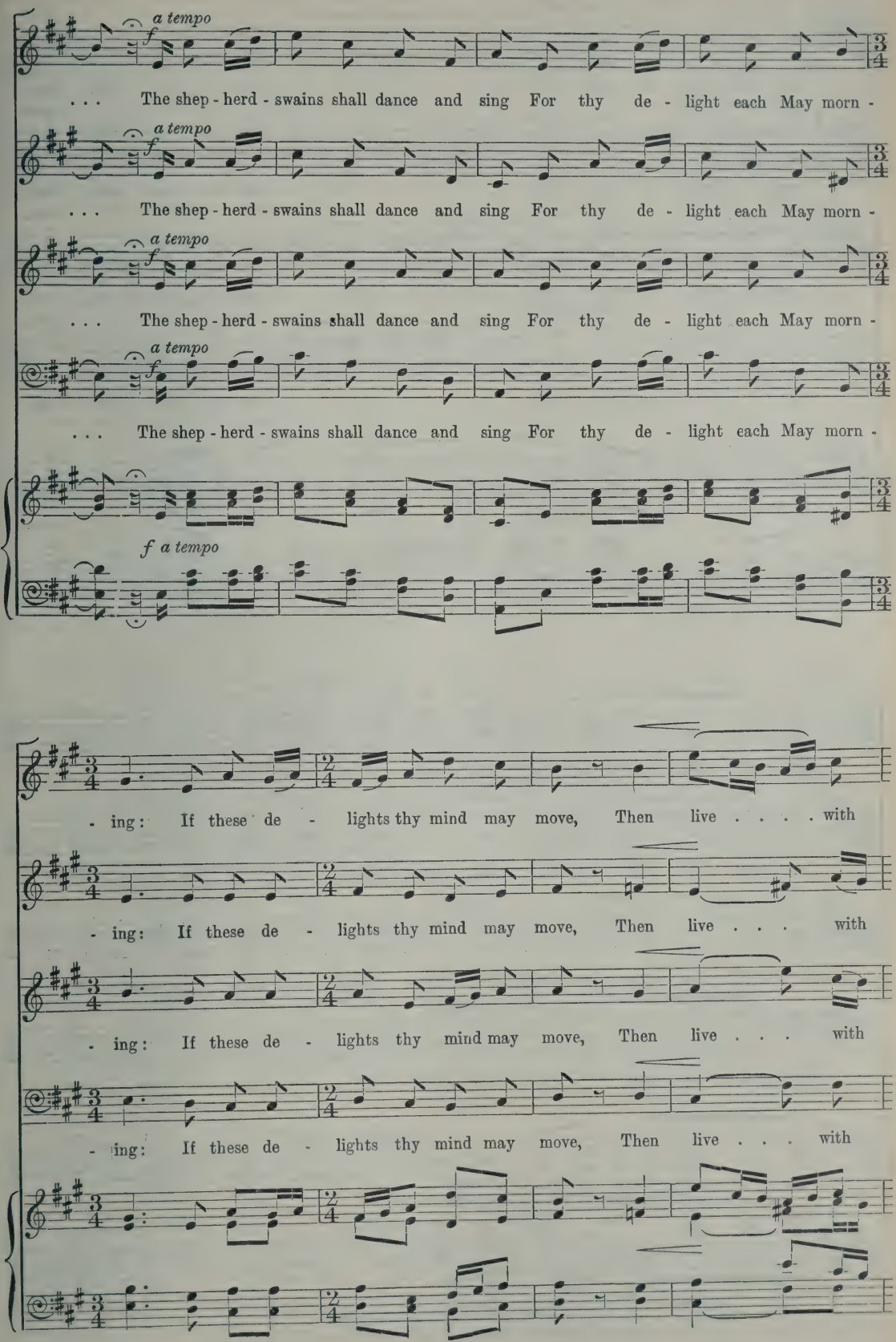

pp
p
cres.
flow - ers and a kir - tle Em - broi - der'd all with leaves . . of myr - -
flow - ers and a kir - tle Em - broi - der'd all with leaves . . of myr - -
dim.
. . . . . Em - broi - der'd all with leaves . . of myr - -
flow - ers and a kir - tle Em - broi - der'd all with leaves of myr - -

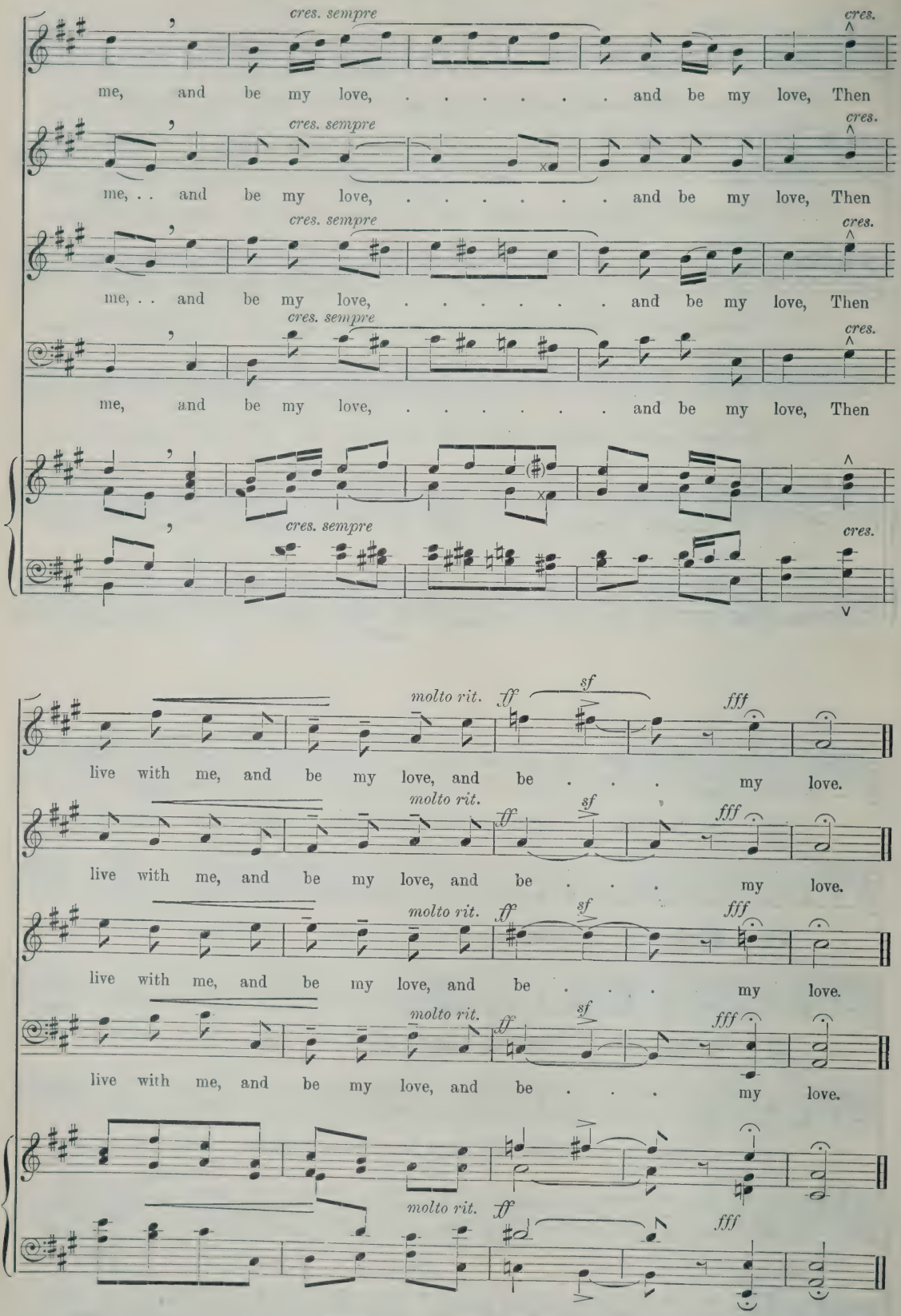

legato
p
- - tle; A gown made of the fi - nest wool Which from our pret-ty lambs we pull;
- - tle; A gown made of the fi - nest wool Which from our pret-ty lambs we pull;
- - tle; A gown made of the fi - nest wool Which from our pret-ty lambs we pull;
- - tle; A gown made of the fi - nest wool Which from our pret-ty lambs we pull;


rit.
mf
Fair - lin - èd slip - pers for the cold, With buc - kles of the pur - est gold; . . A
Fair - lin - èd slip - pers for the cold, With buc - kles of the pur - est gold; . . A
Fair - lin - èd slip - pers for the cold, With buc - kles of the pur - est gold; . . A
Fair - lin - èd slip - pers for the cold, With buc - kles of the pur - est gold; . . A


a tempo
cres.
belt of straw and i - vy buds, With cor - al clasps and am - ber studs: An if these plea-sures
belt of straw and i - vy buds, With cor - al clasps and am - ber studs: An if these plea-sures
belt of straw and i - vy buds, With cor - al clasps and am - ber studs: An if these plea-sures
belt of straw and i - vy buds, With cor - al clasps and am - ber studs: An if these plea-sures


cres.
f ten.
may thee move Come live with me, and be my love, Live with me, live with me,
cres.
f
may thee move Come live with me, and be my love, Live with me, live with me,
cres.
f
ten.
may thee move Come live with me, and be my love, Live with me, live with me,
cres.
f
may thee move Come live with me, and be my love, Live with me, live with me,
cres.
f
cres.
dim.
molto rit.
cres.
live with me, and be my love, and be my love, and be my love. . .
cres.
dim.
molto rit.
cres.
live with me, and be my love, and be my love, and be my love. . .
cres.
dim.
molto rit.
cres.
live with me, and be my love, and be my love, and be my love. . .
cres.
dim.
molto rit.
live with me, . . and be my love. . . . . .
cres.
dim.
molto rit.
cres.


a tempo
f
. . . The shep - herd - swains shall dance and sing For thy de - light each May morn -
a tempo
f
. . . The shep - herd - swains shall dance and sing For thy de - light each May morn -
a tempo
f
. . . The shep - herd - swains shall dance and sing For thy de - light each May morn -
a tempo
f
. . . The shep - herd - swains shall dance and sing For thy de - light each May morn -
f a tempo
- ing: If these de - lights thy mind may move, Then live . . . . with
- ing: If these de - lights thy mind may move, Then live . . . with
- ing: If these de - lights thy mind may move, Then live . . . with
- ing: If these de - lights thy mind may move, Then live . . . with



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have been even more, however, space being made for them by the omission of many hymns and tunes that are already in practically every collection. We are particularly glad to see included Stanford's splendid tune to 'For all the saints.' Our only grudge against Vaughan Williams's deservedly popular 'Sine Nomine' is that it seems to have killed the Stanford tune's chance of becoming as well known as it ought to be. As both appear in this Winchester collection, choirs might well sing them turn and turn about, and so give people two good things instead of one.

The Liverpool and District Organists' and Choirmasters' Association held its annual social gathering at Rushworth Rooms on January 7, Dr. J. H. Reginald Dixon being the guest of the evening. In his address, Dr. Dixon suggested that those present might do something towards ensuring a happy new year by an occasional Sunday's abstinence from the use of couplers, composition pedals, and reeds. The idea is a good one, and might be extended, we suggest, to other use-and-wont effects. For example, we should like to hear the 8-ft. pedal stops used alone, especially in accompanying; hymn-tunes pedalled with the bass at the right pitch, instead of wholly (or partially) an octave lower; fewer improvised voluntaries and more carefully chosen and prepared set pieces, especially before the service (when there is less chance of escape than after); and so on. Organist-readers might put themselves through a stiff self-examination, and decide as to which of their particular vanities might be given up during an occasional Sunday.

The choir of St. Mary Aldermary has arranged to give a series of performances of Charles Wood's 'Passion according to St. Mark,' as follows: St. Mary Aldermary, February 19, at 6 p.m.; St. Margaret's, Streatham, February 26, at 8 p.m.; St. George's, Catford, March 5, at 8 p.m.; All Saints', Gravesend, March 12, at 8 p.m.; Christ Church Congregational Church, Alwyne Road, Wimbledon, March 21, at 8 p.m.; and St. Mary-le-Strand, March 26, at 6 p.m. The performances will be directed by Mr. Alan May.

The South-Eastern Branch of the London Society of Organists will visit St. Agnes's, Kennington Park (near the Oval Station), on February 2. Mr. Edgar T. Cook will give a recital at 3.30 p.m., after which there will be tea and sociabilities in the Parish Hall, followed by Solemn Evensong. The meeting is, of course, open to members of the London Society in general.

At St. Andrew's Cathedral, Sydney, N.S.W., on December 16, the Christmas Oratorio was performed. Brahms's 'Requiem' was given on November 11 (Armistice Sunday). The organist is Mr. T. W. Beckett, who succeeded the late Dr. Tom Haigh.

The organ at Eltham Park Wesleyan Church has been overhauled and completed by Messrs. Bishop. The re-opening took place on January 9, Mr. Allan Brown giving a recital, with Miss Beatrice Ashton as vocalist.

A new organ has been built by Messrs. Rushworth & Dreaper for St. Andrew's Church, Eastbourne—a two-manual of twelve stops and nine pistons.

RECITALS

Mr. Clifford Roberts, St. John's, Hove—Fantasia and Fugue in G minor *Bach*; 'Elfes,' *Bonnet*; March for a Patronal Festival and Fantasia in D minor, *Clifford Roberts*.

Rev. L. G. Bark, Christ Church, Penrith—Trumpet Fantasia, *S. Wesley*; Fugue à la gigue, *Bach*; Prelude on the hymn-tune, 'Irish,' *Harwood*; Coronation March, *Tchaikovsky*.

Mr. F. J. C. Dalrymple, Canton Parish Church—Fugue in G minor ('The Great'), *Bach*; Prelude and Fugue on B A C H, *Liszt*; Concert Toccata in B flat, *Hollins*; 'Etude Symphonique,' *Bossi*.

Dr. Alfred Abdey, Holy Cross Church, Uckfield—Concert Fantasia, *R. P. Stewart*; Sposalizio, *Liszt*; Suite in E minor, *Borowski*; Finale (Sonata No. 5), *Rheinberger*.

Mr. F. W. Watts, St. John's, Carmarthen—Sonata No. 2, *Mendelssohn*; Rêverie on 'University,' *Harvey Grace*; Rhapsody on a Breton Melody, *Saint-Saëns*; Concert Overture in C minor, *Hollins*.

Dr. H. C. L. Stocks, St. Asaph Cathedral—Fantasia of Foure Parts, *Orlando Gibbons*; Passacaglia and Fugue in C minor, *Bach*; Cradle Song, *Harvey Grace*; Sonata No. 6, *Mendelssohn*.

Dr. J. C. Bradshaw, Christchurch Cathedral, N.Z.—Fantasia and Fugue in G minor, *Bach*; Legend, 'St. Francis preaching to the birds,' *Liszt*; Finale (Sonata 'Eroïca'), *Stanford*; Evening Song, *Bairstow*.

Mr. Stanley Lucas, S. Croydon Congregational Church—Fantasia in C minor, *Bach*; Prelude on 'Croft's 136th,' *Parry*; Scherzo, *Harvey Grace*; Prelude (Symphony No. 3), *Widor*.

Mr. Lewis M. Jones, St. Lawrence Jewry—En Forme d'Ouverture, *Smart*; Andante (Sonata No. 4), *Bach*; Funerale, *Karg-Elert*; Psalm-Prelude No. 2, *Howells*.

Mr. Guy Michell, St. Mary Magdalene, Taunton—Sonata in A minor, *Mark Andrews*; Angelus, *Karg-Elert*; Carillon-Sortie, *Mulet*.

Mr. Bertram J. Orsman, St. Alban's, Holborn—Fantasia and Fugue in G minor, *Bach*; Sonata No. 1, *Mendelssohn*; Final in B flat, *Franck*.

Mr. J. M. Preston, St. George's, Jesmond, Newcastle-on-Tyne—'Lauda Sion,' *Widor*; 'Etoile du Soir,' *Vierne*; Corrente e Siciliano and Homage to Handel, *Karg-Elert*; Dirge for Fidele, *Vaughan Williams*; Fugue in E minor ('Wedge'), *Bach*.

Miss Marian E. Haycraft, Cheshunt Parish Church—Voluntary in G minor, *John Stanley*; Trumpet Tune, Air, and Trio, *Purcell*; Finale en forme d'ouverture, *Hollins*.

Mr. H. W. Stubbington, Newport Parish Church, I.W.—Prelude and Fugue ('Great'), *Bach*; Marcia Funèbre, *Tchaikovsky*; Epilogue, *Healey Willan*.

Mr. George Pritchard, Holy Trinity, Llandudno—Sonata No. 4, *Mendelssohn*; Rhapsody on Breton Airs, *Saint-Saëns*; Evening Song, *Bairstow*.

Mr. H. C. Warrilow, St. Lawrence Jewry—'Mountain Song,' *Wolstenholme*; Prelude, Fugue, and Variation, *Franck*; Allegro marziale, *Greenhill*; Overture in C, *Hollins*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury—Festival Prelude, *Bossi*; Vision, *Rheinberger*; Minuet and Trio, *Brewer*; Prelude and Variations on a Ground Bass, *Farrar*.

Mr. Leonard Foster, St. Mary-le-Bow, E.C.—Toccata and Fugue in D minor, *Bach*; Fantasy-Prelude, *Macpherson*; Dithyramb, *Harwood*.

Mr. Sydney W. Robinson, St. Mary's, Nottingham—Pastorale, *Franck*; Cradle Song, *Harvey Grace*; Fugue (Pastoral Sonata), *Rheinberger*.

Mr. George Metzler, St. Stephen's Walbrook—Overture to the 'Occasional' Oratorio; Pastorale, *Franck*; Prelude and Fugue in E minor ('Wedge'), *Bach*.

APPOINTMENTS

Mr. C. A. Brown, choirmaster and organist, Lugwardine Parish Church, Hereford.

Mr. Leonard J. Castle, choirmaster and organist, St. Ann's, Highgate.

Mr. J. Waugh Owens, choirmaster and organist, Chiswick Parish Church.

Mr. William Parkyn, organist and musical director, East Ham Wesleyan Central Hall.

Mr. Stanley R. Yeandle, choirmaster and organist, St. Mary's Parish Church, Walton-on-Thames, Surrey.

Letters to the Editor

FIRST ANGLO-AMERICAN SUMMER HOLIDAY MUSIC CONFERENCE, 1929

SIR,—At the American National Conference of Supervisors of Music, held at Chicago last April, Mr. Percy Scholes, representing Great Britain, attended, bearing with him a book of letters of greeting from all the most prominent leaders of music and musical education in the British Isles. As a consequence of the warm reception accorded to this gesture of friendship, a 'Field Day for Music Educationists, British and American,' was held in London on July 7. Morning and afternoon discussions and an evening banquet offered profitable and pleasant opportunities for the exchange of views and the knitting of professional friendships. The national and international importance of the gatherings was recognised in gracious messages from The King, and from the President of the United States.

The movement now takes its natural further expansion, and in the first days of August, 1929, there will be held at Lausanne a week's Conference of English-speaking musicians engaged in education and educationists interested in music—from that of the elementary school to that of the university. As many such musicians are also occupied with Church music, there will be an additional section devoted to that subject.

The educational and ecclesiastical authorities of Lausanne are welcoming the project very heartily; by their kindness, the University building and Cathedral have been freely put at our disposition for the period, and there the meetings and recitals will be held.

As joint Presidents of the Conference, we desire to take this, the only adequate, means of making the Conference known to all interested, and of inviting them all to apply for the booklet of information that has now been prepared, addressing themselves to their respective 'Music Conference Registrars,' at 2, Albany Courtyard, Piccadilly, London, W.1, and 70, Fifth Avenue, New York.—Yours, &c.,

(Signed) W. H. HADOW.
WALTER DAMROSCH.

BERLIOZ'S 'TROJANS'

SIR,—May I be allowed to correct an error in Mr. Capell's admirable article on the above, though I am fully aware that it did not originate with your contributor. In Berlioz's score the Royal Hunt and Storm come *before* the love duet, and not after, as Mr. Capell suggests; and as the former plan was adopted when the mutilated version of the work was given in 1863, under the composer's direction, we must take it as the correct one, in spite of its involving some trifling obscurities.

The first Tableau of Act 3 in the complete opera ends with the departure of the Trojans to fight the Numidians. The second Tableau is devoted to the Storm Scene, during which Dido and Æneas are seen to enter the cave, where, according to Virgil, the lady was first unfaithful to her late husband's memory. The return of the victors ought, perhaps, to have been emphasised. But as the spectator *sees* Æneas going a-hunting with Dido, Berlioz credited the audience with sufficient intelligence to grasp the fact that the fighting had finished. For this reason, to play the Storm Scene as an entr'acte frustrates the composer's intentions. The first scene of Act 4 is between Anna and Narbal, who complain of the Queen passing her time in festivities in honour of Æneas, and neglecting the affairs of State. We then assist at one of this series of fêtes. In Scene 4 Æneas relates how Andromache had forgotten Hector in the arms of Pyrrhus, which leads Dido to commence Scene 5 (quintet) with the aside: 'All conspires to vanquish my remorse'—her remorse at having yielded to the hero in the cave. There follows a vast nocturne, first as a septet and then as a duet, in which Æneas describes himself as the Queen's *amant*, which, I need scarcely point out, has a very different meaning in French to *amoureux*. To place the cave episode after the duet, and make Dido fall for the first time with a man, who is already her lover (*amant*), is sheer nonsense. Worse still, it leads the unwary listener to take a wrong view of the duet. Believing it to be preparatory to Dido's compliance, he expects to hear the fleshly transports of a Tristan; being disappointed, he fails to perceive the calm beauty of a scene in which a couple, purged of the grosser passions, tenderly exchange vows in the moonlight. A modern composer would undoubtedly have made a feature of the cave episode—probably expanding it into an entire Act. Berlioz, who penned some of the chastest love-music extant, dismisses the business in a couple of stage-directions.

As an ardent Berliozian, who, having both seen and heard 'The Trojans' complete, considers it the master's finest work, I would thank Mr. Capell for his dignified refusal to pronounce dogmatically on an opera of which he had only heard a fragment torn from its proper milieu. The attitude is that of the conscientious critic, and might be imitated with advantage by others less scrupulous.—Yours, &c.,

TOM S. WOTTON.

Hastings.

CHORAL SINGING AND THE MICROPHONE

SIR,—A recent broadcast conducted by Dr. Nicholson and the choir of All Saints', Margaret Street, leads me to inquire whether any of your readers can throw light on a matter which puzzles me. I have always been led to understand that the singing at All Saints' was of a very high standard, and indeed Dr. Nicholson's remarks seemed to imply that he thought the performance was also of a high quality. My own experience was very much to the contrary. Never have I heard such an extraordinary ensemble as that which came over on the occasion I mention. Not only was the singing unpleasant, but the quality of the boys and the tenors was dreadful in the extreme. The singing of the 'Veni Creator' also was unsatisfactory, the neumes being rendered in one instance something like 'Come, Ho-ho-ly Gho-host, our so-houls inspire,' &c. The same fault was noticeable in 'When the crimson sun had set.'

It is absolutely incredible to me that this is regarded as good singing. I inquired of my friends, who one and all complained of the same trouble, so that disposes of the theory that my set was responsible. Have any of your readers experienced this unpleasant noise when listening to a choir of boys and men broadcasting? Is the microphone more unkind to this kind of choir than it is to mixed voices?

It seemed to me that the layman listening to this performance would come to the conclusion that Dr. Nicholson was, perhaps, conducting *two* broadcasts, this being the first and showing what a choir sings like *before* it goes to his school, and a further one to follow *after* some terms of training. He would never believe that it was a choir showing people how they ought to sing. My impression was that the School of Church Music is a good thing, and I hoped that this choir would be the first to go to it. But perhaps my *Radio Times* misled me, and it wasn't All Saints', Margaret Street, choir after all. If it really was, and was reckoned to be good singing, then I have no hesitation in saying that broadcasts of this description are bad and do the cause of choral singing much more harm than good.

I should be interested to hear other readers' views. (If you have no room for this in your correspondence columns perhaps you would kindly hand it over to the Wireless correspondent.)—Yours, &c.,

A.R.C.O.

[This matter is commented on in 'Wireless Notes' on p. 136.—EDITOR.]

BATTISTINI

Sir,—May I, as one who heard the Battistini performance of which Mr. Armind Bevan speaks—although I was then a small boy in knickers—ask his permission to fall metaphorically on his neck for all the entirely and wholly admirable and incontrovertible things he says about the great singer who is the subject of his letter, and about opera and singing in general?

Mr. Bevan's disclosure of the fact that this marvellous singer was not asked to sing at Covent Garden after the war, although he would gladly have done so, is less staggering when one reflects on the appalling contrast that there would have been in a performance containing Signor Battistini and some of the bellowing, wobbling howl-mongers who would have been his colleagues. And it is a damning comment on the degradation of Italian singing to-day when it is seen that all the worst of these performers during recent seasons have been Italians. Still, although this to a certain extent explains, it does not excuse the heinousness of deliberately depriving such an opera audience as we still have of hearing what is meant by great singing by one of the last and supremest exponents of an art that, as the great artist Dinh Gilly rightly says, is virtually extinct. In addition to this there is the gross affront of such an action to such an artist, which is in itself unpardonable.

One rejoices greatly to see Battistini's opinion of Dr. Ben Davies's singing, and any who heard the latter's, alas! solitary recital some few years ago at Wigmore Hall could do no other than endorse it. The fact is that the public ear has become and is becoming more and more depraved as it hears ever worse and worse singing in public places from professional singers, not merely of mild repute but of celebrity. This corruption of public taste has now reached such a pitch that on the rare occasions when a singer like Battistini comes among us, the present generation does not appreciate him; it simply cannot hear the beauty, the finesse, and subtlety, of such a singer.

As Mr. Bevan says, it is a pity that young women who may possibly have had twelve lessons should attempt on the wireless (or anywhere else!) such arias as 'Casta Diva,' which only a Patti (or a Boninsegna) could successfully attack. It is astounding to hear the enthusiastic applause that greets such noises.

What now remains to say of our critics who will describe as 'great Bach singers' those lacking the ability to produce *two* consecutive tones of good firm quality, or to sing five notes anything approaching well, and with hardly enough breath for a one-octave scale even 'sung' as *they* 'sing' it? As for the pestilent crew who 'interpret,' being unable to make even an approximately pleasant vocal noise ——! —Yours, &c.,

Kaikhosru Sorabji.

FOR MUSICOLOGISTS

Sir,—I venture to bring to the notice of your readers an exhibition which is to be held at Carpentras (Vaucluse) in June. Carpentras is not on the main line of the P.L.M., but can easily be reached from Avignon. The exhibition, which will be held at the library and will probably last a week, will include the following: Manuscripts with neumatic notation; autograph compositions by Bach, Schumann, &c.; letters of celebrated musicians of the beginning of the 19th century; old printed missals; works by Campra, La Lande, Lulli, Gluck, Rameau, &c.; collections of Noëls; works on music; modern music with autographs of the composers; portraits of musicians (water-colours, engravings, &c.); old instruments. Each evening from 6 to 7 o'clock there will be a recital of music of different kinds, selected mostly from the works of composers connected with the town. I am unable at present to give the actual dates of the exhibition.

M. Robert Caillet, the librarian, who is organizing the exhibition, is a keen musician, and is anxious to increase the amount of modern music in the library. As usual, the available funds are slight, but he has succeeded in persuading some French composers to present copies of their works. On his behalf I take the liberty of asking English composers (and publishers) to do the same. English music is practically unknown to the average musician in France, and gifts of compositions will not only be helpful to the library, but will also do something to make the works of English musicians more familiar to the French public. I shall be happy to supply any further information.—Yours, &c.,

J. A. Westrup.

Dulwich College, S.E.21.

'THE MESSIAH'

Sir,—The Christmas season has come and gone, and all over the country the customary performances have been given of Mozart's or Prout's 'The Messiah.' Is it too much to ask that we may sometimes be given Handel's oratorio for a change? We pride ourselves that the 20th century has brought us an increased sense of the importance of accurate scholarship, and yet the work which every Englishman should know in its purity is perpetually given in 'dished-up' form. We do not play these pranks with the scores of Bach—at least not habitually, and Handel's score does not present nearly such delicate problems of balance between wood-wind and a large chorus. Mozart added his wind-parts for a performance at which, I believe, no organ was available. To-day, not only is there little difficulty in introducing an organ part, but the harpsichord, once thought obsolete, is once more to be had.

One more surprising fact I should like to note. The discovery of a new island or the rectification of a political boundary is usually regarded as important enough to put all existing atlases out of date, and to set the map-makers to work to rectify the omission. Not so in the realm of music. More than thirty years have passed since the original flute-parts of 'The Messiah' were discovered at the Foundling Hospital, yet they still remain in manuscript, and except for one or two enterprising experimental performances, no conductor seems to have troubled about them. Even the Royal Choral Society, which did free itself from Mozart's clarinets and brass for a few years, did not, I believe, restore the missing flute parts.—Yours, &c.,

'Oakhurst,' Hugh Gardner.
Mount Park,
Harrow-on-the-Hill.

CHAMBER MUSIC SUMMER SCHOOL FOR AMATEUR STRING PLAYERS

Sir,—I am glad to be able to announce that following my letter in your December issue, so much interest has been aroused that we have been encouraged to arrange to hold a first Chamber Music Summer School in Westminster College, Cambridge, from August 9 to August 17.

Those of your readers who have already written to me on the subject will receive a prospectus very shortly. There may be others who have not yet written who would wish to attend, and I shall be glad to send them prospectuses on receipt of their names and addresses. —Yours, &c.,

H. Fairfax Jones

22, Surrey Street, W.C.2. (*Secretary*, The British Federation of Musical Competition Festivals).

A BRAHMS-BEETHOVEN THEMATIC COINCIDENCE

Sir,—In your 'Occasional Notes' for January you ask whether there is a more obvious likeness between themes in symphonic music than is shown between the Finale of Brahms's C minor and Beethoven's Choral Symphonies. I am writing to ask where the

resemblance comes in. I heard this mis-statement some twenty years ago, and at each repetition of it I have tried to see once more how so many critics could have been so misled. Try the two tunes together, and the only real likeness—not a very good one, either, when the harmonies are considered—will be seen in bars 10-11. If this is the most obvious piece of coincidence in symphonic music, the Symphony is indeed to be congratulated on its good luck.—Yours, &c.,

H. V. SPANNER.

[Mr. Spanner raises an interesting point, and there is much in what he says. But facts are stubborn things. (1) Everybody (we suppose) is reminded of Beethoven's theme when the Brahms Symphony is played. (2) When Brahms's No. 1 was produced it was violently opposed, and one of the grounds of the 'anti's' was this very resemblance. It was even used as an argument in support of the cry that Brahms lacked originality. So far as actual notes are concerned, the themes are not alike. But nobody can deny that a startling resemblance is set up by other elements—style, shape, mood, and rhythm. There is also the double coincidence that both themes make their first appearance at the tenor pitch, and emerge, like an answer, from a questioning introduction.—EDITOR.]

A BACH TITLE

SIR,—Your kind review of our publications entitled 'Four Sacred Songs by J. S. Bach,' arranged for organ by J. Bernard Jackson, rightly draws attention to the misleading nature of the title. The airs, as you point out, are by J. S. Bach himself, and these pieces consist of free arrangements of them by Dr. Jackson, in the manner of the choral prelude. This will be made clear on all copies sold in future.

—Yours, &c.,

The Oxford University Press. HUBERT J. FOSS (*Musical Editor.*)

SCHUBERT AT ZSELIZ

SIR,—Comment having been passed (*Musical Times*, January, p. 63) on my adoption of the spelling 'Zseliz,' in 'Schubert's Songs,' I ask to be allowed a word of explanation. I do not know what authority Grove and Hadow had for 'Zselesz.' That is not a form found in Schubert's letters; and Dahms has 'Zelesz.' I consulted the usual gazetteers and reference books but without result. I inquired of the Hungarian Legation in London, of the Hungarian Telegraph Bureau, and of friends in Budapest, but the Esterházys' country place was unknown to them all. Nor could M. Dohnányi, when I asked him last summer in London, help me. But at the Gloucester Festival I met M. Zoltán Kodály, who happened to know the spot, and who, without hesitation, gave me the Magyar spelling 'Zseliz,' which I thereupon wrote into my proofs. The pronunciation, so I gathered from M. Kodály, is (roughly) 'jellish.'—Yours, &c.,

RICHARD CAPELL.

CORRECTIONS.—In the letter from Mr. G. E. P. Arkwright, on p. 65 of our January issue: line 23, for 'Micrologue' read 'Micrologus'; and in the first musical example from Morley the fifth note in the treble should be E, not F.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Violinist wishes to meet young pianist (advanced standard) for mutual practice of sonatas, &c. Weekly. Bayswater district.—ARCO, c/o *Musical Times.*

Tenor vocalist wishes to meet accompanist for mutual practice. Good reader essential. Tufnell Park district, or near.—E. A. R., c/o *Musical Times.*

Pianist (gentleman) wishes to practise with singer or violinist. W. London district.—W. WEIR, 47, Cambridge Terrace, W.2.

'Cellist wanted to complete trio.—J. GLAZIER, 15, Spital Square, Bishopsgate, E.1.

Contralto, advanced and experienced, wishes to join quartet, or small party of singers. London.—Miss CLAPTON 23, Groombridge Road, E.9.

Advanced pianist wishes to meet another for practice of pianoforte duets. Bach, Handel, &c. S.E. London district.—A. B., c/o *Musical Times.*

Singer (lady) wishes to meet good accompanist for mutual practice. S.W. district.—M. D. S., c/o *Musical Times.*

Enthusiastic violinist wanted to join pianist and 'cellist for mutual practice. London, S.E. district.—GILLETT, 213, Camberwell Road, S.E.5.

Lady pianist wishes to meet 'ceilist or violinist, or both, for practice of advanced classical music.—G. P., 'Lesgla,' North Crescent, Finchley, N.3.

Lady pianist (average) wishes to meet another pianist to practise pianoforte duets. Sundays, if possible. N.W.10 district.—E. W., c/o *Musical Times.*

Pianist (lady) wishes to meet violinist for mutual practice. Saturdays. London, W. or S.W.—A. G. D., c/o *Musical Times.*

'Cellist (amateur) offers services to orchestra, choral or dramatic society in London. Any evening.—J. B. W., 8, Inverness Place, W.1.

Violinist and 'cellist (good amateurs) required for quartet practice of standard orchestral works. (Tavan arrangements, &c.) W.2, or Maida Vale districts.—QUARTET, c/o *Musical Times.*

Young soprano (two years' training) wishes to meet accompanist for mutual practice. Chiswick or district.—F. B. M., c/o *Musical Times.*

Lady pianist wishes to meet advanced violinist or 'cellist for mutual practice. Surrey—B., c/o *Musical Times.*

Flautist wishes to meet accomplished pianist, for mutual practice. Sonatas &c., from Bach to ultra-moderns.—J. T. THOMSON, 211, Anlaby Road, Hull.

Violinist wishes to meet advanced pianist for mutual practice. Sonatas, &c., Also other instrumentalists with view to forming chamber music combination, preferably string quartet. (Could play viola if required.) Mornings or afternoons. Brentwood district, or within easy travelling distance.—X. Y. Z., c/o *Musical Times.*

Viola player wishes to join 'cellist and violinists for quartet practice. Moderate sight-reader. N.W. district, or near.—H. E. A., c/o *Musical Times.*

Sharps and Flats

As if I, of all men, would surrender myself to the B.B.C.!—*Sir Thomas Beecham.*

Many of the conductors who have cavorted in New York during the past dozen years have been simply third-rate actors. I have seen what might have been an excellent performance spoiled by their clowning. Conductors should be kept out of sight if, when, and as they are employed at all. I sincerely hope that the conductorless orchestra experiment will put an end to what has become a public nuisance.—*H. L. Mencken.*

Many people take the naïve attitude that the conductor makes the music. I know of one conductor who came to New York who had one of the most commanding, relentless backs in the world. Everybody sat up, saying, 'Now we know this is going to be pretty good. Look at that man's back!'—*Deems Taylor.*

After a lifetime spent in musical criticism, I find that I can no longer read it—thus, I imagine, coming at last into line with the general public. It is bad enough to have to write the stuff; to read it, except for some definite purpose of the moment, is impossible. —*Ernest Newman.*

The worst punishment we can invent for our children is to say, 'This morning we shall have breakfast without Beethoven's ninth Symphony as we should have had to-day.'—*The father of Yehudi Menuhin, the violin prodigy.*

I adore Schubert . . . I love 'Carmen,' I love Puccini. . .—*Lenore Ulric.*

'. . . . . a very budding young violoncello soloist Miss X . . Y . . .'—*Local report.*

Competition Festival Record

HARTLEPOOLS.—Though only a one-day Festival, this ranks high as a meeting of choirs, especially male-voice choirs. The test-piece for these was Bantock's 'Ballade,' the difficulties of which were taken up with enthusiasm. Hartlepool Excelsior (Mr. D. J. Jones) and Cleveland Harmonic (Mr. Gavin Kay), which were first and second, gave splendid performances. In the mixed-voice class, Cecilian Glee Society, South Bank (Mr. Gavin Kay) and Hartlepools Co-operative Union (Mr. W. C. Holdforth) were first and second. The test-piece was Elgar's 'The Shower.'

ROYAL ACADEMY OF MUSIC

Although it is now ancient history in these fast-moving times, some little reference must be made to the performance of Verdi's 'Messa da Requiem' at Queen's Hall on November 20 last. It is not an easy work to present, and it must be remembered that the performers were 'home products,' so to speak; but notwithstanding, it was a first-rate show. Sir Henry Wood is a remarkable trainer of orchestral players, and on this occasion his forces did him infinite credit. It is no exaggeration to say that many professional performances have not reached the high standard of these students. The quartet of soloists was efficient, Miss Valetta Iacopi, a young contralto from Newcastle-on-Tyne, being the best. A notable choral effort was 'Dies Iræ.'

The Lent term opened on January 3, an exceptionally early date—owing to the fact of the festival of Easter falling in March this year—with a very satisfactory number of new students.

The students of the Opera Class will give the following operas on the evenings of February 5 and 6: 'L'Enfant Prodigue' (Debussy) and 'La Serva Padrona' (Pergolesi). One of the features of these performances is that they will be entirely produced and managed by the students themselves without any professional assistance. This excellent scheme for the promotion of self-reliance also applies to students of the Dramatic Class, who have in preparation 'The Dover Road.'

Mr. Lionel Tertis has again offered a prize of £5 5*s.*, eligible for competition by students who have not played the viola before September, 1928. The piece selected is the third movement (Tempo di Minuetto) from the Sonata for viola and pianoforte by Grazioli.

F.

The following awards have been made: Sainton-Dolby Prize (contraltos) to Kathleen L. Whittome (Woking), Valetta C. Iacopi and Freda E. Townson being highly commended; Battison Haynes Prize (composition) to Elizabeth Poston (Stevenage), Marjorie Corker being highly commended; Hine Gift (composition) to Gordon H. Felmingham (Hampstead); Rutson Memorial Prize (sopranos) to Phyllis Edmundson (Birkenhead), Joan Coxon being highly commended; Rutson Memorial prize (tenors) to Wilfred Miles (Ystrad); J. & J. Brough Prize (violin) to Adna Ryerson (Japan), David Taylor being very highly commended; Philip Leslie Agnew Prize (male pianists) to Robert O. Edwards (London), Harold Jaeger being highly commended, and Yelland Richards commended; Fred Walker Prize (male vocalists) to Wilfred Miles (tenor) (Ystrad); Potter Exhibition to Connie Cox (London), Margaret Carmichael being highly commended, and Gwenyth Misselbrooke commended; Lionel Tertis Viola Prize to Esme Haynes (London), Eileen Grainger being very highly commended; Westmorland Scholarship (male vocalists) to Roland T. Dickinson (tenor) (Hednesford), Brinley Harris being highly commended; Joseph Maas Prize (tenors) to David Brinley Harris (Swansea); R.A.M. Club Prize (composition) to Mary M. Couper (London), Monica Myatt being highly commended, and Ethel M. Winfield commended.

ROYAL COLLEGE OF MUSIC

The vagaries of the calendar made it necessary to start the Easter term within a few days of the New Year, and give short shrift to the popular conception of 'Christmas holidays'; but there were very few absences on the opening day, a large audience attending the terminal address by Sir Hugh Allen, the director. This was, of course, a family affair, so to speak, given to and for students and their friends, but a few characteristic passages, of wider appeal, may well bear quotation. Speaking of the desire to avoid drudgery as being too often a deciding factor in the choice of a career, Sir Hugh Allen said: 'There is undoubtedly a very considerable tendency on the part both of parents and their offspring to expect the plums to fall into their mouths, and to wait for this to happen, even if there are no plums to fall. Naturally the parents are very anxious that the lives of their children shall be lived in pleasant surroundings with not too much to do and a considerable amount to get, with nice friends and an atmosphere of gentility and prosperity and prestige, but they frequently forget that there can be no talking of the future until a past has been created. If we do not learn to work, apart from what we work at, during the time we are eighteen to twenty-three, we shall have small chance of carrying off any prize in the world's competitions. Some people think there is no virtue in enjoying work for its own sake, apart from its definite and useful application to some desired end. It is what is sometimes called or thought to be technique, but it is really learning the use of your tools before you can apply your knowledge easily and well to the particular job to which those tools belong. Behind this willingness to grind at things because they are important to a special object in view, there must be the power to stick at any work, however dull or uninteresting, just because it has got to be done. No one is ever going to succeed in life who applies himself with keenness only to things he likes or is interested in. I would more readily trust a fellow to do a job well who has shown he can stick it out, dull or fine, than the fellow who makes even a brilliant show in some, to him, particularly interesting thing. Ordinary life is made up much more of dull than of brilliant things, and the man who can bring a willing and keen mind into the dull surroundings of every-day tasks is going to benefit his time and generation, even though no one ever hears of him in it.

'It seems, of course, a waste of time to spend years in learning to do something which we feel we are able to do by the light of Nature. We find, however, that in the process the light of Nature often gets steadily less. But as it is darkest before the dawn, it generally turns out that when the training and the grinding seem to be the most hopeless, some light upon the reasonableness of it all begins to appear, and we find that we have, in the process, learned something very important and precious—in fact, we have found ourselves.

'Music is a fine thing to devote your life to, but it is no soft option; it requires hard training, great ability, tenacity of purpose, and good vision. There is not the glamour of the army, and there is much of the painful drudgery of the law; there are no easy billets waiting for us in the City, but its rewards are various. It makes for happiness, and spreads it; it ministers

to the well-being and the comity of nations, and makes for a better understanding in the world.'

The fixtures arranged for the term include the usual concerts and recitals in the Concert Hall, and, in the theatre, performances of 'Hansel and Gretel,' scenes from 'Aida' and 'Samson and Delilah,' and the production of Dr. Vaughan Williams's new 'Falstaff' opera, now re-named 'Sir John in Love.' There will also be a second course of lectures for teachers in L.C.C. schools, on the lines of the successful course held last spring.

The following terminal awards are announced: Liverpool Scholarship—Winifred Gaskell; Cobbett Prize—Imogen Holst and Grace Williams; Edmund Grove Exhibition—divided between S. E. Doreen Clarke (organ) and Madge Dugarde (violin); London Musical Society's Prize—Emlyn Bebb; Council Exhibitions—Ethel M. Pearce (pianoforte), Kathleen Collins (pianoforte), Margaret J. Rees (singing), Carlotta E. Balfour (pianoforte), Sidney P. Compton (organ), Christine Gordon (violin), Lilian Harris (pianoforte), William E. Headlam (violoncello), Dorothy Ivimey (singing), E. Maida M. Jones (violin), Marjorie Lindley (pianoforte), Mary B. MacIver (singing), Madeline J. Reeves (viola), Marguerite Sloane (violoncello), Nina H. Smith (singing), Grace Williams (composition). Extra Awards—Annie S. Barns (singing), Leslie G. Orrey (pianoforte); ffennell Prizes (Class 1)—E. Carey (pianoforte and class work), E. Devis (pianoforte and class work), C. Godwin (violin and class work), B. Maccabe (pianoforte and class work), R. Morley (violin), V. Oswell (pianoforte and class work), E. Papworth (pianoforte), K. Porteous (pianoforte), J. Morgan-Smith (pianoforte), M. Pelloe (pianoforte); (Class 2)—K. Brown (violin and class work), H. Giles (pianoforte and class work), M. Lambert (pianoforte and class work), N. Randall (pianoforte and class work), M. Watts (pianoforte and class work), J. Whish (pianoforte), N. Leaver (pianoforte), H. Scott (pianoforte).

THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in November-December last, the competition being open to candidates in the British Isles: Final Grade Gold Medal, Constance A. Hope, Wolverhampton centre (violin); Final Grade Silver Medal, Thomas McG. L. Turner, Gloucester centre (violin); Advanced Grade Gold Medal, Carl O. Lewis, Bournemouth centre (violin), and Catherine E. Churcher, Portsmouth centre (pianoforte) (these two candidates gained an equal number of marks); Advanced Grade Silver Medal, Ann S. C. Ram, Bournemouth centre (pianoforte); Intermediate Grade Gold Medal, Jean E. Stewart, London centre (violin); Intermediate Grade Silver Medal, Beatrice A. Jones, London centre (pianoforte).

TRINITY COLLEGE OF MUSIC

To the recent regretted losses by this College in the deaths of Dr. C. W. Pearce and Dr. E. F. Horner, that of George F. Vincent and Frank G. Metford Ogbourne are now to be added. Mr. Vincent, a younger brother of Dr. Charles Vincent, was associated with the College as an examiner at home as well as throughout Australia, New Zealand, South Africa, and South America during the past thirteen years, and Mr. Ogbourne was for many years on the teaching staff.

The following annual awards to students have just been made: Gold Medal—Phyllis Ada Ivermee, Mus. B.; Chappell Medal—Winifred Evel Burns; Alfred Gibson Prize—Florence Joan Worsdell; Nasmith Prize—Mollie O'Halloran; Dando-Nasmith Prize—Freda Davis; Grosvenor Gooch Prizes (Michaelmas term)—Patrick Newton Biggs and Gwendoline May Hanson.

A very pleasant and successful concert was given by three scholars at the College on a recent evening. The vocalists were Mair Thomas and Edith Pope, with Hubert Greenslade at the pianoforte.

At the Liverpool centre a distribution of medals and prizes recently gained by candidates at this centre was held on December 3. Dr. A. W. Pollitt presided, and presented the prizes. There was a large attendance of teachers and others, the College being represented by the secretary, Mr. Rodwell. Tea was provided, and an enjoyable afternoon was spent, Mr. W. R. Fell, the local secretary of the centre, being responsible for the excellent arrangements.

Successful distributions were also held at Chichester and Bournemouth, where Mr. E. d'Evry attended on behalf of the College.

London Concerts

THE BACH CHOIR

At the concert on December 28 Dr. Adrian Boult made his first appearance as the Choir's conductor. The programme was enterprising, with Hugo Wolf's 'Fire Rider' and Kodály's 'Psalmus Hungaricus,' and the Magnificat of Bach. The Choir was in better voice than usual; only the tenors left much to be desired—their tone is apt to be raw in *forte* and high passages. But all the singers badly need drill with their words. In the 'Fire Rider,' even the programme failed to enable us to catch more than a stray word; in fact, we lost our place. The over-quick pace was only partly to blame.

In the Psalm the Choir caught much of the right passionate note, and would no doubt have caught more had the soloist (Mr. Parry Jones) shown them the way. There were some fine climaxes in the Magnificat. A quasi-novelty was a Bach Aria sung by Miss Dorothy Silk with a delicious obbligato for three flutes; and Mr. Keith Falkner gave a noble performance of the solo Cantata, 'Ich habe genug.' The 'Freischütz' Overture set a fine standard of playing, which was maintained throughout.

H. G.

B.B.C. MODERN CHAMBER CONCERT

Chance interfered with the latest of the B.B.C.'s interesting concerts of modern chamber music, now held at the cosy hall of the Arts Theatre Club. Madame Claire Croiza, engaged to sing in a number of French works for voice and various instruments, was unfortunately taken ill, so that at the last moment the International String Quartet had to be enlisted. The result was that the programme no longer depended entirely upon the taste of the organizers, who, we may be permitted to deduce from precedent, probably consented to the inclusion of at least one of the emergency works only because the performers happened to have it readily rehearsed. The B.B.C.'s scheme for these concerts given on the first Monday of each month, comprehensively labelled 'contemporary,' is in fact rather rigidly exclusive, so much so that they may well go down in history as our 'Monday un-Pops.' The almost invariable presidency of Schönberg, represented either by his own work or that of his disciples, makes one suspect the influence of predilections excusable and interesting in a particular person, but not altogether natural to a corporation.

Vicissitudes notwithstanding, the high-priest duly officiated on January 7. Mr. Eduard Steuermann played the Five Pianoforte Pieces, Op. 23, with all the air of conducting a solemn rite. It was his earnestness and the superb pianistic gifts he had already shown in Busoni's Six Elegies that persuaded one to sit through the function with becoming composure. Perhaps the magic name of Schönberg on

the programme also did something to preserve an appearance of respectful interest. It is certain that if a pianist had sat down with an air of facetiousness and invited us to listen to these pieces as his own improvisations, we should all have objected that he was making parody too easy for himself and giving us neither good music nor good fun. And surely not the least indignant would have been the Schönbergians, for one may be allowed to doubt whether any of them, if it came to the point, could distinguish between their idol's pianistic utterances in this vein and a mischievous wag's imitation of them. The objection to these pieces is not that they are nonsense, for one does not for a moment call Schönberg's sincerity in question, but that they are written in an idiom in which no man not forewarned can trust himself to tell sense from nonsense. A composer has a right to make a new language for himself, but even the newest language must have a vocabulary susceptible to some sort of grammatical treatment, and a syntax. Schönberg's new Dance Suite for pianoforte, Op. 25, for instance, is written in a highly formalised new idiom, though even there it is questionable whether the ultimate test of the ear will justify a theoretically interesting system. Op. 23 quite definitely yields nothing to study or to hearing.

Busoni's Elegies spoke quite eloquently to everyone, though their curiously cold, intellectual aloofness repelled most people. That they are a great executant's rather than a great creator's music was evident, not only because of the extreme technical difficulties, which Mr. Steuermann overcame triumphantly, but because one is always conscious that Busoni's unquestionably great imagination was never at work at the scource of musical invention. His ideas are poor in their essence, and acquire significance only in the process of being worked out with a kind of last-minute resourcefulness that is ingenuity almost amounting to genius.

There is no need to discuss the two works with which the International String Quartet came to the rescue, both of which had been given by the same performers not long before. They were the fresh and agreeably countrified Fantasy Quintet by Vaughan Williams, admirably played with Mr. Raymond Jeremy as second violist, and the enormously difficult, formally refractory, but highly interesting sixth String Quartet by Bernard van Dieren. E. B.

CONTEMPORARY MUSIC CENTRE

It is a quaint reflection upon our concert life that critics should constantly compliment the Brosa Quartet upon knowing the music it plays. But there it is. What with those who do not like work, and those who assume that in modern music it does not matter much what you play, especially since the audience knows no better, there is something quite exceptional in hearing a modern quartet played as the Brosa team played the works of Van Dieren and of Ernst Toch at the Court House on January 16. They knew to a nicety what they were driving at, with the natural consequence that the audience found both quartets not only clearly intelligible but of great interest. That of Van Dieren, his third, after such a hearing clears up wonderfully as an expression of a mind in which a purely lyrical vein of invention and a natural fondness for musical dialectics (sometimes even musical casuistry) are constantly playing hide-and-seek one with the other. Toch, on the other hand, is one of those modern German composers whom the reaction from romanticism has carried in the direction of assertive vigour. In fact at this stage he is the most convincing of them, though one suspects it to be a matter of *anno domini*, he being still young enough to find some satisfaction in thumping himself on the chest and showing his muscles. His splendid mode of utterance certainly throws down the gauntlet to those who find chamber music tedious. It makes boredom impossible, and that goes a long way. We want to hear more of Mr. Toch.

Energy of another kind was displayed in the 'Scènes Turques' of Djemal Rechid, both by the composer and by Madame Janine-Weill, the pianist, who played them. Most of it was misapplied. Eastern music is not so percussive as all that. The rest went to show us the reaction of an Oriental to Western methods.

By his name he is a Syrian, or an Arab—one scarcely thinks of a real Turk in such a connection. He has mastered the keyboard, but brings to it an improvisational spirit that is wholly of the East. At present the two do not blend well, but that is not to say that they never will. He is studying at Paris. Should he acquire a French sense of proportions, of economy, or of *justesse*, he may yet bring Damascus and Bagdad musically to Paris and London. E. E.

ROYAL PHILHARMONIC SOCIETY

Mr. John Barbirolli conducted the Philharmonic concert on January 17. There were two compositions of the 18th century and two of the 20th.

Vivaldi's Concerto in E minor for strings had been edited by Dr. Mistowski from a MS. 'recently found by accident in a house in Surrey, by Mr. André Mangeot' (to quote from Mr. Blom's note). It is well worth hearing. We get much Bach nowadays and little of his predecessors; and this revival was a proper reminder of the great man's obligations to the Italian school. The Italian music of the early 1700's is generally thought of as being rather severely formalised, but this Concerto had plenty of surprises, notably in the dramatic apprehensiveness of the slow movement and in the very fresh and springing Finale. Mr. William Reed played the principal solo.

Haydn's 'Oxford' Symphony in G made a disappointing effect owing to the young conductor's excessively taut and laboured style. He seemed afraid to let the music go—as afraid as a conductor of the past would have been of the peculiarities of Debussy's scores. But in Debussy, Mr. Barbirolli was at home. The performance of the symphonic suite, 'La Mer,' added to his growing reputation. It was very good indeed; and as for the music itself, it aroused enthusiasm. 'La Mer' is surely Debussy at his very best. It had not been heard for long, and it came back with an unexpected force and wild poetry, as well as the charm of Debussy's minor surprises of colour and turn of phrase. No doubt, more still might have been done with the ingenious and difficult score; but conductor and orchestra deserved congratulations.

On the other hand, the effect of Delius's Violoncello Concerto, in which the soloist was M. Alexander Barjansky, fell short of expectation. The work, a very beautiful one, is a typical Delian meditation, and any attempt to force it into an eloquent address is useless. Beecham once said that no modern music stands in such need of editing as Delius's, so lacking are the composer's MSS. in phrasing and dynamic signs. If in this performance of the Concerto neither soloist nor conductor seemed too happily at home, it may have been because they were taking Delius's phrasing (or lack of it) too literally. How hard it is to divine the truth about these modern men when one does not know their scores and has nothing to go upon save what one hears! Delius sounds ravishing some days, and quite dull on others. C.

B.B.C. SYMPHONY CONCERT

Even for an organization with the resources of the B.B.C. this concert (at Queen's Hall, on January 18) erred somewhat on the side of ambition. To perform adequately Stravinsky's 'Sacre' involves a great effort for all concerned. Confronted, in addition, with an entirely unfamiliar work by Debussy it is not surprising that there were signs of fatigue. This was most apparent in the opening section of the 'Sacre,' which is mainly for wood-wind. There had been, I am told, a lengthy and arduous rehearsal only a little while

before the concert, and the playing of all wind instrumentalists is liable to suffer from overstrain. Despite Ansermet's intimate knowledge of the score, and his great dexterity, this fatigue, and in some respects the composition of the orchestra, stood in the way of his securing as good a performance as some others London has heard. Yet the effect was there, and on broad lines unimpaired. It is curious how controversy concerning this work has continued in this corner of the musical world long after the Continental centres have made up their minds about it. But to-day, at last, it appears to have subsided, since we have the leading newspaper in the country expressing surprise that 'its enormous vitality, its sheer effectiveness, not to speak of its power and significance, could ever have been obscured by the strangeness of its tone of voice.'

Like most incidental music, that of Debussy to D'Annunzio's 'St. Sebastian' includes some trivial episodes which lose all significance when detached from their dramatic situations. It also comprises some episodes of rare beauty, but the effect of these suffers, in concert performance, from the lassitude engendered by the former. An ideal selection has not yet been made. That of the composer is purely orchestral, and, moreover, finishes *en queue de poisson*. This integral performance will certainly not help the work to great popularity since, apart from this objection, the vocal element was deplorably lacking in interpretative imagination. The soloists ploughed through their parts with stolid determination, and scarcely ever conveyed the slightest suggestion of the mystical side of the work, and the chorus fell short of the B.B.C. standard.

The programme opened with Boyce's 'Eighth Symphony,' for a few decades the most popular of his instrumental works under the designation 'The Worcester Overture.' As this indicates, it was composed for the Three Choirs Festival which Boyce conducted. This being easy music, it had probably had to give way to the 'Sacre' and Debussy in the matter of rehearsals, for it was played without any buoyancy whatever. People must have wondered what Constant Lambert could have seen in such music to think it deserved re-editing. He certainly saw what the audience did not hear.

The performance that was least open to adverse criticism was that of Elgar's splendid Introduction and Allegro for strings—one of his best works—which, presumably, every player knew. This provoked enthusiasm, which Ansermet prompted the orchestra to acknowledge in the usual manner. Poor man! He had a stupendous task and made the best of it. But the B.B.C. forces had evidently bitten off more than they could chew, at all events in the time allotted for mastication.

E. E.

ARTUR SCHNABEL

At the first of Mr. Gerald Cooper's series of concerts in Æolian Hall, on January 11, Mr. Artur Schnabel played Weber's Sonata in A flat, Mozart's Sonata in D major (K. 576), the two Rhapsodies of Op. 79 by Brahms, and Schumann's 'Humoreske.' Mr. Schnabel is one of the most interesting of living pianists. His technique, which is of virtuoso standard, is never set in the forefront, but is completely at the service of his mind, and his mind is entirely preoccupied with the musical thought of the works he is playing. The result is that his technique adapts itself to the style of the composer, instead of the style being twisted, as happens in nine cases out of ten, to suit the technique and temperament of the pianist. Weber's Sonata, as played by Mr. Schnabel, sounded a very noble and romantic piece of music. It has its bare patches, which Mr. Schnabel did not attempt to conceal beneath pretty effects of pianism, for it is not a part of his business to pretend that the composer is being profound or clever when he is merely filling in the gaps between two ideas. Where there is an idea Mr. Schnabel may be relied upon to get the fullest value from it. The performance of Mozart's Sonata was a striking instance of the adjustment of his playing to the composer's style. It was beautifully balanced and as elegant as possible, yet not empty; and there was no attempt to read into the music meanings of which Mozart never dreamt. The performances of Brahms and Schumann were no less interesting and alive, but here—and especially in the Rhapsodies—the pianist seemed to be unable to get all he wanted, and we had an impression of baffled effort. The recital was well attended, and made an excellent beginning to this most admirable series of concerts, at which we may be always sure of hearing good music well performed.

D. H.

PRO ARTE QUARTET

The Pro Arte Quartet appeared at Mr. Gerald Cooper's concert on January 15, and played most admirably Schubert's Quartet in E minor and Kœchlin's in D major. The latter is one of the few examples of modern music in which the composer spares the rod. In fact, there is only one moment (in the second movement) when a quick trill in the second violin and harmonics in the first and in the viola provide a somewhat purposeless and futile interlude, and make us wonder what the composer had in his mind. Apart from this, the work is exceedingly lucid and closely knit.

The Mozart Quintet in C major (in which Messrs. Onnou, Halleux, Prévost, and Maas were joined by Mr. B. Shore) was a less satisfactory performance—partly because the interpretation did nothing to hide the conventionality of the form, and partly because these justly famous artists fell for once under the sway of elementary instincts and made expression inevitably subservient to the shape of the phrase. The constant rising in the volume of tone whenever the phrase rose in pitch resulted in monotony, and the *gruppettos* of the first movement betrayed an anxiety which is alien to the easy, soft atmosphere of the music.

F. B.

HEWITT STRING QUARTET

Quartet-playing has been brought to a fine art in recent years, and there are not a few claimants for the first place. The Hewitt Quartet (Messrs. H. Hewitt, Henri Benoit, Albert Locatelli, and Camille Delobelle) gave sound and adequate readings at Æolian Hall on January 19, but cannot take rank with the best. For one thing, the intonation of the leader is not always flawless; for another, the interpretation is adequate rather than inspiring. Ravel showed competence, serious aims, and sound preparation. But Franck's music, more romantic and less essentially technical, relying for its effect on a perfect outline more than on fineness of texture, seemed less congenial to Mr. Hewitt and his colleagues. The performance lacked spirit, and at certain sections became positively dull.

F. B.

THE LONDON SINGERS

Five members of the Oriana Madrigal Society, led by Miss Beatrice Hughes-Pope, have banded themselves together for the performance of madrigals and part-songs. A good vocal ensemble is not achieved at once, even by highly trained performers, and the London Singers still need a good deal of practice together to make the balance of the parts more perfect. But they showed at a concert given at Leighton House, on January 10, that they have made a good beginning. They are fortunate in being able to build upon a sure foundation, for the bass is sure of his notes and firm in his rhythms. It is the inner parts which need strengthening both in tone and in assurance. The programme contained a good selection of English madrigals, some duets, and arrangements of folk-tunes. Miss Mulvey played the accompaniments, and contributed to the programme some solo pieces by Bach.

D. H.

MISS MARCELLE MEYER

Miss Marcelle Meyer, who gave a recital at Æolian Hall, possesses a brilliant pianoforte technique, but her range of musical sympathy seems to be somewhat limited. She is, at any rate, heard to the best advantage in short pieces, such as the Sonatas by Scarlatti and the Toccata by Paradies, with which she opened her programme. A hard tone and a glittering style are not sufficient to do justice to Chopin's B flat minor Sonata, although a certain rigidity in the rhythm and the hardness of tone served her well enough in the 'Marche Funèbre,' especially as she softened it now and again with apt touches of feminine sentiment. The arrangement of Stravinsky's 'Petrouchka,' with which Miss Meyer ended her programme, is an exacting piece of bravura, and here one felt that the pianist's powers were not quite equal to the difficulties, while the stiffness of rhythm, to which allusion has already been made, detracted somewhat from the fire of these dances. D. H.

ROYAL CHORAL SOCIETY

'The Messiah,' it is scarcely necessary to state, was performed by the Royal Choral Society at the Albert Hall on January 5. The fidelity of the choir to the finest of our musical habits was matched by the fidelity of the public. Both responded well to the test, and so did the conductor, Dr. Malcolm Sargent. We wish we could say the same of the soloists. They sang without mistakes, and they followed the best traditions. But one did not need to be brought up on the Albanis to know how far they were from the big heart of the music. Mr. Harold Williams showed the form of a Handelian, and if he had been a true bass he would undoubtedly have acquitted himself worthily.

AMATEUR ORCHESTRAS

These have been busy during the holiday season. Their concerts do not rank among the events that make history and call for description, although as part of the musical life of the community they may be far more valuable. We have space only to offer them a general expression of good-will, and of the admiration provoked by their choice of the following works:

Royal Amateur Orchestra (Mr. Arthur Payne).—Schubert's 'Unfinished' Symphony; first movement of Mendelssohn's Violin Concerto (Mr. Melsa).

Civil Service Orchestra (Mr. B. Patterson Parker).—Handel's Concerto Grosso in B flat; Mendelssohn's Violin Concerto (Mr. Albert Sammons); Mozart's Symphony in G minor.

The Amateur Orchestra of London (Mr. Wynn Reeves).—Glazounov's sixth Symphony; Max Bruch's Overture to 'Loreley'; Rimsky-Korsakov's Overture, 'Doubinouchka' (such a programme of rarities nearly *does* make musical history).

The Stock Exchange Orchestra (Mr. Edric Cundell).—Stanford's first Irish Rhapsody; Brahms's Violin Concerto (Miss May Harrison).

Music in the Suburbs

Among the choral societies of London that do their work away from the centre of things there are several that maintain a high spirit of enterprise, and among these none is more conspicuous than that of the People's Palace, of which Mr. Frank Idle is the conductor. On January 12 this Society gave a work that is but rarely heard nowadays, 'The Dream of Jubal'—and gave it well. It is not an easy work, but this choir and amateur orchestra were quite up to the level required of it. The narrator was Mr. Basil Maine, and the principal singers in this cantata and in 'A Tale of Old Japan,' which followed it, were Miss Alice Moxon, Miss Doris Cowen, Mr. Frank Titterton, and Mr. Stuart Robertson.

The music played by the Thames Valley Orchestra, under Mr. F. W. de Massi-Hardman, at Surbiton, on November 17, included the 'Magic Flute' Overture and the 'Italian' Symphony. This was the opening concert of the Society's second season.

Leoni's 'The Gate of Life,' Parry's 'Blest Pair of Sirens,' and a selection from 'Israel in Egypt' were sung by the Ealing Philharmonic Society (Mr. E. Victor Williams) on November 24. The Ealing Choral Society (Mr. Herbert Dawson) gave 'The Golden Legend' a fortnight later.

Islington Choral Society, temporarily conducted by Mr. Edric Cundell in the absence of Mr. Ronald Chamberlain, gave a new work of Mr. Cundell's, a 'Hymn to Providence,' on November 24. The Westminster Orchestra assisted.

Somervell's 'The Power of Sound' was performed on November 24 by Penge Choral Society (Mr. Alfred C. Choat).

The 'Italian' Symphony was played by the Harrow Philharmonic Society under Capt. Harry Idle on December 1, in a programme that included Coleridge-Taylor's 'Othello' Suite and the Prelude to Colin MacLeod Campbell's opera 'Thais and Talmaæ.'

The enterprising Wanstead Choral and Orchestral Society (Mr. Leslie Regan) chose Purcell's 'Dido and Æneas' and Dale's 'Before the paling of the stars' as the chief works in its programme of December 1.

To celebrate the fifty-first season of the People's Concert Society a Symphony concert was given at Battersea Town Hall on Sunday, December 2. A professional orchestra played the 'New World' Symphony and, with Miss Marjorie Hayward, Mendelssohn's Violin Concerto.

Dartford Choral Society (Mr. Ernest Leeds) opened its season on December 4 with 'A Tale of Old Japan.'

Eltham Choral Society (Mr. Cyril V. Jenkins) performed 'The Song of Hiawatha' on December 4. Muswell Hill Institute Choral Society (Mr. Swidenbank) had given the same work a few days previously. Parts 1 and 2 were sung on December 6 by West Middlesex Musical Society (Mr. C. Stanley Smallman).

The choir of St. Andrew's Presbyterian Church Hall, Battersea Rise, gave 'Hiawatha's Wedding-Feast' on December 12, under the direction of Miss Emma Ware.

An ambitious programme consisting of Parry's 'Pied Piper of Hamelin' and Hamilton Harty's 'The Mystic Trumpeter' was undertaken by the Dulwich Philharmonic Society at its December concert, under Mr. Leslie Regan.

At a concert given at Blackheath by Miss Ethel Waddington the Rondel Singers sang a quartet from Kennedy Scott's 'Music for a Nativity Play' and Brahms's 'Marienlieder.'

Bax's Quartet for oboe and strings was played at a concert of the Blackheath branch of the B.M.S.

Mr. Norman Askew, organist and musical director of Southfields Central Hall, made his first appearance as conductor of the Wimbledon (1914) Choral Society on January 15. The programme included Parry's 'The Pied Piper of Hamelin,' the 'Figaro' and 'Rosamunde' Overtures, madrigals, and part-songs.

Music in the Provinces

BIRMINGHAM.—During the last few concerts of the year the City Orchestra, under Dr. Boult, played a Symphony of C. Ph. E. Bach in D, three Concertos by Bach for two pianos (Miss Myra Hess and Mr. Harold Samuel), Holst's 'Beni-Mora' Suite, W. H. Reed's Rhapsody for viola and orchestra (Mr. Bernard Shore), Schubert's C minor Symphony, Elgar's 'In the South,' and Bach's fifty-sixth Cantata (Mr. Robert Maitland).

At the first concert of the New Year the orchestra played MacDowell's tone-poem 'The Saracens.'——Elgar's Pianoforte Quintet was played shortly before Christmas by Mr. Charles Kelly and the Philharmonic Quartet. This Quartet has also played Brahms in C minor and two movements from a Quartet by Turina, and at Bournville took part in the Brahms Sextet and the Schubert Quintet in C.——The first chamber-music concert of the New Year was given by the Dorian Trio from Bangor; they played, among other things, a set of Variations and a Scherzo by Hubert Davies.——The Catterall Quartet played Dohnányi's Op. 7 for the Chamber Concerts Society on January 8.

BOSTON (Lincs.).—The Choral Society sang Brahms's 'Requiem' on December 13 in the Parish Church, with accompaniment of organ and drums. Mr. George Gray was the organist and Dr. Bernard Jackson conducted.

BRADFORD.—The works of Delius are still being made known in the composer's native town by Mr. Keith Douglas. The 'Cello Concerto was repeated, under his direction, at a recent Sunday concert with Miss Beatrice Harrison as soloist, and the Pianoforte Concerto was played by Mr. Edgar Knight a few weeks later. The programme on this occasion also included Scriabin's first Symphony and Brahms's second.——The Hallé Orchestra, in two visits under Sir Hamilton Harty, played Dvorák's fourth Symphony, Mozart's G minor, and a suite of string pieces by Bossi, entitled 'Goldoniani.'——The concerts of the Bradford Permanent Orchestra, suspended during last season, have been resumed under Dr. Malcolm Sargent.

BRISTOL.—On December 17 the Philharmonic Society, under Mr. Arnold Barter, gave the following varied and excellent programme: The Suite of Purcell's pieces arranged for strings by Albert Coates, Vaughan Williams's Fantasia on a Theme by Tallis, Bach's Cantata 'Come, Redeemer of our race,' two excerpts from Holst's music to Masefield's mystery play 'The Coming of Christ,' Bach's Violin Concerto in E, played by Isolde Menges, and Handel's second Organ Concerto, played by Mr. Ralph T. Morgan.

COVENTRY.—The Schubert Centenary was celebrated by Coventry Corporation Educational Department Symphony Orchestra, on December 15, under Mr. George Williams, the chief work in the programme being the Symphony in C minor.

DERBY.—Dr. Vaughan Williams conducted the performance of his 'Sea Symphony' given by the Choral Union on December 18. The soloists were Mr. Roy Henderson and Miss Hilda Blake. The Symphony was followed by Hamilton Harty's 'The Mystic Trumpeter,' which Sir Henry Coward conducted.

DURHAM.—It has been decided to form a musical club with Mr. R. R. Kimbell, of Bede College, as musical director.

GLOUCESTER.—The concert edition of 'Semele' was performed by the Choral Society on January 10 under Mr. H. W. Sumsion, the principal parts being sung by Miss Alice Moxon, Miss Gladys Palmer, Mr. Trefor Jones, and Mr. Stuart Robertson.

HUDDERSFIELD.—A recent programme given by the Glee and Madrigal Society under Dr. T. E. Pearson included the Sanctus from Bach's Mass in B minor, Alison's madrigal 'Shall I abide this jesting?' and Caldicott's glee 'Winter Days.'——The Brosa Quartet played Bach's Quartet for the Music Club on January 9.

LEEDS.—'The Mill,' a movement from a Quartet by Raff, was included in the programme given by the Yorkshire String Quartet at the Bohemian Chamber Concert on January 9.——The Entr'acte from Delius's 'A Village Romeo and Juliet' was played under Mr. Julius Harrison at the concert of the Leeds Symphony Orchestra on January 12.——At the recent performance of 'Semele' by the Philharmonic Society the bass soloist, whose name we accidentally omitted in our last issue, was Mr. Albert Murgatroyd.

LIVERPOOL.—At a recent Sunday Chamber concert Honegger's 'King David' was performed by a choir of eighteen under Dr. J. E. Wallace. Mr. Basil Maine was the narrator, and the instrumental part was played at the pianoforte by Mr. Norman Suckling, whose one-Act opera, 'A Vision of Avalon,' was given, in a concert version, on the same evening.——Dr. Malcolm Sargent conducted the Philharmonic Orchestra in John Ireland's 'Mai Dun,' Dvorák's fourth Symphony, Stravinsky's 'Fire-Bird' Suite, and Vaughan Williams's Fantasia on a Theme by Tallis.——A notice of the performances of 'A Soldier's Tale' and 'The Golden Goose' will be found on p. 163.——The Philharmonic Society's concert on January 15 was conducted by Karl Alwin, of the Vienna State Opera. His programme, which was finely delivered, included the 'Eroica' Symphony, Ravel's 'La Valse,' and 'Dance Variations' by Clemens von Franckenstein.——The Catterall Quartet played Ernest Walker's Fantasia at a Rodewald concert.

MANCHESTER.—The following works have been performed at recent Hallé concerts: Debussy's 'Fêtes' and 'Nuages,' the Suite of Purcell pieces arranged by Bliss, Medtner's second Pianoforte Concerto (played by the composer), the Sinfonia for oboe and strings from Bach's 'Easter Oratorio,' C. Ph. E. Bach's Sinfonia No. 2, in E flat, Honegger's 'Chant de Joie,' V. Hely-Hutchinson's Variations, Intermezzo, Scherzo, and Finale, Beethoven's Concerto for pianoforte, violin, and 'cello, Sibelius's 'En Saga,' Eric Fogg's 'June Twilight,' and 'The Messiah.'——'The Golden Legend' was sung by Bolton Choral Union under Sir Hamilton Harty at the Municipal concert on January 7.——A season rich in chamber-music performance has brought Beethoven's B flat Quartet, Frank Bridge's Fantasy Trio in C minor, a Cortot-Thibaud-Casals programme, Schubert's String Quintet, Bax's 'Cello Sonata, Prokofiev's fifth Pianoforte Sonata, Pierné's Pianoforte Quintet (the last three at one concert), a Trio in D by F. Laloux, Tchaikovsky's Quartet in F, and a Brahms programme by the Catterall Quartet.——'The Messiah' was also given at a Brand Lane concert.——The Fellowship Orchestra, with a mixed professional and amateur membership, is being resuscitated under the direction of Mr. F. J. Klink.——Mr. Harold Dawber conducted the Manchester Vocal Society on January 16 in a programme that included madrigals and Bach's 'Praise the Lord.'

NEWCASTLE.—At the December concert of Armstrong College Choral and Orchestral Societies Dr. Whittaker conducted Brahms's 'Requiem' and the 'Eroica' Symphony.——The programme of the Bach Choir, also under Dr. Whittaker, included two works given for the first time at Newcastle—Holst's Choral Ballet 'The Golden Goose' and Vaughan Williams's 'Flos Campi.' The 'Concerto Accademico' was played by Mr. Alfred Wall.——The Symphony Orchestra's programme on December 12 included Vaughan Williams's 'London' Symphony, under Sir Henry Wood.——Capt. H. G. Amers, who has been appointed musical director of the Newcastle Exhibition, conducted the Newcastle and Gateshead Choral Union in 'Caractacus' and 'Blest Pair of Sirens' on December 19. Capt. Amers's father, the late Mr. J. H. Amers, was musical director at the Newcastle Jubilee Exhibition in 1887.

NORWICH.—The new Cathedral organist, Dr. Heathcote Statham, made his debut as director of the Philharmonic Society on December 10, in a programme that included the 'New World' Symphony.

PENZANCE.—Dvorák's fourth Symphony and Smetana's 'Vltava' were played at a concert given by the Penzance Orchestral Society, fifty strong, under the direction of Mr. Walter Barnes.

PETERBOROUGH.—The Choral Union and Orchestral Society gave a joint concert under Mr. Armstrong at the Corn Exchange on December 8. Miss Mary Burgess

played Grieg's Pianoforte Concerto, and the choral items included Gibbons's 'The Silver Swan' and part-songs by Stanford, Holst, and Bantock.

PLYMOUTH.—At the Orchestral Society's opening concert of the season Franck's Symphony and MacDowell's D minor Pianoforte Concerto, with Miss Louie Bawden as soloist, were given under Mr. Walter Weekes for the first time at Plymouth.——Mr. Henry Woodward's Ladies' Choir took part in the Corporation Concert at the Guildhall on December 8, and sang Julius Harrison's 'The Blessed Damozel,' the test-piece in which this choir was recently successful at Blackpool.

READING.—The performance of 'Samson' given by the Reading Philharmonic Society under Mr. P. R. Scrivener on December 12 was notable not only for the excellent work of the choir, but for the good qualities that distinguished the solo singing of Miss Marie Howes, Miss Janet Powell, Mr. Percy Manchester, and Mr. Walter Saull. A week later the Berkshire Symphony Orchestra, under Dr. E. O. Daughtry, played Elvey's 'Festal March' and Schubert's third Symphony, a work that is rarely heard even during a centenary.

Ross (Hereford).—The musical societies that operate in this neighbourhood now include the Ross Orpheus Society, a newly-formed male-voice choir under Mr. F. G. Parsons, organist of the Ross Parish Church. The choir made a good impression at its first concert shortly before Christmas.

RUSHDEN.—'A Tale of Old Japan' was the principal work in a concert given by the Choral Society under Mr. William Wright.

RYDE.—The Philharmonic Society formerly connected with the Corporation, but now independent, opened its new career with performances of 'King Olaf' and 'Hiawatha's Wedding-Feast,' under the direction of E. G. Welch.

SHEFFIELD.—The programme of the fiftieth mid-day recital at the University included music of the 17th and 18th centuries, and Byrd's Fantasia for String Sextet. Mr. William Smith conducted. ——Bax's Violin Sonata in E was played at one of these recitals by Mr. Laurance Turner and Mrs. Leathes.——A programme of music for three or four 'cellos, arranged for the Music Club by Mr. Alan Morton, included a 'Cello Quartet by Kousnetzof and works by de la Tombelle, Krein, Fitzhagen, and Popper.——Sir Henry Coward conducted the Musical Union's twenty-eighth performance of 'The Messiah' on December 13.

SHREWSBURY.—Brahms's second Symphony was played at a concert of the Orchestral Society under Mr. F. C. Morris.

SOUTHAMPTON.—The Philharmonic Society opened its thirty-fifth season with a performance of Handel's 'Samson.' Mr. Ronald Dussek conducted, and the principals were Miss Mabel Ritchie, Miss Mona Benson, Mr. Emlyn Bebb, Mr. Richard Watson, and Mr. John Solomon.——The newly-formed Southampton Male-Voice Choir gave a successful inaugural concert, with Mr. Arnold Williams as conductor.——The Southampton Musical Society, under Mr. Arnold Williams, gave two performances of 'The Messiah' at the Central Hall in mid-December.

SOUTHEND.—The programme with which the Southend Symphony Orchestra opened its winter season under Mr. G. H. Ingram included Mozart's 'Jupiter' Symphony, Elgar's Serenade for Strings, and a Fugue in A by the conductor.

SOUTHPORT.—The Orchestral Society, under the direction of Mr. J. E. Matthews, mustered seventy players for its first concert of the season, at which the programme included Brahms's 'Academic Festival' Overture, Grainger's 'Colonial Song,' Moussorgsky's Persian Dance from 'Khovantchina,' and Beethoven's third Pianoforte Concerto, played by Mr. Levitsky.

STOCKPORT.—A recent programme of the Stockport Vocal Union included Morley's 'Fire, Fire,' Cornelius's 'So soft and warm' and 'Love, I give myself to thee,' and Vaughan Williams's Five English Folk-Songs. Dr. T. Keighley conducted.

TAUNTON.—At the first concert given by the Madrigal Society under its new conductor, Mr. Herbert Knott, the programme included two 16th-century madrigals arranged by Mr. H. A. Jeboult, the late conductor of the Society.——The Choral Society, also under Mr. Herbert Knott, chose 'The Song of Miriam' and 'Hiawatha's Wedding-Feast' for the opening concert of its twenty-first season.

WIGAN.—The new Wigan Symphony Orchestral Society gave its first concert on January 16. Ninety players took part, and the conductor was Mr. William Benson.

WINCHESTER.—A Schubert programme was given by the Music Club, under Dr. Dyson, with the help of the choirs of Shawford, St. Cross, and Winchester City, and of orchestral players from London. The choir sang, in addition to Schubert choral pieces, Parry's 'Blest Pair of Sirens.'

WINDSOR.—A typical programme was given by Windsor and Eton Choral Society in December, under the direction of the Rev. B. C. S. Everett. The music included 'Semele,' Holst's 'Hymns from the Rig Veda,' Vaughan Williams's 'Toward the Unknown Region,' and Brahms's D minor Violin Sonata, played by Miss Sybil Eaton and Sir Walford Davies.

WOKING.—Dame Ethel Smyth conducted the Musical Society in a programme which consisted largely of her works. The choral numbers included 'Laggard Dawn' and 'Dreaming.'

YORK.—The new abridged version of 'Semele' was given by the York Musical Society under Dr. Bairstow. The principal parts were sung by Miss Hilda Blake, Miss Dorothy d'Orsay, Mr. Arthur Jordan, and Mr. Albert Murgatroyd.

LIVERPOOL REPERTORY OPERA

The Liverpool Repertory Opera a short while ago paid London a compliment by advertising itself as 'Liverpool's Old Vic.' In the five short years that have gone since the movement started, the progress has been so rapid that the sub-title has now been discarded and with perfect justice, for the compliment would no longer be deserved. The 'Old Vic.' has never attempted Stravinsky's 'The Soldier's Tale' and Holst's 'The Golden Goose,' performed by the Liverpool company on January 11 with some éclat and with a general competence that went far beyond our expectation. Neither work gives much scope for singers, but the orchestral playing under Mr. John Tobin and the production by Mr. David L. Webster deserved the highest praise.

Both works excited unusual interest. 'The Soldier's Tale' needs no description. It is a long tale and it would be a witty tale. Wit and inordinate length, however, are mutually exclusive. The Liverpool audience found it mildly amusing—which is likely to be the first verdict of every intelligent and alive audience. But it is a verdict closer acquaintance tends to modify. This soldier is a slow, witless fellow; he takes an unconscionable time to go to the devil. Dramatically, the story is dead against all verisimilitude. How could any self-respecting demon spend so much time to win so dull a soul?

Holst's 'Golden Goose' is a very different affair. It is just the sort of opera to be passed lightly over simply because of its straightforward, easy, unpretentious style. Probably Holst himself would not give it high rank amongst his works. And yet, in my opinion, it should go like hot cakes, if for no other reason than that it does what it sets out to do to perfection. It owes nothing to foreign models. Although founded on a tale of Grimm's it is as English as 'The house that Jack built' or 'This little pig went to market.' The lively music carries the action along lightly and at a good pace. The mummers'

entertainment is good fun; what singing there is does not go beyond the range of intelligent, willing amateurs—an opera, then, which a professional company would find it easy to produce adequately without undertaking heavy burdens or grave responsibilities. Yet, no doubt, professionals will look askance at the 'Golden Goose,' just because it does not conform to the usual pattern. For my part I would rather have written 'The Golden Goose' than a thousand imitations of Tristan or Otello.

The Liverpool audience enjoyed every note of it—and so would any audience which had the privilege of hearing this fresh, deft music played with the gusto and spirit which characterised the performance in the David Lewis Theatre. F. B.

ANNUAL CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS

Conferences should always be stimulating, but sometimes they are the reverse. The success of a conference depends not only upon the agenda, but upon the attitude of those attending. An excellent agenda is useless unless there are keen debates, but if those who attend are anxious to learn and to be helpful, then, provided the agenda is a good one, the result is both stimulating and helpful to all concerned. 'Whether from pride or idleness, men prefer discussion to instruction,' wrote Méhul, when dedicating one of his operas to Cherubini, and it is when humility is substituted for pride that discussion and instruction ensue.

This is not to suggest that those members of the Society who attended the recent Conference were overburdened with humility, but they *were* anxious to discuss the matters put before them with a view of helping in every possible way to develop the activities of the Society under its new constitution.

An excellent printed Agenda was a feature of the Conference. This Agenda contained all the Resolutions, together with the names of the speakers and the times at which they would speak. The value of this Agenda was apparent from the ease with which the Conference proceeded upon its work from day to day.

The members assembled at the Palace Hotel, Buxton, on Monday, December 31, and in the evening there was a Presidential reception.

On Tuesday, January 1, the Mayor and Corporation of Buxton extended to the Society an official welcome. The address of the Mayor to the members was excellent both in form and substance, and formed a good prelude to the Presidential address of Dr. Adrian Boult.

The Presidential address, as is usual on such occasions, ranged from China to Peru in a wide survey of the conditions under which music is practised both by professional and amateur. It asked certain questions, such as—Why are we musicians? What is the impulse that drives people to enter the musical profession?—and, in answering them most effectively, took the opportunity to suggest that membership of the profession brought with it certain obligations and public responsibilities.

The President also alluded to the remarkable list of new members who had been enrolled since the details of the reconstitution of the Society had been made public. He concluded by reminding members that their first duty was to uphold not only the honour and dignity of musicians, but, more important still, the honour and dignity of music.

The debate on the Presidential address which followed was both interesting and stimulating.

In proposing the resolution on the Agenda, 'The particular object of the Society being the consolidation of the profession of music in the best interests of music and musicians,' Dr. Whittaker stated that the interests of the public and of the profession were undoubtedly single and indivisible, and that a musical profession which was not adequately organized was a danger to the public under modern conditions. After referring to modern developments such as the mechanical reproduction of music, which had advanced with such remarkable rapidity in this generation, no man knowing what problems would arise in connection with it or in what way the musical profession would be called upon to aid, he stated how essential it was that the Society should attach every branch of the profession: the teacher, whether working privately or in an institution, the soloist or member of an orchestra, conductor, composer, critic, author—for the effect which a powerful and representative body imparted to its individual members was something which could not be expressed in definite terms, but was, nevertheless, real.

After an excellent debate, in which many members took part, Sir Hugh Allen, as Chairman, before putting the resolution to the meeting suggested that all must work to make the Society a strong and influential factor in the world of music. Humble and proud must work together, for in building for others we built for ourselves; in working for others we developed our own characters; and the good estate of the society to which we belonged depended upon the character of its members.

On Wednesday morning, the annual general meeting of the Society was held, and in the afternoon the new Council, elected under the new constitution, held its first meeting and elected an Executive Committee.

After the council meeting, the Conference considered the motion on the Agenda referring to the provision of a common form of Agreement for organist members. The secretary explained that this motion was placed on the Agenda in order to give the members an opportunity of discussing the matter. It was recognised that it was a most difficult question, as the legal status of organists had yet to be defined.

Mr. Bernard Johnson opened the discussion, mentioning that in any form of Agreement, definite details were necessary, and the object of the discussion was to obtain the views of members with regard to these details.

The Chairman, Dr. Frederick G. Shinn, in summing up the discussion, was most informative with regard to the action taken by the Royal College of Organists some years ago when the College interviewed the Archbishop of Canterbury with reference to the position, or legal status, of the organist.

On Thursday morning an interesting debate had been arranged on the subject of the co-ordination and extension of music as a subject of education in all forms of schools. The committee had arranged for Sir Henry Hadow to open the discussion, but unfortunately he was unable to attend on account of ill-health, and the secretary submitted a memorandum giving particulars regarding the facilities at present existing in all kinds of schools.

That this question was one of the most important with which the profession had to deal was evident from the interest taken in the debate and the number of members who spoke. The Conference finally referred the matter to the Society's Executive Committee to consider how best the policy referred to in the resolution could be carried out.

In the afternoon, Mr. Robert McLeod gave a well-informed and interesting lecture on 'Class Singing,' and on Friday morning the Conference closed with a lecture by Mr. Tobias Matthay on 'The Slur, or couplet of notes, in all its variety, its interpretation and execution.'

It is not possible to refer to the many events of a social character which were arranged during the week. Mr. Claud Biggs gave two pianoforte recitals, both largely consisting of works by Bach and Scarlatti.

Those who attended the Conference looked back to it with great pleasure. All present were obviously alive to their responsibilities under the new *régime* and to the possibilities of the future.

That the Council also realises its responsibilities at this juncture in the affairs of the Society is evident

from the fact that one of its first duties was to appoint an Executive Committee, which has already met on two occasions and appointed various sub-committees to deal with certain special matters.

We can only wish the Society success under its new constitution—a success which will undoubtedly affect all those who practise music as a profession.

MUSIC IN PUBLIC SCHOOLS

Bedford Modern.—On November 28 the choir gave Julius Harrison's 'Christmas Cantata' in St. Paul's Church, three of the four soloists being boys in the School. For the rest of the programme César Franck was mainly drawn upon: Mr. H. J. Colson played the 'Pièce Héroïque' and the third Choral; and a string quartet led by Mr. A. de Reyghere played the Larghetto from the Quartet in D. The Christmas concert consisted of Part 1 of 'The Creation,' carols, and miscellaneous solos. Mr. H. J. Colson conducted.

Berkhamsted.—The House singing and instrumental competition was adjudicated by Dr. J. W. Ivimey (Marlborough). The singing test-piece was Dunhill's arrangement of 'The Keel Row.' P. Cory, who left the School a year ago, has won the Bach Scholarship at the R.A.M. A concert has been given by the John Fry String Quartet, assisted by Mr. John Booth. At the end-of-term concert, 'Hiawatha's Wedding-Feast' was given, and the orchestral works played were Hamish MacCunn's Overture, 'Land of the Mountain and the Flood,' Schubert's 'Rosamunde' Overture, and Elgar's fourth 'Pomp and Circumstance' March. The programme included also a pianoforte concerto and a pianoforte trio, both played by boys in the School. A weekly Singing Practice for the whole school has been instituted.

Blundell's.—The Christmas concert consisted of Bach's Magnificat, Purcell's 'Let my prayer come up,' Holst's Psalm 148, and the Pastoral Symphony from the 'Christmas Oratorio.' Mr. J. G. Elliot Hall conducted. The other major event of the year was a concert of madrigals and string music.

Bruton (King's School).—The Choral Society gave Parts 1 and 2 of 'The Creation' in the Parish Church on December 14. The tenor and bass soloists were old Brutonians now in residence at Cambridge: J. R. G. Harris (choral exhibitioner of Emmanuel) and M. Synge (choral scholar of King's). The Rev. A. H. Peppin was at the organ. At the end-of-term concert the orchestra played Haydn's 'London' Symphony, the rest of the programme being miscellaneous. Mr. N. W. Newell conducted both performances.

Bryanston School (Dorset).—Three chamber-music concerts have been given, devoted respectively to César Franck (the Violin Sonata and the Prelude, Choral, and Fugue); Schubert (the D major Pianoforte Sonata and songs); and modern British composers (songs by Quilter, Vaughan Williams, and Wood, and pianoforte pieces by Armstrong Gibbs). The final concert of the term consisted mainly of Christmas music, including Vaughan Williams's 'Fantasia on Christmas Carols.'

Canford.—Various concerts of string quartets and instrumental solos have been given on Sunday evenings. Part of Mendelssohn's 'St. Paul' was sung on December 2, and a concert of carols was given (and broadcast) on December 17 under Mr. S. B. Leonard. Mr. Leonard has lectured on Schubert; and the House competitions have been held, the adjudicator being Mr. S. H. Braithwaite.

Dover College.—At the summer concert the orchestra played Haydn's 'Emperor' Variations and the Intermezzo from Holst's 'St. Paul's' Suite, and accompanied the Choral Society in Armstrong Gibbs's 'Beyond the Spanish Main.' Other choral items were Martin Shaw's 'Cargoes' and Armstrong Gibbs's 'The Emigrant'; and the Junior School Chorus sang 'Sumer is i-cumen in' and 'The Twelve Days of Christmas.'

Eton.—Events of the term have included two organ recitals by Dr. Ley; recitals by Miss Jelly d'Aranyi, and by Mr. John Goss and the Cathedral Male-Voice Quartet; vocal and instrumental competitions (adjudicated by Dr. Basil Johnson and Mr. Armstrong Gibbs); and performances of carols in the College Chapel. The Windsor and Eton Choral Society has given two concerts, singing the Brahms 'Requiem' at the first, and Handel's 'Semele' and Vaughan Williams's 'Towards the Unknown Region' at the second. On St. Andrew's Day an especially interesting concert was given of compositions by Old Etonians, performed by Old Etonians. The list of composers was as follows: Arne, Butterworth, Goodhart, Hely-Hutchinson, Kelly, Parry, Price-Jones, Quilter. The principal choral items at the Musical Society's concert were Parry's 'Blest Pair of Sirens' and three of Stanford's 'Songs of the Sea'; the orchestral items being the 'Magic Flute' Overture, the first movement of the 'Unfinished,' and the 'Peer Gynt' Suite. Dr. Ley conducted.

Felsted.—At the winter concert the Glee Club sang Balfour Gardiner's 'News from Whydah' (with orchestra) and part-songs by Purcell ('Sound the Trumpet'), Vaughan Williams, Coleridge-Taylor, and Schumann. The orchestra played Grainger's 'Country Gardens,' part of Handel's 'Water Music,' and two Norwegian Dances by Grieg. Solos, vocal and instrumental, school songs, and shanties completed the programme, which was conducted by Mr. G. H. Thorne. At an orchestral concert given by the Harlesden Philharmonic Society under Mr. F. W. Greenfield, Mr. Thorne played the first movement of the Schumann Pianoforte Concerto, the programme also including the first two movements of the Schubert Symphony in C. Community singing and chamber concerts have also taken place during the term.

Giggleswick.—The chief choral items in the programme of the Christmas concert were Jacobson's Fantasia on 'The Beggar's Opera' and three of Stanford's 'Songs of the Sea,' boys taking the solos. Groups of carols and shanties were also sung, and the orchestra played Grieg's 'Sigurd Jorsalfar' Suite. Pianoforte and vocal solos formed the remainder of the programme.

Lancing.—The vocal part of the winter concert consisted of madrigals, folk-songs, carols, and vocal solos. The orchestra played Saint-Saëns's 'Danse Macabre' and the second 'Brandenburg' Concerto, the flute and trumpet solos in the latter being played by boys. Mr. A. Brent-Smith conducted.

Loretto.—Choral Fantasias on 'Tannhäuser' and 'Faust' have been sung by a choir consisting of practically the whole School, with orchestra. The Christmas Music from 'The Messiah' has been sung in Chapel. Recitals have been given during the term by the Scottish String Quartet and Mr. T. Sterndale Bennett.

Malvern.—At the School concert on December 11 the greater part of 'The Messiah' was sung under Mr. J. A. Davison, who has also given three lectures and three organ recitals. A Schubert concert included the Trio in B flat and songs sung by Miss Sibyl Cropper; another concert, String Quartets by Beethoven (Op. 18, No. 5) and Schubert (A minor). On December 13 a miscellaneous concert was provided, partly by boys, partly by the staff. The Christmas concert, also miscellaneous, contained items performed by Old Malvernians and by the Masters' Male-Voice Choir; masters' quartets, part-songs by the Choral Society, and orchestral movements of Handel, Mozart, and Bach. Among the part-songs or quartets were the anonymous 'Death of the Cardinal' (edited by Philip Heseltine), Vaughan Williams's 'Wassail Song,' and Herbert Hughes's 'Doctor Foster.'

Oundle.—The work chosen for this term's performance was the 'Christmas Oratorio.' Parts 1 to 3 were given complete, with certain numbers from the

remainder, including all but two of the chorales and choruses; and part of the performance was broadcast. The total time spent on rehearsals during the term was sixty-two hours. There were 276 in the chorus, 281 in the 'non-choir,' and 57 in the orchestra. All but nine players (including Messrs. Charles Woodhouse and Leon Goossens) were members of the School; and boys played the solo flute and first and second Bach trumpets. Mr. C. M. Spurling conducted. On October 15 a chamber concert was given by the Marie Wilson String Quartet and Mr. Henry Bronk. The programme consisted of Beethoven's first 'Rasoumovsky' Quartet, Dvorák's Pianoforte Quintet, and the Schubert Quartet in D minor.

Rugby.—At the School concert the choir sang two of Elgar's 'Songs from the Bavarian Highlands.' The orchestra played the Overture to the 'Occasional Oratorio,' the Ballet Music from 'Rosamunde,' and Elgar's fourth 'Pomp and Circumstance' March. Other items were the Bach Aria on the G string for 'cellos and organ, the Chopin Scherzo in B flat minor, and the Saint-Saëns Variations for two pianofortes on a Theme of Beethoven. Mr. K. A. Stubbs conducted. At the O.T.C. Band concert Mr. J. J. McKinnell played Liszt's Hungarian Fantasia with the orchestral accompaniment arranged for military band; movements of Beethoven's Trio in F for flute, bassoon, and pianoforte, and of the Schubert Octet, were also given. Schubert's 'Marche Militaire,' Tchaikovsky's Rêverie, and a selection from 'The Yeomen of the Guard' completed the programme, which was conducted by Mr. H. W. Pearce.

St. Paul's.—At the Musical Society's concert two works by Holst for choir and orchestra were given—'Christmas Day' and 'King Estmere.' The orchestra played the first movement of Mozart's G minor Symphony, and among the other items were Chopin's Ballade No. 4 and Elgar's 'Fly, singing bird' and 'The Snow.' Mr. H. E. Wilson conducted. At other concerts during the term organ solos have been played by the Rev. N. C. Woods (O.P.) and Mr. T. L. Martin, the programmes also including part-songs and miscellaneous items contributed by Old Paulines, the staff, and present members of the School.

Stamford.—At the Spring (1928) concert the orchestra played Moussorgsky's 'Gopak' and Tchaikovsky's 'Valse des Fleurs.' The Junior Choir sang Ireland's 'I have twelve oxen' and Frank Bridge's 'Pan's Holiday.' The first movement of Mendelssohn's Pianoforte Concerto in G minor was played, and A. M. Smith's choral setting of Kingsley's 'Ode to the North-East Wind' was sung—both with orchestral accompaniment. At the summer concert Dunhill's 'Tubal Cain' was the principal item. The orchestra played various numbers from German's music for 'Much Ado about Nothing' and from Grieg's 'Holberg Suite.' On December 16 a programme of carols was given in St. John's Church. Mr. Harry Brook conducted on all three occasions.

Sutton Valence.—The choral part of the Christmas concert consisted of four numbers from the Bach Magnificat, part-songs by Wood and Vaughan Williams, Balfour Gardiner's 'Sir Eglamore,' and community songs. Mr. S. L. Russell conducted. Members of the Maidstone Amateur Orchestral Society, who formed the orchestra, played Grainger's 'Handel in the Strand,' under Mr. S. Collingwood. The 'school' solos included the Brahms Rhapsody in G minor; and Mr. J. A. Robinson, of the L.S.O., played violin solos by Bach and Paganini.

Uppingham.—At the School concert 'The Revenge' was sung (by heart); and the orchestra played the 'Rosamunde' Overture and the Finale of Haydn's 'London' Symphony. At the 'Musics,' which alternate with school lectures, there have been a practice of new hymns; a lecture-recital on 'The growth of pianoforte music up to Chopin'; a 'Concert by the Audience'; a Schubert concert, including the String Quartet in A minor; and one of solos for pianoforte (Schumann's 'Carnaval'), violin, and 'cello. Carols were sung in Chapel on the last Sunday of the term. At recitals to voluntary audiences Trios by Schubert (B flat), Schumann ('Phantasiestücke'), and Boughton have been played; a pianoforte recital and a talk on the Salzburg Festival of 1928 have also been given. There have been ten informal concerts on Friday mornings; and the School Music Society has had papers on Russian Music, the 'Development of the Orchestra,' and 'The Magic Flute.'

Westminster.—An informal concert on October 29 included solos for flute, violin and pianoforte, songs, and pianoforte duets. Part 1 of 'The Messiah' and the 'Hallelujah Chorus' were given on November 30 under Mr. C. Thornton Lofthouse, the whole school taking part in four of the choruses, and the first flute and first trumpet parts being played by boys. Contingents from the School have attended Mr. Robert Mayer's Orchestral Concerts for Children, which are given on Saturday mornings in Central Hall and conducted by Dr. Malcolm Sargent.

Worksop College.—The term's music has included a violin recital by Miss Jessie Hinchcliffe, and a recital of Old English songs and ballad opera scenas by Miss Dorothy d'Orsay and Mr. Frederick Woodhouse. Incidental music to a performance of 'Twelfth Night' was supplied by a School string quartet on the stage as the Duke's Musicians. The music was chiefly Elizabethan, the two songs for which no music has survived being set by Mr. H. H. Wintersgill. The programme of the end-of-term concert included a Haydn Trio, a Pianoforte Sonata by Beethoven, movements from the Handel Violin Sonata in A, and the Brahms 'Cello Sonata in E minor.

F. H. S.

Music in Scotland

Aberdeen.—At the first of the Subscription concerts the Oratorio Choir, under Mr. Wilhan Swainson, sang Parry's 'Ode on the Nativity' and Elgar's 'The Challenge of Thor.'

Bathgate.—Bathgate and District Choral Union (conductor, Mr. A. G. Peggie) gave its annual performance of 'The Messiah.'

Dalkeith.—Dalkeith Choral Union performed Mendelssohn's Cantata, 'Lauda Sion,' Mr. Gregory M. Keppie, Edinburgh, conducting.

Dunbar.—Dunbar Choral Union gave a performance of 'The Messiah,' Mr. Alfred Mann conducting.

Edinburgh.—The programmes of the Paterson Orchestral concerts (Scottish Orchestra) were run on the same general lines as those of the Choral and Orchestral Union at Glasgow, noticed below. Mr. Vladimir Golschmann and Mr. van Raalte conducted.——At the first of the Reid Orchestral concerts (Prof. Tovey) the programme included Haydn's 'L'Ours' Symphony and Tchaikovsky's 'Pathétique.' The second was a Schubert Centenary concert, with the 'Weiberverschwörung' Overture and the Grand Duo in C (scored for orchestra by Joachim), both announced as for the first time in Scotland, and the Schubert-Liszt 'Wanderer' Fantasia for pianoforte and orchestra. At the third concert the American composer-pianist, Mr. John Powell, played his own 'Negro Rhapsody' and the Beethoven C minor Concerto, and the Reid Orchestra, under Prof. Tovey, played Brahms's second Symphony. At the fourth concert, the Reid Orchestra, under Prof. Tovey, played Dvorák's Symphony in D minor, Bach's fourth 'Brandenburg' Concerto, the Haydn-Brahms Variations, Weber's 'Euryanthe' Overture, and Smetana's 'Bartered Bride' Overture.——The series of five Reid Historical concerts at Edinburgh University is mainly devoted this season to the String Quartets of Haydn, but Prof. Tovey took advantage of the presence at Edinburgh of the Klingler String Quartet to add an extra concert, at which his own Pianoforte Quintet

in E minor, Op. 14, a Haydn Quartet, and Beethoven's B flat Quartet, Op. 131 (with the original Finale), were played.——Prof. Tovey's Sunday concerts included performances by the Reid Orchestra of Brahms's B flat Pianoforte Concerto, Beethoven's fifth Symphony, Purcell's 'Gordian Knot' Suite for strings, the Bach D minor Pianoforte Concerto, a Handel Concerto Grosso in A, and a Schubert orchestral programme; an 'Armistice' programme in conjunction with the choir of St. Giles's Cathedral; a Schubert chamber-music programme which included the Octet and the 'Trout' Quintet; two pianoforte recitals by Prof. Tovey; a recital for two pianofortes in conjunction with Mr. John Powell; a Beethoven recital by Prof. Tovey, comprising three of the Pianoforte Sonatas, Op. 10, No. 3, Op. 90, and Op. 106; and a Handel and Mozart programme by the Reid Orchestra, conducted by Dr. Mary Grierson, which included Handel's Concerto Grosso No. 20, in F major, and Organ Concerto No. 2, in B flat (soloist, Mr. R. Howells), and Mozart's Symphony in E flat and Pianoforte Concerto in A major, K. 488 (soloist, Miss Grierson; conductor, Miss Margaret Ludwig).——The series of six lecture-concerts to school-children, given annually by Mr. Herbert Wiseman under the joint ægis of the Edinburgh Education Authority and Messrs. Paterson, included a Schubert orchestral programme, a song recital by Miss Helen Henschel, a Schubert programme of songs and instrumental trios, a talk on notation and architecture in music, a talk on appreciation, and, to wind up with, a full orchestral programme.——The programmes of four chamber concerts given by the Falconer String Quartet included, in addition to a number of standard classical works, a String Quartet by Prof. Tovey, Op. 24, in D, and Quartets by Vaughan Williams, Frank Bridge, and Dohnányi.——The Scottish String Quartet is also undertaking a series of four chamber concerts, and at the first of these played Quartets by Haydn, Tchaikovsky, and Frank Bridge.——The Klingler String Quartet, of Berlin, made a first appearance at Edinburgh, in Quartets by Haydn, Beethoven, Op. 131, and Schubert, Op. 161, and had a disappointing audience.——The Edinburgh Ladies' Trio gave a recital of Pianoforte Trios by Mozart, Schubert, and Mendelssohn.——Miss Seymour Whinyates (violin), Miss Joan Singleton (pianoforte), and Mr. Mark Raphael (baritone) gave a joint recital.——At the first meeting of the forty-first session of the Edinburgh Bach Society, the Church Cantatas 'Es ist dir gesagt' and 'Himmelskönig, sei willkommen,' and some Chorales were sung.——Edinburgh Choral Union gave its annual New Year's Day performance of 'The Messiah,' Mr. Greenhouse Allt conducting, and Mr. Watt Jupp leading the orchestra. In the evening, the Union's 'Scottish Choir' gave a concert of Scottish song.——At its first concert, the Edinburgh Amateur Orchestral Society played Cherubini's 'Anacreon' Overture, Delius's 'On hearing the first cuckoo in spring,' Schubert's Symphony No. 5, in B flat, and Massenet's 'Scènes Pittoresques.' Mr. Ralph Langdon conducted, and also played the solo part in Beethoven's Pianoforte Concerto No. 3, in C minor.——Mr. Moonie's Choir and the Edinburgh Amateur Orchestral Society joined forces in a performance of 'The Messiah,' Mr. Moonie conducting.——Mr. Godfrey's Choir (conductor, Mr. Gavin Godfrey) sang Mendelssohn's 'Hymn of Praise' and Holst's setting of the 148th Psalm.——Choral concerts were given by the Glasgow Orpheus Choir (Mr. Hugh S. Roberton) and the Edinburgh Gaelic Choir (Mr. Neil Orr).——At a public meeting called for the purpose, it was decided to form a Jewish Choral Union at Edinburgh.

Galashiels.—Galashiels Choral Society sang 'The Messiah,' Mr. Robert Barrow conducting.

Glasgow.—The programmes of the Glasgow Choral and Orchestral Union (Scottish Orchestra) included a performance of 'Elijah' by the Glasgow Choral Union, Mr. Wilfrid Senior conducting, Brahms's third Symphony, Beethoven's seventh Symphony, C minor Pianoforte Concerto, and Violin Concerto, Schubert's C major and B minor Symphonies, Berlioz's 'Chasse Royale,' Respighi's 'Concerto Gregoriano,' for violin and orchestra, and his 'Church Windows,' de Falla's 'Three-cornered Hat' Suite, W. T. Walton's 'Portsmouth Point' Overture, Glazounov's 'Stenka Razine,' Elgar's 'Falstaff,' Mendelssohn's 'Scotch' Symphony, Delius's 'Dance Rhapsody,' Rachmaninov's second Pianoforte Concerto, Prokofiev's 'Love of the Three Oranges,' a Symphony in B flat, Op. 20, by Chausson, the 'Procession del Rocio,' by Turina, Mozart's eighth Pianoforte Concerto in D minor, and Symphonies by Haydn and Mozart. Of the soloists, Iturbi, Solomon, and Boris Golschmann (pianists), Adila Fachiri and Szigeti (violinists), and Mabel Couper and Muriel Brunskill (vocalists), Iturbi and Szigeti, both of whom were appearing in Scotland for the first time, made a profound impression. Mr. Vladimir Golschmann, one of last season's conductors, was again brought from Paris to conduct. Why, with so many much better equipped native conductors to choose from, this should be so, is, frankly, quite beyond us. For the second month of the three months' season of the Glasgow Choral and Orchestral Union concerts Mr. Albert van Raalte, from the Royal Opera House, The Hague, succeeded Mr. Vladimir Golschmann as conductor, and with the advent of the much-awaited Prince, the Sleeping Beauty awoke to life. The programmes presented by Mr. van Raalte, certainly one of the best conductors the Scottish Orchestra has had in its thirty years' history, included: Symphonies—Beethoven's No. 3, in E flat, and No. 8, in F, Brahms's No. 1, in C minor, Schumann's No. 4, in D minor, Tchaikovsky's 'Pathétique,' Dvorák's 'From the New World,' and Dupré's Organ Symphony in G minor (soloist, M. Marcel Dupré); Overtures—Beethoven's 'Leonora' No. 3 and 'Coriolan,' Mendelssohn's 'Fingal's Cave,' Brahms's 'Academic,' Smetana's 'Bartered Bride,' Rossini's 'William Tell,' Sullivan's 'Di Ballo,' Nicolai's 'Merry Wives of Windsor,' Dvorák's 'In der Natur,' Lalo's 'Le Roi d'Ys,' Tchaikovsky's 'Romeo and Juliet,' and Wagner's 'Mastersingers,' 'Tannhäuser,' and 'Lohengrin'; Suites—Bizet's 'L'Arlésienne,' Delibes's 'Sylvia,' Holst's 'Perfect Fool,' Kodály's 'Hary Janos,' de Falla's 'El Amor Brujo,' and the Haydn-Brahms Variations; Concertos—Elgar's 'Cello Concerto (soloist, Mr. Sheridan Russell) and César Franck's 'Variations Symphoniques' (soloist, Mr. Petrie Dunn); miscellaneous—von Anrooij's 'Piet Hein,' Delius's 'Brigg Fair' and 'In a Summer Garden,' Honegger's 'Pastorale d'Eté,' Strauss's 'Till Eulenspiegel' and 'Death and Transfiguration,' Dukas's 'La Péri,' Pfitzner's 'Palestrina'; Preludes—Saint-Saëns's 'The Deluge,' Wagner's 'Siegfried Idyll,' and a number of Wagner excerpts. Madame Poolman-Meissner, from the Royal Opera House, The Hague, appeared at two of the concerts, and despite a vibrato of at times distressing proportions, sang with real distinction in both operatic arias and *Lieder*.——At the first chamber concert of the Glasgow Bach Society the Society's chamber orchestra (Mr. F. H. Bisset) played the 'Brandenburg' Concerto No. 2, in F, Suite No. 1, in C, 'Brandenburg' Concerto No. 5, in D, and the transcription in D minor for two violins and strings of the C minor Concerto for two pianofortes.——The programme of the December concert of the Glasgow Orpheus Choir (Mr. Hugh S. Roberton), which ran for three nights in the large St. Andrew's Hall, included Bantock's Hebridean 'Death Croon' and two groups of old Psalm-tunes from the early Scottish Psalters. The Glasgow Orpheus Choir also gave concerts at Hamilton, Stonehouse, and Ayr.——Mr. Roberton directed a large 'community singing' concert in St. Andrew's Hall for the *Daily Express*. The B.B.C. Glasgow Station Orchestra, assisted.——The Glasgow Choral Union and the Scottish Orchestra combined to give two performances of 'The Messiah,' Mr. Wilfrid Senior conducting.——At the Glasgow Amateur Orchestral Society's first concert, the orchestra played Beethoven's seventh

Symphony, Stendale Bennett's 'Parisina' Overture, Elgar's 'Bavarian Dances,' and Johann Strauss's 'Gipsy Baron' Overture. Mr. Peebles Conn conducted. ——The choir and orchestra of the Glasgow Bach Society gave performances of the Christmas Oratorio, (Parts 1 and 2) and the Latin Magnificat in D, in Glasgow Cathedral. Mr. Henry Havergal conducted. An interesting feature was the inclusion of Bach trumpets and oboi d'amore in the orchestra.——The Elizabethan Choir (Mr. Percy Snowden) gave what was described as the first performance in Britain of a Mass in F (K. 192), by Mozart.——The choir of Belmont Church (Mr. H. G. Barrett) produced Schubert's Mass in F.——The Clements Ladies' Choir (Miss Mary Clements) gave a concert of part-songs.——Miss Amy Samuel (soprano), Miss Helen Young (violin), and Mr. Alfred Graham (pianoforte) gave a joint recital. ——The Wallace-Scott Orchestra, a south-side industrial combination, made a first public appearance.—— At a public meeting, Mr. F. H. Bisset presiding, it was resolved to form a Glasgow Chamber Music Society, for the purpose of stimulating chamber music and to organize concerts of the type hitherto promoted by the Glasgow Orpheus Choir.——Mrs. Marjory Kennedy Fraser gave two recitals of Hebridean songs.——Organ recitals were given at Glasgow University by Dr. Sydney Nicholson, Dr. Ernest Bullock, and Mr. A. M. Henderson.——The Glasgow Abstainers' Union showed enterprise in engaging Evelyn Scotney, Gota Ljunberg, Pampanini, and Mischa Levitzki for its autumn concerts.——The British Music Society (Glasgow centre) has failed to find a niche for itself in the musical life of Glasgow, and is talking of winding up.——M. Pouishnov gave a pianoforte recital at the Palette Club, the programme comprising the Bach Chaconne (transcribed), the Liszt Sonata, and Schumann's 'Carnaval.'——The Glasgow Y.M.C.A. Choir and the Glasgow Amateur Orchestral Society were associated in a performance of 'The Messiah,' Mr. W. N. Macquarrie directing.——A performance of 'The Messiah,' organized by the Glasgow Society of Organists and conducted by Mr. F. O. Sheard, was given by the combined choirs of a number of city churches.——A recital of Hebridean and Lowland Scots songs was given by Miss Amy Samuel, Mrs. Kenneth Galloway, and Mr. Hugh Mackay.

Hawick.—St. Cuthbert's Church Guild Choir (augmented) gave a performance of Brahms's 'Requiem,' Mr. Ernest A. Lumsden conducting.

Helensburgh.—At the first of the Helensburgh Subscription concerts, Mr. Philip Halstead (pianoforte) and associates played the Wind Quintets of Mozart and Beethoven, and other items.

Linlithgow.—Linlithgow Choral Union, under Mr. T. Finlay, Edinburgh, gave selections from 'The Messiah' and some Holst carols.

Paisley.—Paisley Choral Union (Dr. William Rigby) gave performances of Haydn's 'Spring' and the concert version of Gounod's 'Faust.'

Perth.—Perth Madrigal Society (conductor, Mr. David T. Yacamini), at its annual December concert presented an attractive and widely ranging programme of part-songs and madrigals.

Stirling.—The Stirling Arion Junior Choir (Mrs. Carruthers Greig) gave its third annual concert.

General.—Under the 'international celebrity' concerts scheme, concerts were given at Glasgow, Edinburgh, Dundee, and Stirling by Florence Austral and John Amadio, Chaliapin, Cortot, Casals, and Thibaud, and Paderewski.——Under the Max Mossel concerts scheme, Delia Reinhardt (vocalist) and Youra Guller (pianoforte), Jelly d'Aranyi (violin), John Goss (vocalist), and Orlov (pianoforte) appeared at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan.—— Serge Diaghilev's Russian Ballet Company visited Glasgow and Edinburgh, devoting one week to each. Sir Thomas Beecham conducted on several evenings. ——The British National Opera Company, with a standard repertory which included Massenet's 'Manon,' Verdi's 'Falstaff,' and Rossini's 'Barber of Seville,' spent four weeks in Scotland, *i.e.*, one each at Edinburgh and Aberdeen, and two at Glasgow.——Mr. Armstrong Gibbs lectured at Glasgow, Edinburgh, Perth, Forres, &c., for the Scottish Association for the Speaking of Verse, on 'The Relation between Music and Verse.' A number of his own songs were sung as illustrations.

Sebastian.

Music in Ireland

Belfast.—Two concerts of the Philharmonic Society call for record. One was of great importance, as it comprised a performance of Bantock's 'The Song of Songs.' The choir had been thoroughly trained in its work by Mr. E. Godfrey Brown, and the composer, who conducted, found good reason to be gratified by the occasion. The principal singers were Miss Elsie Suddaby, Mr. Trefor Jones, and Mr. Norman Allin. The second concert was a performance of 'The Messiah' under Mr. Brown, shortly before Christmas.——'Three Irish Pictures' by Dr. E. Norman Hay were produced under the composer's direction at a recent B.B.C. concert.

Dublin.—The most interesting of recent concerts was that given by the 2RN Orchestra at the Metropolitan Hall on December 15, under Mr. Vincent O'Brien. The programme included Beethoven's fourth Symphony, Grainger's 'Shepherd's Hey,' and other popular pieces, and the Phibsborough Choral Society sang madrigals under Mr. Wilfrid Brown.——'The Messiah' was performed by the Philharmonic Society under Mr. Turner Huggard on December 21 and 23. ——The Culwick Choral Society recently celebrated the twenty-fifth year of Mr. Percy Whitehead's conductorship with a programme of madrigals and part-songs.——Other interesting events of the winter season were the performance of the 'Christmas Oratorio' by the University Choral Society, under Dr. J. H. P. Hewson, and a Wagner concert by the Philharmonic Orchestra, under Col. Fritz Brase.—— Chamber music recitals were given by the London String Quartet; Cortot-Thibaud-Casals; and Madame Korchinska's Harp Ensemble.

Waterford.—'Elijah' was given by the Waterford Festival Choir in the Town Hall on December 13, under the direction of the Rev. Dr. Herbert McClelland. The performance was broadcast from Dublin.

Music in Wales

Aberystwyth.—The weekly College concerts were resumed on January 10, when Schumann's and Dvorák's Pianoforte Quintets were the chief items.

Bangor.—On December 6 the Choral and Orchestral Societies combined their forces under the direction of Mr. E. T. Davies in a programme that included the third 'Brandenburg' Concerto, Schubert's Symphony in C, and Vaughan Williams's Fantasia on Christmas Carols.——Visitors to the Bangor Musical Club have included Mlle. Renée Chemet, M. Medtner in a programme of his own works, the Léner Quartet, and Miss Dorothy Silk.——Concerts for children, now in their fourth season, continue to flourish.——At University College eleven weekly concerts, covering a wide range of chamber music, were given during the Christmas term. The concerts were resumed on January 10, when the College Trio—Miss Kathleen Washbourne, Miss Enid Lewis, and Miss Pauline Taylor—played Schubert and Haydn and Mr. E T. Davies lectured on 'The Orchestra.'

Cardiff.—On December 11, at Crwys Road Welsh Calvinistic Church, a successful performance of the Christmas Oratorio was given to a crowded audience,

under the direction of Mr. J. Charles McLean.——The autumn series of City Hall concerts concluded on December 2 with a choral concert in which the Cardiff Musical Society joined forces with the National Orchestra of Wales, under Mr. Warwick Braithwaite. The new season opened on January 11 with Brahms's 'Academic Festival' Overture and Elgar's Introduction and Allegro for strings, and the auguries are favourable for a successful series.

HAWARDEN.—At the breaking-up of the County School in December, four choruses from Bach's B minor Mass were sung by the School choir and the Hawarden and District Choir, accompanied by the School orchestra. The head master, Mr. Arthur Lyon, conducted. It is intended to perform the complete work on March 6.

LLANELLY.—As a contribution to the Schubert Centenary celebrations, 'The Song of Miriam' was given by the Ebenezer Choral Society, conducted by Mr. Tawe Jones, together with a miscellaneous programme of vocal and orchestral selections.——The Music Committee of the forthcoming Eisteddfod has appointed Mr. Edgar Thomas, choirmaster of Zion Baptist Chapel, as conductor of the Eisteddfod Choir. The appointment is a popular one, as Mr. Thomas has done much to secure performances of works of a high standard, such as the 'St. Matthew' Passion, Dvorák's 'Stabat Mater,' and Parry's 'Judith.'

MORRISTON.—At the Tabernacle, on the evening of Boxing Day, Bach's Mass in B minor was performed under Mr. Edgar Hughson, with the assistance of Mr. T. J. Rees's orchestra. The principals were Miss Stiles-Allen, Miss Edith Furmedge, Mr. Parry Jones, and Mr. Robert Easton.

NEWTOWN.—The committee of the Newtown Festival has chosen the 'Hymn of Praise' and Haydn's 'The Seasons' as the chief works for the May Festival. Elgar's 'It comes from the misty ages' is among the smaller items selected.

PORTH.—On Christmas and Boxing Day the Porth Harmonic Society and Orchestra gave 'Elijah,' with admirable choral technique, under the conductorship of the veteran Mr. Rhys Evans. Mr. Horace Stevens sang the title-part, and Mr. T. Jenkins was at the organ.

WREXHAM.—On December 7 a Schubert Centenary concert was given by the Grove Park County School Orchestral Society, conducted by Mr. F. P. Dodd. The programme included the 'Marche Militaire,' the Overture and Entr'actes from 'Rosamunde,' and the first movement of the B minor Symphony. Vocal items were also included. The orchestra comprised strings and a selection of players of wood-wind, brass, and drums, and consisted of forty-one players.

Musical Notes from Abroad

GERMANY

FRANZ SCHREKER'S LATEST OPERA

The prospect of a new opera by Franz Schreker rouses no excitement in those of us who have been disappointed by him so many times. The man whom Paul Bekker, when musical critic of the *Frankfurter Zeitung*, declared to be the true successor of Richard Wagner in the realm of opera, has, from the moment when his works arrived at Berlin, seen a decline of his glory which nobody would have expected. In the end, instead of being a provincial celebrity he came to be considered a mediocrity. The onward course of his career was interrupted by 'Irrelohe,' the first of his operas that was unable to win even a provincial public. Strangely enough, the musician who had been appointed director of the Berlin High School of Music had never had a first performance at Berlin.

'The Singing Devil,' the first performance of which took place on December 12, was intended to show a new side of Franz Schreker, since the style of his preceding works had proved rather compromising for him. The effects of colour by which he had tried to prove his artistic personality had lost their interest—all the more because some acute observers had noticed that there was very little substance behind them. Now, as a man of fifty, he felt it his duty to be sincere. Never before has he been so ascetic as in this score; his part-writing smacks half of Wagner, half of some of the younger musicians, who, up to that time, had nothing to do with Schreker. But in spite of his efforts, he has not convinced us that he has anything essential to say. As his own librettist he comes very near the Wagner of 'Parsifal,' a composer whom in the course of the last decade he seems to have studied. In avoiding his favourite effects he goes so far that he does not even employ them where they are justified by the situation—for instance, in a church scene, where, thanks to an organ, heathens are succumbing to Christians. The organ is the 'singing devil.' Alas, the devil does not sing loud enough to assure us of the victory of the Christians. Schreker has allotted to the chorus some passages which might prove effective, if he had not, in his asceticism, prevented this by an anticlimax.

The Berlin Staatsoper did its best to make 'The Singing Devil' attractive. The director himself acted as stage manager; Delia Reinhardt, Fritz Wolf (a new and promising tenor), and Friedrich Schorr were spokesmen of Schreker's cause.

HINDEMITH'S CONCERTO FOR VIOLA D'AMOUR AND ORCHESTRA

That Paul Hindemith is the most outstanding personality among the young German composers cannot be doubted. But this does not mean to say that all his works are worth performing. On the contrary, his great facility in writing often impairs the quality of his musical production. Even he, though his music is based on the best traditions, is always in risk of falling into a contrapuntal routine, which leads to monotony. His versatility is prodigious. He has gathered a group of followers and pupils, who have now become his fellow-composers. He hates solemnity. What he aims at is music for every-day use. Of course he endeavours, on the other hand, to give the world important works. For the reason already mentioned, however, his artistic labour often gives better proof of his craftsmanship than of his imaginative power. This was particularly the case with the Concerto for viola d'amour and chamber orchestra. The work is one of a series of concertos for solo instruments that were commissioned by the publishing house of Schott.

Hindemith played it himself. Apart from the poor sonority to be drawn from an instrument that has for good reasons completely gone out of fashion, it was only some witty passages in the orchestra that represented the composer's personality. His strong vitality, so impressive in his Concerto for viola and orchestra, was apparently hampered by the particular conditions which he had imposed on himself.

The performance occurred at one of the chamber-music concerts given by Michael Taube, who has worked well for present-day chamber music at Berlin.

ETHEL SMYTH AS CONDUCTOR

Ethel Smyth, the leading figure among women composers of our time, gave a concert of her own compositions with the Berlin Philharmonic. It would be superfluous to inform the readers of the *Musical Times* that the spirit represented by this excellent musician is far from that of modern music as understood by the youth of all European countries. Notwithstanding, her concert aroused considerable interest in musical circles. First of all, a lady of mature age conducting with indefatigable energy could not but attract general attention; in the second place a thorough craftsmanship such as hers could hardly help win praise. She had called Bruno Walter to

her assistance, and his popularity helped her to fill the concert hall. Walter conducted some fragments from the opera 'Strandrecht' ('The Wreckers'), and these were the best part of the programme. There is in them a dramatic force uncommon even in works of male fellow-composers. A Concerto for violin and horn, very adequately performed by two English artists, and some impressive choral works that did much credit both to the composer and to the leader of some hundred musicians, completed the favourable impression of an interesting personality.

SCHÖNBERG'S VARIATIONS FOR ORCHESTRA

I have rarely witnessed a scandal such as, at the Berlin Philharmonic, followed the performance of Schönberg's 'Variations for Orchestra,' under the baton of Wilhelm Furtwängler. In these days the revolutionary composer may, after so many experiences in his native town of Vienna, consider such protestations against his work as the best proof of their value. But I doubt whether he is right in this case. There are, of course, even among Berlin concert-goers, many persons who so obstinately cling to tradition that every sound contradicting what they are accustomed to hear offends and annoys them. This time, however, even those who are inclined towards modernity though not joining in the protestations, could not but refuse the problematic gift they were offered. Schönberg's 'Variations' are a unique example of mastery, but of mastery devoted to something that does not deserve its attention. We find in this work a very curious collection of solved problems. Yet with all its astonishing artistry this is very far from what we call music; the 'Variations' belong rather to mathematics or chemistry. Some traces of 'Tristan' are to be found in what has to be regarded as their subject. This relationship, however, makes them appear as a mere caricature. It is, as it were, old-fashioned modernity wrought to the highest stage of evolution. Furtwängler had dedicated all his care to the work. We may rightly suppose that he was true to the style and to the details of the music, and that the systematic cacophony was what the composer intended us to hear.

Adolf Weissmann.

HOLLAND

The many Schubert celebrations have brought forward nothing worthy of special note and, fortunately, have not swamped everything else, as it seemed likely at one time that they would. Two features of the musical life of Holland at the present moment are the development of interest in the work of native composers at the one hand and in that of British composers and interpreters on the other. It is not surprising that one of the chief promoters of interest in both of these is Evert Cornelis, the gifted conductor of the Utrecht Municipal Orchestra, for he is a musician of wide sympathies and tastes, and makes it his life-work to introduce everything possible of the best from wherever it may come. As conductor also of the Rotterdam and District 'Toonkunst' Choir, he recently gave the first performance of 'The Messiah' in its original form, which was also the second (the first took place last year at Utrecht also under his direction) with the English words. His introductory note to the programme gave his reasons for doing this with exemplary brevity. 'In the first place,' he said, 'the original text will now be used, by which means the inner relation which exists between music and words will be honoured. That in this case it concerns English words provides an unsought opportunity to drive into its proper obscurity the legend of the unsingable character of this language (an observation that is parroted from one to another without reason). The music of Handel, moreover, is so specifically English, and 'The Messiah' as an oratorio so specifically an English invention, that we are only at long last doing Handel bare justice.'

These are striking words for a musician brought up in the conservative German traditions of Holland, but his actions were even better than his words. Never (it is a strong term, but I use it advisedly) during a long experience of the best English performances of this work have I heard a better enunciation of the words or a more intimate realisation of the relation between the words and music than was achieved by this choir of a hundred and fifty Rotterdam amateurs. Their pronunciation of some of the difficult English consonants, more than that of the vowels, occasionally, but only occasionally, left something to be desired, but this was a faint spot on the sun of the general interpretation. Dorothy Silk, Margaret Balfour, Frank Titterton, and Arthur Cranmer were the soloists, and their singing was a revelation to many of the audience who were not familiar with the work, of how great a vocal writer Handel was. They, along with Mr. Cornelis, received a great share of the enthusiastic applause, and to the Dutchmen as well as to the few English present it was a great occasion.

The same soloists gave a concert the following evening for the local 'Kunstkring,' the programme of which was made up of ancient and modern British songs with several quartets. It was the latter which made the greater impression, though the songs afforded considerable pleasure. One critic voiced the general feeling in saying that more of such quartets would have been welcome, as they were both beautiful and typically English. Similar propaganda was continued by these same singers in the form of broadcasting from Hilversum, and by Miss Brunskill of a couple of recitals, one at Amsterdam and one at The Hague. Miss Brunskill's programmes were made up of songs by contemporary composers, all of whom are already known here. Her recitals were given under the auspices of the Netherland-England Society, so that she was assured of audiences at least to some extent sympathetic to her aims. In spite of the critics' penchant for the discovery of reminiscences and influences, the singing of British songs by such excellent singers is having a great effect here, and this five days of concentrated work cannot but be of considerable importance to the cause of British music on the Continent. Nor must one omit to mention the recital of Dorothy Helmrich, in which this young and gifted artist discreetly introduced among standard works songs by Purcell, Morley, Byrd, Delius, Martin Shaw, and Peter Warlock. She had a great and well-merited success.

Of works by native musicians those by Willem Pijper naturally take the first place. It is curious to know that until a few weeks ago many of his most important works had never been heard at Utrecht, the city in which he received his education and in a suburban village of which he was born. Again it was Cornelis who was the moving spirit, and his orchestra backed him up splendidly in the 'Epigrams,' written for the Concertgebouw Jubilee last season, and in the Pianoforte Concerto, in which the composer was the soloist. Both these works are striking in their conciseness and clarity, and were not in any degree spoilt by close association with the Haydn Concerto in D which Pijper had arranged for modern orchestra, doing this with the utmost discretion and good taste. The Residentie Orchestra, under Pieter van Anrooy, has given several repetitions of the 'Summer Piece' of Alex Wormolen and the 'Intermezzo Pastorale' of Johan Wagenaar, both works continuing to give great pleasure in spite of their undue length, and he has produced, under the direction of the composer and with Jean Devert as soloist, a very pleasing Suite for viola and orchestra by Leo Ruygrok.

One has not space to mention all the many 'celebrities' who have played and sung with brilliance and acceptability works with which we are familiar. A visit worthy of note, however, was that of Joseph Jongen to Amsterdam, where, with the Concertgebouw Orchestra, under Pierre Monteux, he played his new Symphonie Concertante for organ and orchestra. The work is typical of its composer; too long for its material, with reminiscences too strong to pass unobserved, and

yet with moments of rare beauty and with a general effectiveness and often striking originality, particularly in the instrumentation and organ registering. If he could see his way to re-write the work in a terser form it would be a fine addition to the limited repertory for this combination.

Two other welcome works in recent Concertgebouw programmes have been the Mottl arrangement of the ballet Suite from Gretry's 'Cephale et Procris' and Schumann's 'Rhenish' Symphony, a work which, curiously, bears more traces of Handel influence than of that of Bach. 'Le Théâtre Ambulant de la Petite Scène' has visited several towns here with a programme consisting of 'La Guitare,' an amusing and very effectively written one-Act Opéra-comique by Carlos Pedrell, a nephew of the great leader of the Spanish school; 'Roses in Metal,' a wearisome and nonsensical ballet notwithstanding its moral lesson, by Arthur Honegger; and Gluck's 'L'Ivrogne corrigé,' or 'Le Mariage du Diable,' a delightful work. One wonders why it is not produced daily by both professional and amateur troups. The Hague 'Studie kring voor Moderne Muziek' has added to its members' indebtedness by producing Malipiero's Sonate à Tre and Ernest Bloch's 'Five Sepia Sketches' and 'Baal Schem.'

There have been two events of outstanding interest in the latter part of December, the one a two-days' Honegger Festival at Utrecht, and the other a wide-spread propaganda of Spanish music, of which the chief item was a concert directed by Fernandez Arbos, held in conjunction with an exhibition of Spanish painting and sculpture. The interest in Arthur Honegger and his work was also not confined to the one town, but included a chamber-music concert in the New Music Lyceum at Amsterdam. The first evening at Utrecht was devoted to orchestral works, which the composer conducted. The works were none of them new, and what aroused the greatest interest and admiration was the remarkable control of varied rhythms which Honegger possesses. 'Judith' and 'Antigone,' conducted by Evert Cornelis and sung by the local 'Toonkunst' Choral Society, formed the second evening's programme. The massive chorus work of the former and the dramatic significance of the latter added considerably to the composer's popularity. One of the leading critics here described the performance of these two works as 'a deed of true significance.' In the Spanish concert at The Hague de Falla, Turina, Albeniz, and Halffter were all drawn upon, the last for a Sinfonietta which was more typically national than the other works. José Iturbi, as the most eminent Spanish artist available, appeared as solo pianist, but spoilt the national character of the concert by playing Liszt's E flat Concerto.

One of the most successful of the many musical evenings recently arranged by the Netherland-England Society was that given by the British Folk-Singers. This party gave, besides a number of folk-songs in various forms and a series of solos on the Northumbrian bagpipes, a group of Christmas carols, the refrains of which Mr. Frank Howes, the conductor-accompanist-speaker, persuaded the stolid Dutchmen into singing with considerable gusto. It was with evident regret that the unusually large audience received the intimation that it was time to go home.

Among native works a new Concertino for pianoforte by Henrietta Bosmans has been produced by the Concertgebouw Orchestra under Monteux, with the composer as soloist. Not so original as some of her other works, it is yet interesting and well-written. Monteux has also revived the second Symphony of Cornelis Dopper, in which the composer attempted to present some of the same Dutch characteristics as Rembrandt did in his pictures. Most of the local critics acclaimed it as a work that was thoroughly national, but personally, while I enjoyed it as a well-constructed, melodic, and richly-scored work, I could find little that distinguished it as national Dutch and much that recalled the idols of our (Mr. Dopper's and my own) youth—Mendelssohn, Brahms, and something of Berlioz and Beethoven. I hear that a Bach Society, the chief object of which is the performance of the Cantatas, has been started at Amsterdam under the direction of Frans Hasselaar.

HERBERT ANTCLIFFE

ITALY

MILAN

The second of the novelties at La Scala this year, Giordano's 'Il Re,' was produced on January 12, and more than satisfied the general expectation. In this work the melodious Giordano has proved beyond doubt that modernity can run with the classic lines of pure *bel canto*, with, one is happy to add, decided advantage to the former.

The story is set by Forzano 'in a country where there was a King' in 1700. As the caption implies, the play is allegorical, and on the lines of a fable. One cannot say, that from a literary point of view the libretto touches the divine heights. That is not expected in Forzano. He is too good a writer for the people and the theatre for that. Sound in construction, and naturally, as he is the best producer in Italy, perfectly adapted to the exigencies of the stage, 'Il Re' lies in the category of popular plays well enough written not to offend the tastes of the æsthetic. It deals with a romantically-minded village girl who falls in love with the king, only to discover *in camera* that within his high-boots he wears stilts to increase his stature, and that his hair is all wig. She returns and marries her village swain.

It had been doubted whether the composer of the weighty dramatic music of 'Andrea Chenier' could clothe so light a subject in suitable musical raiment. While it is not possible to say that the opera was a triumphal success—the libretto alone forbids that—a definite and certain success must be credited to the composer. Giordano had been silent for a few years, and people were saying that the fount had dried up. In 'Il Re' quite the reverse has been the result. The score is abounding with gems of lustrous beauty. The spring of melody that has always been Giordano's still runs clear and sparkling, as frankly and spontaneously as thirty-five years ago. But his form has improved, and his knowledge of orchestration developed to a remarkable degree. It is a sad fact that to-day the age of vocal *virtuosismo* is passed, and the simple fact that the score of 'Il Re' contains some of the most exquisite *singers'* passages led some of the critics into the folly of finding an excess of melody. To his melodies, pure and classic, appealing and likeable, Giordano has lent a touch of modernity that renders them far more beautiful than anything that has been heard here for many years. The parts are so well united and balanced that the continuity is never broken. The Sextet of the first scene is very jolly and droll, as also is the Terzetto in the second section. In the first there is a duet that goes splendidly, and an aria that gives every chance to the tenor for artistic singing. There are two intermezzos that show the composer's sense of tone-colour and vivid lights. His instrumentation throughout is discreet and tasteful, and one may say with conviction that the opera as a whole, light and fanciful, graceful and sensitive, should find favour with almost any audience. The humour and style of the work are, indeed, far more likely to please Anglo-Saxon tastes than Latin. Toscanini conducted the opera as usual from memory, and, as is also usual, with unexceptionable musicianship.

First among the artists came the delightful Toti dal Monte, whose exquisite coloratura voice was in fact the inspiration of the work. Her acting was graceful and effective, and, even though she is a *leggero*, touching. The King himself was portrayed by the baritone Armando Crabbé. He has a fine voice and artistic instinct, and the rôle was helped by his shortness of stature. Enzo de Muro Lomanto sang the village swain's lines, and

if he lacked dramatic delivery, he certainly had plenty of finesse. His solo in the second scene was charming. His excellent *mezza-voce* left nothing to be desired, and his diction was clear. Tancredi Pasero, the girl's father, showed a splendid manly bass of the *bel canto* school, and a sense of interpretation. His wife—in the play—was sung by Angelica Cravcenko, and in these robes she acquitted herself well. The caste in complex is probably one of the finest that La Scala has given us this year.

LUCIEN BERNHEIM

Nineteen songs by this Swiss composer were sung at a recital by his wife, Rose Bernheim. They revealed a highly sensitive musicianship, imagination, and the ability to write an attractive voice-part.

CHARLES D'IF.

PARIS

The Opéra-Comique recently produced a new musical comedy, ' Riquet à la Houppe,' to music by M. G. Huë. The libretto, by M. R. Gastambide, is based upon Perrault. Huë, a composer of well-established merit, has given us many beautiful pages of music in his songs, in his ballet ' Siang-Sin,' and in his operatic drama ' A l'Ombre de la Cathédrale,' which also figures in the répertoire of the Opéra-Comique. In ' Riquet à la Houppe ' he complies as far as he can with the unreal and fantastic atmosphere of the piece. While the burlesque and the fairy elements of the music bear the mark of conscientious effort, the composer holds his own more easily in the lyrical pages, which are better in tune with his musical personality. They are of excellent quality and sufficient to ensure a lasting success to the work.

Passing to recent concerts, so much has been happening that we are obliged to limit these notes to the more outstanding events. Among them we must note the performance by the Pasdeloup Orchestra, under the direction of M. Inghelbrecht, of important fragments of Chabrier's ' Le Roi malgré lui.' This work was first presented in 1887 by the Opéra-Comique, and had a prospect of permanent success, but the fire that destroyed that theatre put an end to a career hardly begun. The work has since been performed in Germany, but the French public were given no further chance to acquaint themselves with it. The move of the Pasdeloup Orchestra revived keen interest in Chabrier's music, and it is to be hoped that the directors of the Opéra-Comique will some day take up and present in due form this precious item of modern French music.

The Orchestre Symphonique de Paris is displaying great activity in order to realise the vast programme of eighty concerts announced at the moment of its creation. Thus a special concert was consecrated to Glazounov, who conducted. The programme comprised, with other items, ' Stenka Razine,' the seventh Symphony, and the second Concerto for pianoforte, which was remarkably well played by Madame Gavrilow. The Russian master had a hearty welcome both on his own merits and as a representative, for the Western public, of the Rimsky-Korsakov tradition. Two other regular concerts were put in charge of M. Otto Klemperer, director of the ' Kroll-Oper ' of Berlin. Among the classical works figuring on his programme were the D minor Suite by Bach and Beethoven's seventh Symphony, both given in powerful and sober style. The German conductor acquainted us also with Paul Hindemith's ' Konzertmusik ' for wind instruments and with a Suite arranged from Krenek's ' Jonny spielt auf.' In a subsequent concert M. Ansermet conducted another Hindemith item, namely, a Concerto for large orchestra. In both works the German composer gives typical examples of his ever-marching rhythmic and contrapuntal style, wherein little place is left for self-search and lyrical expression. There is, however, frank joy, untrammelled good-humour, and a generous flourish of counterpoint flooding upon the auditor in breathless sequence.

With the ever-increasing number of concert associations on the one hand and the shortage of lyrical theatres on the other, we are witnessing a steady transfer of opera and ballet to the concert-platform. For instance, we have had, in addition to Chabrier's ' Roi malgré lui,' concert performances of de Falla's ' Retablo del Maese Pedro ' and Milhaud's negro ballet, ' La Création du Monde.' The former was produced last season by the Opéra-Comique, along with ' La Vida breve ' and ' El Amor brujo,' and Milhaud's ballet had been created some years ago by the Swedish Ballets Company of M. Rolf de Maré. Both works undoubtedly gained by the change. Their purely musical qualities, often obscured under more or less clumsy stage-makeshifts, have come to the front much to the astonishment of the public, and, perhaps, of the composers themselves. M. Ansermet and the Orchestra Symphonique de Paris performed the two scores to perfection, proving once more how difficult it is for pure music, when coupled with stage action, to step over the footlights and win the great public.

Whether revised or not since its first performance by the Swedish Ballets, ' La Création du Monde ' is the best thing we have heard by M. Milhaud. As to de Falla's puppet-piece, ' Retablo del Maese Pedro,' the performance by the O.S.P. enabled us to appreciate the elegance of style, the frankness and the purity of the melodic lines, the richness of harmony and of orchestra.

PETRO J. PETRIDIS.

TORONTO

As far as music is concerned the month of December is shortened here at Toronto to just over two weeks, to allow full freedom for the various Christmas activities, with the result that there is quite a congestion of concerts before the holidays.

There have been two notable events since my last letter—a farewell concert by the great Flonzaley String Quartet and the Canadian debut of the distinguished German dramatic soprano, Gertrude Kappel. The Flonzaleys have never played with more finished brilliance, nor could they have chosen works in more delightful contrast than the Beethoven C major, the Schubert G major, and two movements from Erwin Schuloff's first Quartet. Gertrude Kappel, we found, sings her Wagner with fine authority. She has unusual range and dramatic ability, and is particularly fond of Schubert, Brahms, and Franz.

Three famous tenors were well favoured—our own member of the Metropolitan Opera ranks, Edward Johnson; Tito Schipa, leading artist of the Chicago Opera; and Joseph Lautner, a sound American of real ability.

For the popular taste come Paul Whiteman, the ' king of dance music,' presenting the latest additions to ' classical jazz '—George Gershwin's Concerto in F, for pianoforte and orchestra; ' Metropolis,' a clever picturesque by Forde Grofe, and two hilarious comedy numbers—' Free Air ' and ' Variations on Noises from a Garage.'

Locally, the Toronto Symphony Orchestra gave us Brahms's third Symphony, the ' Rakoczy ' March, and the Saint-Saëns Concerto No. 2, with the clever Montreal pianist, Ellen Bullon, at the pianoforte. And with the Hart House String Quartet, whose work is becoming more and more subtle in artistry, we found many glorious moments in the Schubert C major Quintet for strings, the Brahms C minor Quartet, Op. 51, No. 1, and Wolf's Serenade.

Mr. Geze de Kresz, the leader of the Hart House ensemble and one of the finest artists who has ever made this city his home—gave an inspiring programme in the Hart House Theatre, playing the Tchaikovsky Concerto, Ravel's ' Tzigane,' and some delightful sketches by Korngold. Two other successful recitals were those by Jeanne Dusseau, soprano, and Donald Heins, violin, the latter having at the pianoforte Thomas J. Crawford.

H. C. F.

WIND BANDS AND MUSIC

On November 6 Major Hoby, late of the Royal Marines Band, read a paper before the Musical Association on 'Wind Bands and Music.' The bibliography of the subject was, he said, but a scanty one. The most complete English work was a fairly short treatise by Mr. Farmer called 'The Rise of Military Music.' Real wind-band music was not a very old-established concern, but was an older one than orchestral music. It could be classified into seven clearly defined periods.

Period one began in the 15th century, when there existed flute bands in most European countries. The second period, late in the 15th century, gave us the Zink bands. The Zink was made in various sizes and pitches, the serpent being the bass form. Zink bands were usually non-military. In this country, instead of Zink bands, we found a curious mixture of instruments. From about 1550, there was a development of mechanism and a production of better combinations. The town bands concentrated on the double-reed instruments. The invention of the clarinet in 1690 ushered in the fourth period, which showed a great step forward. The wind bands were first in the field, and the clarinet did not come into the orchestra for another fifty years. From now wind bands became almost the exclusive property of soldiers and sailors. About 1720 was the date when the fourth period could be definitely traced. Germany and Austria took the lead, but this country was not far behind.

The fifth period was an era of further activity, especially in France. The band of the National Guard was raised, and existing bands were strengthened. In 1795 a School of regimental music was founded under Sarrette, which afterwards became the Paris Conservatoire. This period was undoubtedly the time in which military bands began to come into their own as serious combinations. Open-air music was lifted into a superior position. Within this period fell the invention of the key-bugle by Halliday in 1810. At the start of the sixth period, about 1830, we had the chromatic key-bugle and bass-horn; the trombone was chromatic, but the trumpet and horn had only harmonic sounds. The wood-wind was, of course, by now chromatic. In 1845 France took the lead. There was a commission to re-organize French Service Bands; but the 1848 Revolution stopped everything. In 1854 a scheme was drawn up, largely on representations made by Berlioz, and in it we found the newly-invented saxophones which the French Army was the first to use. The characteristic tone of French bands ever since was largely due to these instruments. In this country, through the late Duke of Cambridge, steps were taken in 1856 for the better training of military musicians, and, as a result, there came the establishment of the Royal Military School of Music at Kneller Hall, where first-rate work was done. The Royal Naval School of Music at Eastney was founded as recently as 1903.

After alluding to the contributions of composers, classical and contemporary, and to the literature of wind music, Major Hoby went on to the question of pitch, which was a bothering one, as Service bands were cut off from the real musical pitch of to-day. Abroad it had been settled, and in this country something would have to be done about it. The golden opportunity was lost just after the war, when most bands of line regiments had to be refitted with instruments. The Army Council took the advice of certain misleading experts, and allowed the high pitch to stand in the imagined interest of brilliancy. The advice showed a very imperfect knowledge of musical requirements. Anyone who had heard the best of Continental bands knew that low pitch did not mean dull tone. A great drawback was that British bands could never combine with foreign musicians in ceremonials. This was particularly hard on naval bands which went ashore to such functions, and which had to stand out.

Kneller Hall now used the low pitch for what was called the 'engagement band,' and the bands of the Royal Artillery and the Royal Engineers had lately adopted Continental pitch in their orchestral combinations. It was to be hoped that the Royal Marines would soon do likewise, though the expense might now be considerable. Then low pitch for the wind band combinations would have to follow. The musicians of the Guards Bands in London had to provide themselves with low-pitch instruments at their own expense for use in private engagements.

There was a problem to be solved which had never yet been seriously tackled, and again it had been shelved. It would hardly be believed by most musicians that there was no international standard of scoring and publishing for wind bands. We in this country were shut off from French and German scoring; the very notations differed from ours and from each other. A foreign publisher could not sell his band music to us, or if he did, it had to be largely rearranged and rewritten. It seemed unthinkable that while orchestral published music was in a universal language, there should at this time of day be at least four languages in wind-band music. Now was the time for a congress of publishers and band directors to put things right. It would be a very difficult business, but it could be accomplished.

The seventh period was the present day. The aftermath of the war had very much altered things on the Continent. The disappearance of the German Army had meant the extinction of a number of very fine bands, and chaos in the way of production of wind-band music. The Reichswehr had a few bands much reduced in numbers, which comprised as a rule from twenty-two to twenty-five players. Austria had almost disappeared from the scene. There were only some twenty to thirty left in her small army. In France one of the finest bands of the Service, the Engineers, of Versailles, an historic band, had just been abolished. There still existed the famous Garde of Paris and a considerable number of army bands, all reduced in size, scattered through the country. Italy and Spain possessed a number of fine bands, especially Spain. Other countries had never gone in wholeheartedly for Service music; still many of them had some excellent bands.

In this country our most famous old-time bands still existed, and during and since the war two more had been added, the Welsh Guards and the Royal Air Force. But a number of cavalry and infantry bands had ceased to exist owing to the Army reductions. We had a number of non-Service bands of the military band type. It was a pity there was no term in our language to describe them other than as civilian military bands, a cumbersome and contradictory appellation. We stood to-day with the best possible means to an artistic end. There were no better instruments in the world than we possessed, we had the men with the technique, and on the whole we had the encouragement of the leading Service authorities. The public taste, however, was showing signs of losing interest and turning to bad negroid stuff. Nevertheless, when the B.B.C. ran its plebiscite for the opinions of listeners-in, the majority voted for military band music as the kind of entertainment they most wanted.

The kind of music wind-band people desired at the moment was works of the style of Liszt's symphonic poems, or of Smetana's tone-poems, pieces such as German's 'Welsh Rhapsody' and 'Tempter' Suite, and good concert overtures in suitable idiom. All these forms could be treated in the light of modern, but not ultra-modern, means of expression.

The application of the valve and other great improvements in the mechanism and tone-production of brass instruments had the effect of bringing into being a combination that for many reasons appealed to workingmen amateurs in every European country that cared for instrumental music of worth. Even in the last ten years technique and expression had reached a high pitch of excellence, so that what was once considered

difficult was to-day regarded as comparatively easy. Despite their restrictions, there was a place in music for these brass bands. They had their own distinct idiom, choral style came out admirably, a great deal of organ music could be brought to the masses through arrangements, but better still, composers of worth could do a great deal for them.

Every town should have a good town band, not a brass band, but a full wind or military band. The working man who to-day put down his hard-earned shillings in support of his band, who was paying for his instrument out of his spare cash, who shouldered the responsibility of keeping a band alive, was doing his best, but a town band ought to be something more than a working-man's brass band struggling along and almost unrecognised. Its cost would not be great, deducting the receipts from the expenses. There was a deal of wind-band talent in this country that only wanted proper direction. This did not imply that town bands should give their whole time. That was impossible as things were now. What was suggested was the organization of the talent we had which was to be found in offices, workshops, and many other places. The Territorial Band was a good example of such organization. The keen amateur wind players who gave up so much of their spare time were a splendid nucleus. With a very few professional leaders in some parts or even without these, under a director who knew his job, great work could be done. A band of at least forty performers ought to be aimed at. What was wanted was the interest of professional musicians, and the help of the more well-to-do.

At the conclusion of the paper, Prof. E. J. Dent, the newly-elected President of the Association, Mr. D. J. Blaikley, and Capt. Manuel Bilton spoke on various aspects of the subject.

Obituary

We regret to record the following deaths:

Adolph Brodsky, at Manchester, on January 22. He was born at Taganrog, in Russia, on March 21, 1851, and showed unusual musical ability at a very early age. When nine years old he was sent to Vienna Conservatorium to study the violin under Hellmesberger. After three years' tuition he joined Hellmesberger's Quartet as second violin; he played in the Opera orchestra from 1868 to 1870. Three years later he began a further period of study under Ferdinand Laub, at Moscow, and on the death of his teacher, in 1875, he was appointed to the staff of the local Conservatorium. In 1879 he removed to Kieff, where he conducted the symphony orchestra for two years. A successful concert tour followed (London, Paris, Vienna, &c.), at the end of which he succeeded Schradieck as professor at Leipsic Conservatorium. At Leipsic he played frequently at the Gewandhaus concerts, and formed a Quartet that was to become famous—Brodsky, Hans Becker, Hans Sitt, and Julius Klengel. In 1890 he went to America as leader of the Damrosch Symphony Society in New York; five years later he accepted an invitation from Hallé to fill a similar position at Manchester, thus beginning an association with the city that remained unbroken. On Hallé's death Brodsky acted as his successor for a while. In 1895 he was made Principal of the Royal Manchester College of Music. He received the honorary degree of Mus. Doc. from Victoria University in 1902.

We quote the following from an article by Mr. Neville Cardus in the *Manchester Guardian*, by kind permission:

'Dr. Brodsky was a democrat in his view of music, and would speak of his playing to audiences at the Ancoats Brotherhood in pre-war days with as much relish as he would speak of his glamorous concerts in Vienna with Richter. The man in the street knew and loved Brodsky mainly because of the Brodsky Quartet. In Manchester the Quartet—with Mr. Carl Fuchs, Mr. Simon Speelmann, and Mr. Rawdon Briggs, the Doctor's colleagues—laid down a tradition of chamber music second to none in this country. As time passed changes inevitably had to be made in the Quartet, but Brodsky played on—interrupted only by the war—and as recently as December 11 he led the Quartet at a Tuesday Mid-day Concert. Dr. Brodsky's last appearance as a solo violinist at a Hallé Concert was on January 20, 1927. He then played the Elgar Violin Concerto, with Elgar himself conducting. A precious memory is the mazeful notes of Dr. Brodsky's interpretation of the romantic cadenza; the style was purity itself. He was then in his seventy-sixth year. Dr. Brodsky's devoted treatment of the Elgar Concerto in this country and in Vienna must be counted a contribution of no impermanent order to music. For great interpretations are to be regarded as the links which make the immortal chain of the classics.

'Dr. Brodsky was, in the happiest sense, a musician's violinist. He never let his fine technique come between us and the music he was playing. He had not the narrow style of the virtuoso; style for Brodsky was character-truth to the master composers. . . . . He used to say: "There is no classical or modern music: there is only good and bad music." How wide were his sympathies and how flexible his art will be understood when it is realised that he was the first man to reveal the beauties of the Tchaikovsky Violin Concerto while, at the same time, he was making the Brahms Concerto almost as much his own as it was Joachim's.

'He never fell into the tracks of professionalism. If he played a work for the hundredth time he would make it fresh by the new delight he himself found in it. Manchester will remember always the way Dr. Brodsky would lead his Quartet, how he would lie back and give himself up to a noble phrase; how, in a slow movement, you could see his very soul turning upon itself, retiring to the music's peaceful sanctuary. Then, with the advent of a quick movement, how he would relax genially, as though saying to us, "That was a very solemn music; now let 's have a merry bit!"

'In his old age his playing had the simplest eloquence; we could see that the wheel of his life had come full circle beautifully. He was now free to surrender nearly all the sensuous elements of violin-playing, requiring no more tone than was wanted to fill out a phrase. A year or two ago I heard him in one of the quartets of Beethoven's last period. As I listened to Dr. Brodsky's tenuous figuration in the slow movement I felt that here at last was faithful expression of the sublime purification of style which was Beethoven's own secret at the end of his life—a style which asked for none but a primary tone, the simplest essential material of music, a music which we do not so much hear as overhear.

'At the Royal Manchester College of Music he was guide, philosopher, and friend. Amongst his more famous pupils are Anton Maaskoff, Lena Kontorovitch, Arthur Catterall, Alfred Barker. But his splendid influence went to work in countless unobtrusive ways. To the last he attended the Hallé Concerts, and you could get the sense of his presence any Thursday evening in the string-playing of the Hallé Orchestra. He was the kindest of friends, mingling humour and irony in mellow proportion. He was one of the few musicians of the present writer's experience who understood that a critic is in his own way trying to work as an artist from a point of view not necessarily that of the local performer. But Brodsky was far more than a musician; he was a rare spirit, made wise through long devotion to life and to art.'

Harriet Elizabeth Trask, at Clifton, Bristol, on November 22, aged seventy-two. A skilled musician—she received much of her training at Dresden—she acted as voluntary organist and choirmaster for over fifty years at Norton Parish Church, Somerset. She showed marked ability as a choral conductor, and for many years directed a choir recruited from about eight towns and villages, training each contingent separately, and bringing them together for final rehearsal and performance. With this body of singers she gave excellent performances of important works by Bach, Gluck, Wagner ('Parsifal' selection), Elgar ('King Olaf'), and Gounod, as well as the more familiar examples of Handel and Mendelssohn. At its largest this remarkable choir was a hundred and forty strong. First-rate soloists were invariably engaged, and rarely indeed can such performances have been heard in small local centres as those given by Miss Trask's singers. A believer in the competition festival movement, she founded the South Somerset Musical Competition, serving as hon. secretary for the first thirteen years of its existence. A reference to her work occurs in Louis N. Parker's recently-published autobiography, from which we quote (Mr. Parker was at one time Director of Music at Sherborne School):

> 'I claim to have found at least one good, all-round musician in the person of Miss Ettie Trask; for though she studied in Dresden I think she would confess it was at Sherborne she really had the possibilities of music disclosed to her. Now she is a living force in her own neighbourhood. She has trained a body of singers to a point of high efficiency, which enables them gaily to tackle Bach, Gluck, and indeed all the stiffest works. She spares no pains. She rides round from village to village, rehearsing fragments and even individual members of her choir. She has a magnetic personality, which inspires everyone with whom she comes into contact. She has brought joy into hundreds of grey lives. Other reward she does not seek. There is none. She does her work unostentatiously, without advertisement, without any fanfare of trumpets; many women who have done far less for music are Dames.'

George Frederick Vincent, at Brentwood, aged seventy-four. He was a native of Sunderland, and after a school period at Durham he went to Leipsic to complete his musical studies. On his return he opened music-training schools at Newcastle and Sunderland, and for twenty-five years was organist at St. Thomas's, Sunderland. In 1882 he founded the Sunderland Amateur Operatic Society. He left Sunderland to take up the organist's post at St. Michael's, Cornhill, where he remained for about sixteen years, and originated the mid-day recitals that have since been a popular feature. As an examiner for Trinity College he had travelled widely throughout the Empire.

Harriett Claiborne Dixon, at Folkestone, suddenly, on November 9, 1928. She received her early training at the Royal Academy of Music, being later (1898) elected an Associate. In 1896 she became A.R.C.M. She was also an A.R.C.O. and a Mus. Bac. (Durham). For a time she conducted the Bradford Old Choral Society and the Bradford Festival Choral Society, several of her compositions being performed by the latter body. Several of her works were produced in America, including the incidental music to a Greek play. She was a successful and enthusiastic teacher.

Harry E. Cookson, at Bradford, on January 7, aged sixty-five. Since 1895 he had been principal bass in the choir of Bradford Cathedral. Prior to this appointment, he had spent five years as choirmaster of Christ Church, Bradford, besides doing service as soloist in various church choirs from boyhood. For nearly forty years he was librarian of the Bradford Musical Union, and a prominent member of the Bradford Festival Choral Society.

Walter O. Goldschmidt, at Upper Norwood, on January 18, aged seventy-five. The elder son of Jenny Lind (Mrs. Otto Goldschmidt), he was educated in England, became a professional pianist, and was for a time associated with Sarasate. As an accompanist he was well known on the Continent.

Vincent Dearden, at Leicester, on December 15. An A.R.C.M. and F.R.C.O., he was organist and choirmaster at St. John the Baptist, Clarendon Park, Leicester, and conductor of the Leicester Glee and Madrigal Society, in which capacities he did much valuable work.

Edward Robinson, at Chester, on January 1. A Yorkshireman by birth, he became a lay-clerk at Chester Cathedral about forty-seven years ago. He was also an excellent choir-trainer, having won many successes at Eistedfoddau. For many years he was conductor of the Chester Glee Club.

Lucien Capet, on December 18, aged fifty-five. He was trained chiefly at the Paris Conservatoire, where he succeeded his teacher, J. P. Maurin, as violin professor. As founder and leader of the Capet String Quartet he did distinguished work for chamber music.

Elizabeth Mary Fletcher (*née* Misquith), at Bangalore, aged seventy-five. For many years she was organist at the Scottish kirk at Bangalore, and was a well-known teacher of music.

In reference to the late Oscar Sonneck, whose obituary appeared last month, Mr. Hubert J. Foss kindly sends us the following personal note:

Oscar T. G. Sonneck was an American born of Teutonic stock, and was educated in Germany—a fact of some significance in his life and in his influence in musical America. He was, perhaps, best known in England for the magazine he founded and edited, the *Musical Quarterly*, in whose pages appeared so many learned and permanent contributions from English and European as well as American writers. But this was a mere side-line of an active musical mind. The most important task of his life was probably accomplished during the fifteen years he spent as librarian of the Music Section of the Library of Congress at Washington, where he built up a magnificent collection worthy of the international fame it gained. Among other things he gathered for this library what he claimed to be the most complete collection of opera librettos in the world. Certainly he left for his friend and successor, Carl Engel, a fine foundation for further work. Oscar Sonneck joined the music publishing house of G. Schirmer as a musical director, and here his wide musical sympathies combined with his careful and scholarly mind found excellent scope. He was all his life interested in the young American composer, and both as publisher and inspirer did fine service to native American music. His philosophical studies he pursued as a hobby, producing three notable books on Beethoven during the recent Centenary year—'Impressions of Contemporaries,' 'The Riddle of the Immortal Beloved,' and 'Beethoven Letters in America,' the last-named attempting to exhaust all American sources, but failing, since the author himself found several further letters after the book was published. The Beethoven Association of America, with its lovely house, its concerts, its Beethoveniana, and its homely and dignified traditions, is a product of Sonneck's mind and activity that will keep his memory green for all who visit it—perhaps the quietest place in New York City! Always thorough but imaginative, interested in the old as a scholar and the new as a man, with business as well as bibliographical gifts, Oscar Sonneck was a very distinctive personality whom New York will miss more than it perhaps yet realises.

Miscellaneous

The Queensborough Operatic and Dramatic Society has recently been formed in West London. The Society's honorary producer is Mr. Julius Walther, and the honorary musical director is Mr. Ettore Mazzoleni. There are a few vacancies in the ranks. Full particulars from the Hon. Secretary, Miss Valerie Desmond, 57, Queensborough Terrace, W.2.

M. Jaques-Dalcroze will give lecture-demonstrations at the New Scala Theatre on February 2 (2.30 p.m.) and 4 (8.30 p.m.). Illustrations will be provided by a class of children, and by students from the Training Department of the London School of Dalcroze Eurhythmics. Tickets and particulars at the School (23, Store Street, W.C.1), and the Scala Theatre box office.

The financial statement to be presented at the next general meeting of the stewards of the Three Choirs Festival shows that the recent Gloucester meeting resulted in a disposable balance of £3,018—about £700 less than that of the previous Gloucester Festival. The receipts were £8,986 (sale of tickets, £5,406); the expenditure was £5,968.

Under the auspices of the Training School for Music Teachers, Mr. Stanley Stubbs will conduct a weekly class in Sight-Singing and Aural Training at the School (73, High Street, Marylebone). Membership is open to all, and may commence at any time. The class will be held on Thursdays, at 7.30 p.m.

The London Sunday School Choir, a thousand strong, gives a concert at the Royal Albert Hall on February 16, at 6.30 p.m. The soloists will be Miss Dorothy Hinton, Miss Muriel Brunskill, and Mr. Robert Easton, and Mr. Sidney Brown (organ). Mr. Frank E. Creed will conduct.

The Holme Valley Male-Voice Choir (seventy voices) will give a concert at Queen's Hall on February 2 at 8 p.m., singing works by Elgar, Holst, Vaughan Williams, Julius Harrison, Bantock, &c. Londoners should not miss this chance of hearing an outstanding body of singers.

At the Society of Women Musicians (74, Grosvenor Street, W.1) on February 16, Miss Katharine Kendall will give a demonstration of the new Emanuel Moor violin.

On February 6, at 8.15 p.m., at St. John's, Holland Road, Kensington, Dr. W. G. Alcock will give a recital on the organ rebuilt by Messrs. Henry Willis.

The Bach Prize at the Tobias Matthay Pianoforte School has been awarded to Nancy Saunders, Mr. Harold Samuel adjudicated.

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(*Continued on page 178.*)

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TENOR

Air — LORD, TO US THYSELF BE SHOWING ("Bide with us").
Recit. — WHY HAST THOU THEN ("My Spirit was in heaviness").
Air — FAST MY BITTER TEARS ,, ,, ,,
Air — REJOICE, O MY SPIRIT ,, ,, ,,
Recit. — THE MIGHTY GUARDIAN ("Thou Guide of Israel").
Air — HIS FACE MY SHEPHERD ,, ,, ,,
Air — AND WHY ART THOU, MY SOUL ("When will God recall").

ALTO

Air — THOU, WHOSE PRAISES NEVER END ("Bide with us").
Recit. — THE FATHER HATH APPOINTED HIM ("God goeth up").
Air — MY SPIRIT HIM DESCRIES ("God goeth up").
Air — INTO THY HANDS ("God's time is best").
Air — REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

BASS

Recit. — HE COMES, THE LORD OF LORDS ("God goeth up").
Air — 'TIS HE, WHO ALL ALONE ("God goeth up").
Recit. — IT IS NOT MINE ("God so loved the world").
Air — ON MY BEHALF ,, ,, ,,
Recit. — YEA, THIS THY WORD ("Thou Guide of Israel").
Air — WHOM JESUS DEIGNS ,, ,,
Air — YET SILENCE ("When will God recall").

SECOND SET

SOPRANO

Air — OPEN WIDE, MY HEART ("Come, Redeemer").
Air — FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

TENOR

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
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ALTO

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Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

BASS

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air — DO THINE ALMS ("Give the hungry man thy bread").
Air — WITH JESUS WILL I GO ("Wailing, crying").
Recit. — AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
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SOPRANO

Recit. — O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").
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Air — O PRAISE THE LORD ("O Praise the Lord").
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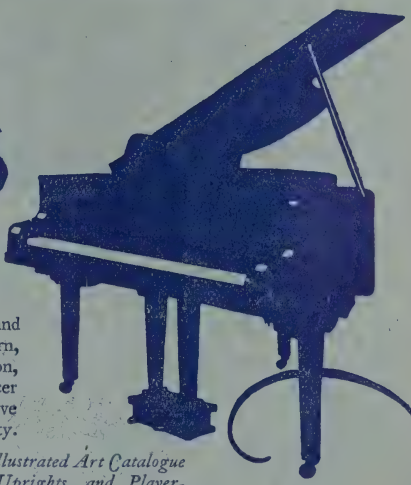

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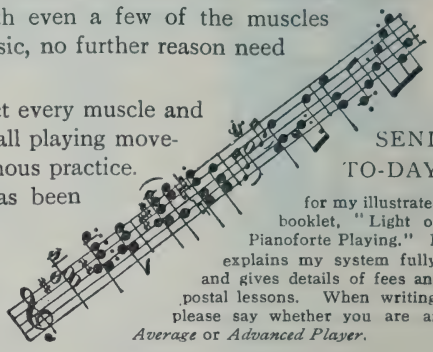

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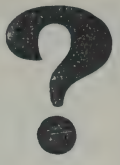

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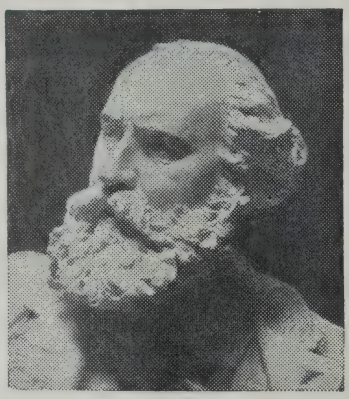

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The Musical Times
AND SINGING-CLASS CIRCULAR
MARCH 1, 1929
(FOR LIST OF CONTENTS SEE PAGE 272)

A. K. GLAZOUNOV

BY LEONID SABANEEV

To Glazounov has befallen a rare experience; during his lifetime he has become a historical figure, a part of musical history, and has been numbered amongst the musical saints. It must not be inferred from this that he is obsolete and belongs entirely to the past. No; his music has simply been canonized, and permanently added to the musical history of Russia and perhaps of the world. But the creator of this already classical and historical music still lives amongst us, and we can meet him and converse with him.

To me there is always something distressing in such a meeting, just because Glazounov is not a contemporary composer; I feel as though I were greeting Beethoven, or Wagner, or some musical myth, something to which our human, everyday standards do not apply. Nevertheless this myth lives, and actually talks, though but sparingly, as becomes a myth (even before he was a myth he had little to say), and this enhances the painful impression.

Beyond question Glazounov was and remains a brilliant figure in Russian musical history. And he was unexpected by his contemporaries. In the flourishing period of Russian impressionist romanticism, in the years of the cultivation of Russian operatic and vocal music, no one anticipated the sudden appearance of a powerful symphonist of the first rank, an instrumentalist and composer of very high technical and cultural endowments. Russian music, as we know, had always been developed along the line of the intensifying of dilettante principles, had always striven to accomplish certain unprecedented and autonomous paths in art. There were musical thinkers, such as Serov, who even asserted that in all probability there would never be any Russian symphonies, and that the future of Russian music lay in song and opera only. And suddenly there appears this tranquil academic symphonist, who ignores opera and descriptiveness and vocal music; a Russian Brahms, gifted with the technique of composition, with a titanic mastery which seems to have been born with him, the exact opposite of the famous 'mighty band,' from whom nevertheless he sprang. Rarely, perhaps, have the historical laws of the periodicity of musical styles and the contrast of adjacent musical periods stood out in such high relief as in the case of Glazounov. A pupil and spiritual son of Russian romantic impressionism, of the Russian national school known as the *Kuchka*, he proved to be antagonistic to it at every point. Even the fundamental quality of the *kuchkisty*—the national spirit—passed him by. Glazounov is possibly the most persistent internationalist and Westerner in Russian music. (Tchaikovsky, however, was rarely guilty of ethnographic nationalism.)

In place of the *Kuchka's* cult of nationalism he adopted (perhaps unconsciously, but so much the better for him), a neutral and extra-national Europeanism; in place of the cult of descriptiveness, the cult of absolute music; in place of amateurism, professionalism and even academicism; in place of the search for new paths, a devotion to the culture already attained by the West; in place of the furious pursuit of colouring, a graphic, neutral style, black and white instead of colour. Glazounov proved to be the unconscious negation of all the principles by which Russian art had existed prior to him, but this negation was organically indispensable to Russian music.

Perhaps from the very first his tastes were those of a wise moderation, from which all true musical conservatism springs. Glazounov is a conservative by nature, but not a reactionary. Conquests of the new are not foreign to him, though he himself does not achieve them intentionally. Always moderate in everything, he has no inclination for glaring colours; in his works the features of the prototypes whom he had to follow are constantly prominent. On the whole his music is mildly Wagnerian and Brahmsian, without the daring and titanic qualities of the former, and the straightforwardness of the latter; Glazounov's temperament was such that the titanic and th emotional were not natural to him. He is an artist of the architectural type. His creations are edifices, enduring in their cold and absolute beauty. He is not an objective artist who, like the *kuchkisty* and the impressionists, describes something external to himself, nor an individualist, such as Scriabin and Tchaikovsky, concerned only with his intimate thoughts and experiences. His tonal material is abstract, and its beauty lies in its abstractness. Glazounov has never written anything abnormal or unbeautiful; the grotesque, the caricature, the farce, are alien to him—he lives entirely in the kingdom of beautiful tonal lines. But every one may not care to remain for long in this chilly atmosphere, unwarmed by the presence of the living human spirit and its tragedy. Glazounov is not a tragedian, and tragedy is excluded from the scope of his music. He soothes the emotions, and by the touch of his mastery moderates tragedy of any kind, and turns it all into something proportionately beautiful.

His position in Russian history is therefore analogous to that of Mendelssohn in German music, and of Saint-Saëns in French music. It

is an enlightened academicism in which everything is borrowed from the romantics, nothing is exaggerated, and the whole is made smooth and even by the great skill of the composer. To the emotionalist, such music has little to say; it seems defective, and does not justify itself and its designation; he feels that its tranquil beauty is lacking in motive. But I doubt whether anyone can deny that the appearance of such geniuses in the history of music is necessary, and perhaps especially necessary in so impetuous and unbalanced a sphere as that represented by the young musical culture of Russia.

Glazounov, like Mendelssohn, came into the world fully equipped and possessed of an innate mastery. It would seem strange to talk of his pupilage. Of whom, indeed, could he learn, when the great composers then on the Russian horizon had neither mastery nor technique, or, if they had, it was some specific knowledge for personal use? Glazounov acquired his musical skill of himself, and therefore could only be a teacher, and not a pupil; and in actual fact the *kuchkisty* themselves admitted that they had something to learn from him. It would, however, be more correct to say that Glazounov himself, as well as his tutors, the *kuchkisty*, realised neither his significance nor his rôle as a refreshing draught in the burning desert of Russian musicality. His sphere is a calm and peaceful æstheticism, but an æstheticism free from affectation, healthy and full-blooded. Consequently his defection from opera, the field of Russian musical activity from time immemorial, to the impassively beautiful realm of the ballet was a matter of chance. Possibly this ballet outlook, this sense of the world as a cold and beautiful legend, constitutes the fundamental note of his life, of which Glazounov, like Mendelssohn, has had no cause to complain. The combination of beautiful tonal lines and the beautiful lines of the human figure and its movements is quite natural. We have here emotion and feeling (which merely provide an occasion for more whimsical ornamentation), but never that weariness of the spirit, that contact with the depths, so characteristic of the Russian soul. Glazounov's symphonies are ballet entr'actes or incompletely embodied ballets, just as his ballets are choreographic symphonies. In them we hear nothing of the heroic and epic spirit of the Beethoven symphony; they resemble—all of them—the apotheoses of the ballet, and are like triumphal, festal music carried to the limits of artistry. Glazounov is the poet of the sumptuous festival of life, of the splendour of colours, lines, and tones, but a splendour free from extravagance and at the same time monumental and inspiring. It is the splendour of Russian imperialism, and Glazounov's musical structures have something in common with the architectural style of his native city, St. Petersburg—the same durability and exceptional solidity, the monumentalness, the absence of anything clamant or provocative, the proud repose and granite coldness of the Northern capital in which his genius grew up and gathered strength; the same internationalism with which the window broken through upon Europe by Peter the Great glitters; and the same rôle is played by Glazounov's music, also in its way a window upon Europe—the window of Russian music through which, almost for the first time, it found an organic communication with the great channel of European mastery. And this creative work is as abstract, and sometimes as oppressively cold, as the majestic colonnades of St. Isaac's Cathedral and the vast Winter Palace: on it is stamped, possibly against the will of its creator, the same idea of a sort of overwhelming authority, of a stern, inhuman, calm imperialism.

Just as St. Petersburg, in spite of its western quality, is a Russian city, so Glazounov, a St. Petersburg composer, is in the final reckoning a Russian composer. He was not one of those who cannot separate their work from their life, such as were the majority of the great Russian artists, for whom art was the confession of the soul, the tormenting revelation of it to the crowd, greedy without knowing why, for some mystical experience. Glazounov's life and soul do not find expression in his creative work; for him life and creative work are independent entities. It is difficult to conceal the fact that these very qualities of his genius have usually been accepted as defects; Russia and the West have always expected of a Russian musician these revelations of the spirit, either personal or national, and it is impossible to find them in Glazounov. He is a Westerner, but the lawful son of Russian musical culture.

His style, as I have already stated, was born with him, and therefore has undergone but insignificant changes. His mastery was enhanced and attained its culmination in the last Symphonies (the sixth, seventh, and eighth), but the type of music persisted. In this mastery, in the ease with which he solved the most complex problems of musical construction, Glazounov reminds us again of Mendelssohn and Mozart. His solution is so clear, so luminous, so musical, that one is not even conscious of the difficulties, and the listener who hears the beautiful, luscious music has no suspicion of the brain-racking work involved in the polyphony. One has only to recall the seventh and eighth Symphonies in order to be convinced of the extent of Glazounov's mastery of the task of the contrapuntist—to combine very great complexity and extremely beautiful and lucid form. As contrapuntists all other Russian composers cannot but appear puny in comparison with him; he was the first in Russia to bridle the untractable steed of polyphony and make it as quiet as a lamb.

The first stage of Glazounov's creative work retains traces of the influence of *Kuchka*, displayed in a lingering inclination for programme music ('The Kremlin,' 'Stenka Razin,' 'The Sea'), for descriptiveness, for orchestral colour ('The Sea' was written for an augmented orchestra). Subsequently all this disappears in symphonism. Until lately the number of Glazounov's compositions in the orchestral sonata form has exceeded that of any other Russian composer, but in this respect (we will say nothing as to quality) Myaskovsky is beginning to rival, and even to surpass him. If we turn to the inner content of Glazounov's symphonies, however, it will appear that in spite of their 'ballet' psychology they are perhaps the most symphonic in Russian music. Borodin's symphonies sound like symphonized opera entr'actes; Tchaikovsky's are on the whole symphonic lyrics, and too individual; whilst Scriabin's, notwithstanding their regular sonata form, are programmatic symphonic poems. Glazounov alone has raised the standard of Russian symphonism pure and simple, and only in him do we find the idea of the symphony as a form simultaneously grandiose, epic, and ingenious, inclined neither to the lyrical, nor to the programmatic, nor to the prolixity of the impressionists. It is early to speak of the symphonies of the new composer Myaskovsky, or of the still more youthful Shostakovich, upon whom criticism has not yet pronounced its verdict. The symphonism of Prokofiev, notwithstanding the unquestionable merits of his music, seems to me but little symphonic.

Glazounov originated and completed a period of Russian instrumentalism. His influence on Russian music cannot be doubted, in spite of the fact that his outlook was foreign to the majority of his successors. He influenced even the ardent and enthusiastic Scriabin, whose æsthetic credo was the exact opposite of Glazounov's. But Glazounovism as a tendency has proved to be infertile, as is usual in the case of titans and geniuses who have too thoroughly embodied in their creative work the idea underlying their outlook on the world. The general traits of the succeeding generations of Russian musicians, though not unaffected by Glazounov, have been developed in defiance of his artistic trend. The most brilliant of them and the nearest to Glazounov is Myaskovsky.

Glazounov's talent attained its fullest development in 'Raimonda' and the sixth Symphony, his mastery in the seventh and eighth Symphonies. It is an instructive and interesting fact that his music, though apparently without positive signs distinguishing it from any other, has a characteristic, a sort of integral physiognomy of its own, again with a resemblance to city architecture. Glazounov builds his musical edifices without any intention of creating a new style; he merely levels and polishes, as it were, the styles already existing; and yet the result is peculiar to himself. In the same way the architects who imitated the baroque and empire of their day unwittingly worked out the genuine 'Russian empire' style (the 'St. Petersburg style').

During the years immediately preceding the war, and almost throughout the revolution, Glazounov was silent and wrote nothing. In this he shares the fate of his younger contemporary, Rachmaninov. I think their silence is due to similar causes—both have prematurely become historical figures; both have felt with all the sensitiveness of great artists their isolation in the new musical world and their inability honestly to conform to it. Both are fine and sincere artists, who adhere to conservative principles where their art is concerned. Glazounov was not always in sympathy with the music of the later Wagner, and Strauss, Debussy, and Scriabin were ever foreign to him, though in Scriabin the gifted composer of 'Raimonda' may at times have been vaguely conscious of some other musical truth with which he was unfamiliar. Rimsky-Korsakov was more compliant and more sensitive to modernism than Glazounov, who is slow to change, and who could not but realise that his music had already become a part of history, and that subsequent history would follow other and strange paths with which he had no sympathy. Possibly a great and gifted musician such as Glazounov might have pretended to belong to the extreme left and have worked on the new lines, but he, like Rachmaninov, was prevented from doing so by his absolute musical honesty, the honesty of an artist to himself, a quality with which many are nowadays unacquainted. Glazounov could not follow the modernism of the new impressionists, the Russian Debussyists and Scriabinists, nor the latest generations of Russian music of the Prokofiev and Stravinsky type, and he became silent, preferring to retire into the living history of Russian music with the traits which had created that very history, rather than with a tardy and incomprehensible grimace disown his musical ego.

And so one of the greatest of Russian composers has held his peace for nearly fifteen years, and this silence strengthens the impression which he gives us of a living monument. His last creations include the music to 'The King of the Jews' and 'Salome'; in them he is on the verge of an attempt to reconcile his outlook with certain new tendencies (preferably Strauss's), but evidently they do not satisfy him, and he sinks into a silence which reminds us of Rossini's famous submergence in an artistic Nirvana, but which is dictated by entirely different impulses—Glazounov, that typical professional composer,

is the last person whom one could reproach with artistic indolence.

The silence of Rachmaninov and Glazounov breathes of tragedy. Is it only the personal tragedy of two composers who are behind the times, who have said their say and feel the uselessness of repeating themselves, or can we foresee in it still more tragical prospects for art in general? The silence of these great musicians is accompanied not only by a sense of the inutility of their own creative work, but also by an unmistakable perplexity with regard to the whole of the contemporary output. Has music really advanced, and do only the laggards fail to understand the paths which it follows, or has it merely gone astray, with the connivance of those by whom it is surrounded? It is very difficult to find an answer at the moment, but it is significant that more and more frequently I have occasion to witness the frank and naïve enthusiasm of musicians and audiences at performances of Glazounov's symphonies, which above all things are musically beautiful; they seem like a new revelation, a vision of paradise, after the tortures to which the ears of the patient and submissive herd of listeners are subjected by modernist composers. Glazounov may or may not have grown old with his music, but we do know that he has a niche in the Pantheon of history. How the contemporary experiments on our much-enduring ears will end, and what place is prepared for them in history, we are quite unable to say, and we cannot look for an answer until ten, twenty, or even more years have elapsed.

(*Translated by S. W. Pring.*)

ANTONIO CALDARA (1670-1736)

By Cecil Gray

One of the most serious blemishes in the third edition of Grove's 'Dictionary of Music and Musicians' is undoubtedly the omission of any reference to Antonio Caldara. Whether it is to be regarded as intentional or due merely to some unaccountable oversight is difficult to say, but seeing that his name appeared in the previous editions of the work we shall probably be right in assuming the former. In either case, however, it is to be hoped that this defect will be remedied in the next edition, for although his admirable aria 'Come raggio del Sol' may be the only specimen of his art that has capriciously survived up to the present day in our concert programmes, Caldara is by no means an obscure or unknown composer. On the contrary, his best work, and notably that of it written for the Church, has always received the respectful attention it deserves from all students of the age in which he lived. Indeed, there can be little doubt in the mind of any one who is acquainted, however superficially, with Caldara's music, that he is one of the most important figures of the period immediately preceding Bach and Handel, and one of the greatest, if not the very greatest, of the Italian masters at the end of the 17th and the beginning of the 18th centuries.

Of his life we know extremely little, and what we do know is not of great interest. He was born at Venice in 1670, and became a pupil of Legrenzi, one of the leading composers and teachers of the day. His first opera was produced in his native city with great success at the early age of eighteen, and the next thirty years or so of his life were spent in various Italian cities—Rome, Milan, Mantua, Bologna, &c.—in the course of which he acquired a great reputation both as a 'cellist, in which capacity he was reckoned among the foremost virtuosi of his day, and as a composer of operas and chamber music. In 1712 we find him at Vienna, in 1715 at Madrid, and finally at Vienna again, where he occupied the post of vice-chapelmaster under the celebrated contrapuntist Fux to the Emperor Charles VI., a post which he continued to occupy until his death, in 1736.

The greater part of his work is equally unknown to us, and like that of so many other composers of the period lies scattered in manuscript in various libraries and private collections throughout the whole of Europe. Consequently, to become acquainted with his entire output, comprising over seventy operas, thirty oratorios, thirty Masses both *a cappella* and instrumentally accompanied, to say nothing of a vast quantity of chamber music and miscellaneous compositions for church purposes, would in itself be the task of a lifetime. According to the most recent edition of Riemann's 'Musik-Lexikon' (1922), a German musicologist, Herr Felix von Kraus, is actually engaged on the task, but up to the present time, so far as I am aware, his promised monograph has not yet appeared.

In default, therefore, of the data provided by a reliable, first-hand examination of the existing works in manuscript, we are compelled to rely exclusively upon the meagre fare afforded by such of Caldara's works as were published in his lifetime, and those that have been reprinted in modern editions. The first category would seem to consist of merely twenty-four Sonatas for two violins and bass (1700-01), and a collection of two- and three-voice Motets with *basso continuo* (1715), to which may be added a book of Masses with instrumental accompaniment published shortly after his death. Modern reprints, apart from innumerable arrangements of the aria already mentioned ('Come raggio del Sol'), are practically confined to the invaluable large volume of his Church music published in the series 'Denkmäler der Tonkunst in Österreich' (XIII. Jahrgang, Erster Teil), by Eusebius Mandyczewsky in 1906, a fine Fugue

for accompanied voices in the 'Auswahl vorzüglicher Musik-Werke' (No. 41), and two specimens of his chamber music contained in Riemann's 'Collegium Musicum' (No. 44) and in the same editor's 'Musikgeschichte in Beispielen.'

This may perhaps seem to be too small an amount of material on which to base even so modest and unpretentious a study as this of the work of such an exceptionally prolific composer as Caldara. It may legitimately be questioned, however, whether it is ever really necessary to know all, or even most of, any man's work in order to form a reliable estimate of his talent.

We do not need to wade conscientiously through the complete works of a Beethoven or a Schubert in order to appreciate their greatness or the nature of their intrinsic qualities. In each case a few selected works will serve just as well—perhaps even better, when we consider the vast amount of inferior stuff that each turned out which would be better forgotten—and the same applies with even greater cogency to lesser men. In the second place it must be remembered that it is a characteristic of the age in which Caldara lived that composers, in contra-distinction to those mentioned above, maintained a remarkably consistent level of accomplishment, and that not until the second part of the 18th century, generally speaking (there may be a few exceptions), do we find a wide gulf separating the best of a man's work from his worst. Consequently, even if we had the entire output of Caldara at our disposal it is improbable that the final impression we would receive of his talent would differ appreciably from that based upon a mere handful of compositions chosen more or less at random. It is true that what we have of it does not enable us to form any idea concerning his merits as a composer of operas, but seeing that there is general agreement among those who have most closely studied his music to the effect that he is first and foremost a composer of Church music, this deficiency need not trouble us overmuch. Certainly what we know of his chamber music—and that is a good deal—bears out this contention, for admirable though many of his trio sonatas may be, they cannot be said to equal the finest chamber works of such predecessors and contemporaries as Corelli, Veracini, Locatelli, or Vivaldi. In what we know of his Church music, on the other hand, he can stand comparison with any composer of his age. The 'Denkmäler' volume of his Church music may therefore be said to supply us with sufficient material to enable us to form at least a rough idea of the general characteristics of his art, and to serve as the basis for a comparison between him and his most eminent contemporaries in respect of stature and significance.

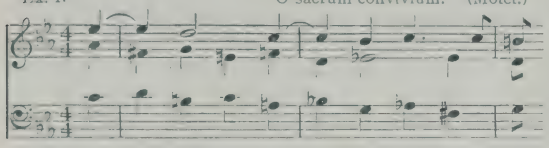
In his erudite introduction to the volume in question, Mandyczewski justly praises Caldara for his superb melodies, 'of which the noble, soaring lines, the architectural construction, and the deep expressiveness of the words, stamp them as belonging to the finest of a period exceptionally rich in melody.' That this is not excessive praise can be readily ascertained by any one willing to take the trouble of looking at the works for himself; to give sufficient quotations in justification of this contention would require more space than can be here afforded, for it is not a question of an outstanding phrase here and there, which could be easily detached from its context like an epigram, but of a consistent, homogeneous melodic flow from first bar to last of each composition.

Mandyczewski goes on to say that the rhythmic and harmonic interest of Caldara's work is, on the contrary, comparatively small. The first part of this statement is probably justified; nowhere in his work do we find the rhythmic vitality and inventiveness of some of his compatriots such as Vivaldi or Marcello. This deficiency, however, is to a great extent only the outcome of his qualities, for a high degree of rhythmic interest is incompatible with the particular vein of mysticism and introspection which is characteristic of all his best work, in this selection at least. This quality, incidentally, distinguishes him sharply from all his Italian colleagues, save occasionally Lotti, and might perhaps be accounted for by his long residence in Vienna, and his consequent absorption to a certain extent of Teutonic characteristics. On the other hand it must be remembered that at this time Vienna was the reverse of Teutonic in its culture and artistic ideals, and we shall consequently be safer in assuming that this striking feature of Caldara's work is essentially individual and personal.

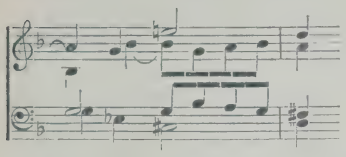
That Mandyczewski should, however, find a lack of harmonic interest in Caldara's music is distinctly surprising, to say the least, for it is precisely the strength and audacity of his harmonic writing, and in particular his great mastery of chromatic resource, that strike one most strongly on looking at his work for the first time. Not that he is exceptional in this respect; indeed, the best Italian masters of the period are often extremely interesting harmonically, and not at all the mere insipid melodists they are commonly supposed to be. Caldara's chromaticism, however, is peculiarly individual, and not confined simply to the exploitation of the semi-tonally descending—or, less frequently, ascending—bass, which is one of the most popular and fruitful formulas of the period beginning with Purcell (or even earlier) and ending with Bach. He certainly makes use of it to a certain extent, and with great effect, like all his colleagues, but his more highly personal progressions are arrived at very differently, in a more deliberately colouristic manner. Particularly characteristic of his

style, for example, is his predilection for the progression from the flattened sixth of the scale to the augmented fourth, generally in the bass part, as in the following extracts : *

Ex. 1. 'O sacrum convivium.' (Motet.)



Ex. 2. 'Stabat Mater.'

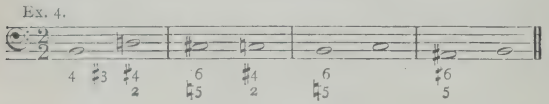


'Stabat Mater.'

Ex. 3.

He is also extremely fond of a chain of unresolved, descending chromatic sevenths, as indicated in the following figured bass :

Ex. 4.



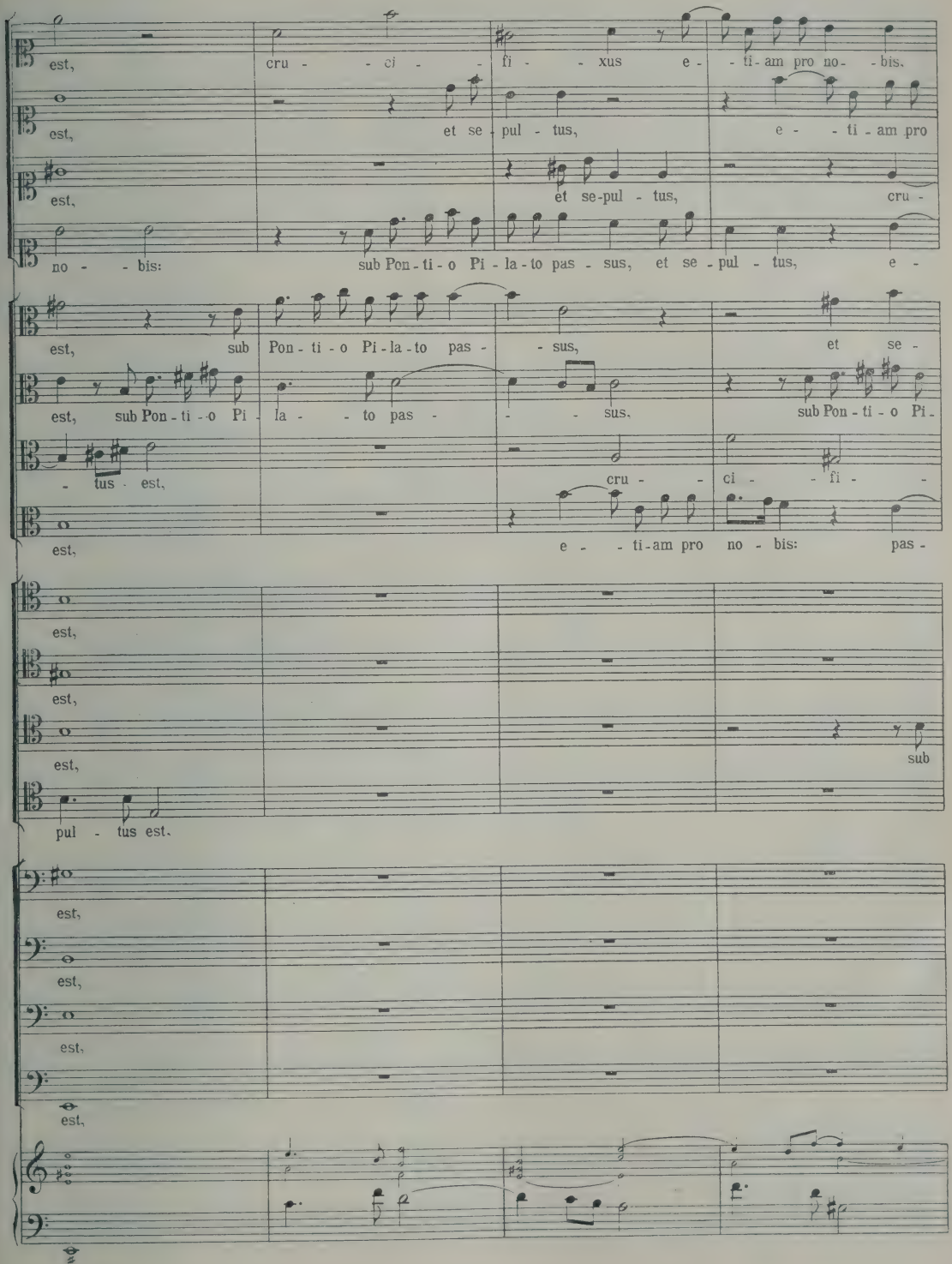
and a more elaborate and truly magnificent example of the use of the device is to be found at the end of his 'Crucifixus,' which is quoted on p. 215 *et seq.*

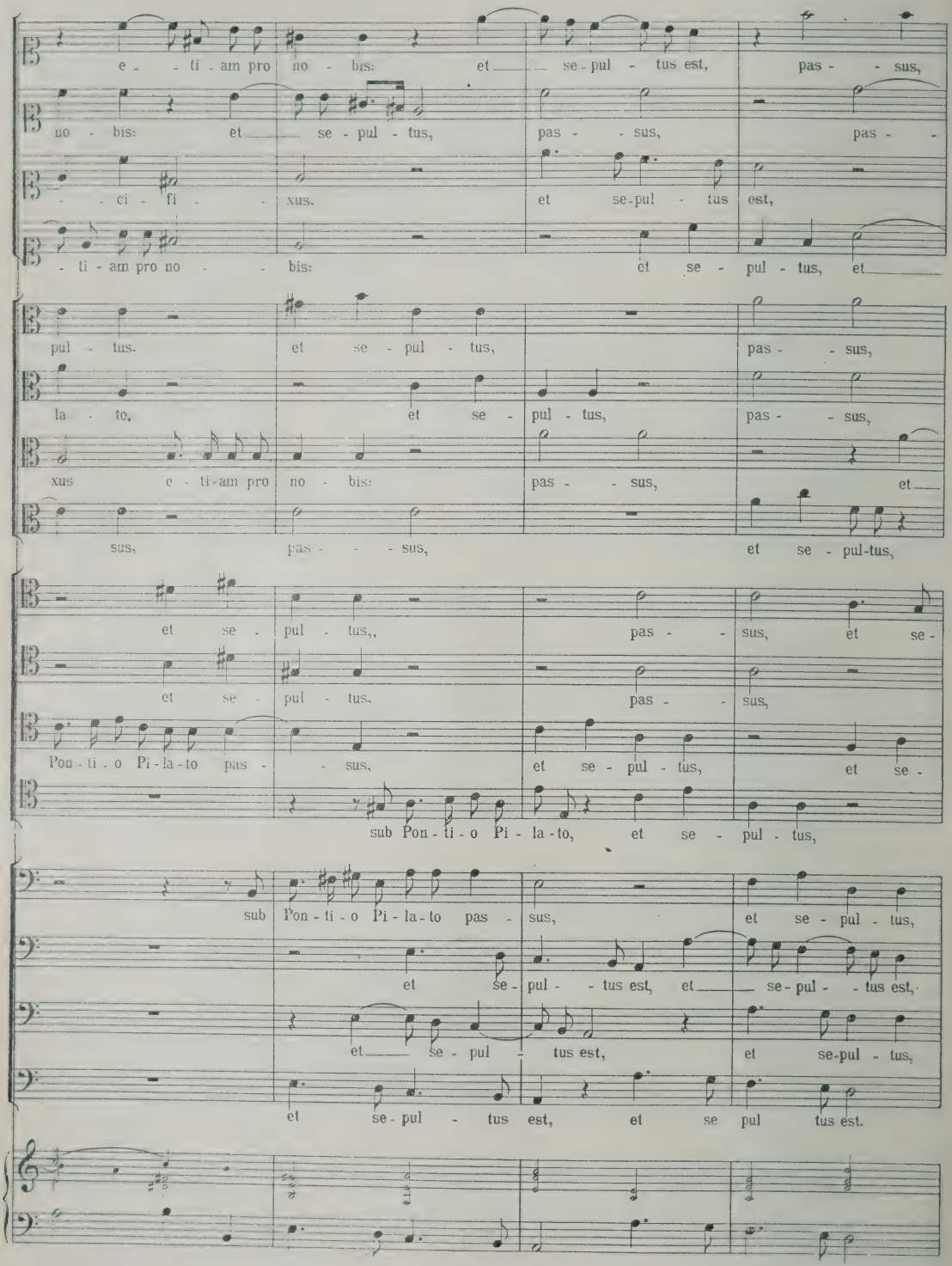
It would obviously be absurd to suggest that these progressions are in any way unique, or even that they are not to be found frequently enough in the work of other composers of the same period. There is probably no single harmonic progression in the whole of music, any more than there is an isolated melodic phrase or rhythmical formula, that has never been used save by one man alone—or if there is it is fairly safe to say that it must be a very bad one. The fact remains that the habitual and consistent employment of such progressions as those quoted above, and the highly personal way in which they are handled, impart a curiously poignant expressiveness and a particular shade of mystical intensity to Caldara's work that one does not easily find elsewhere.

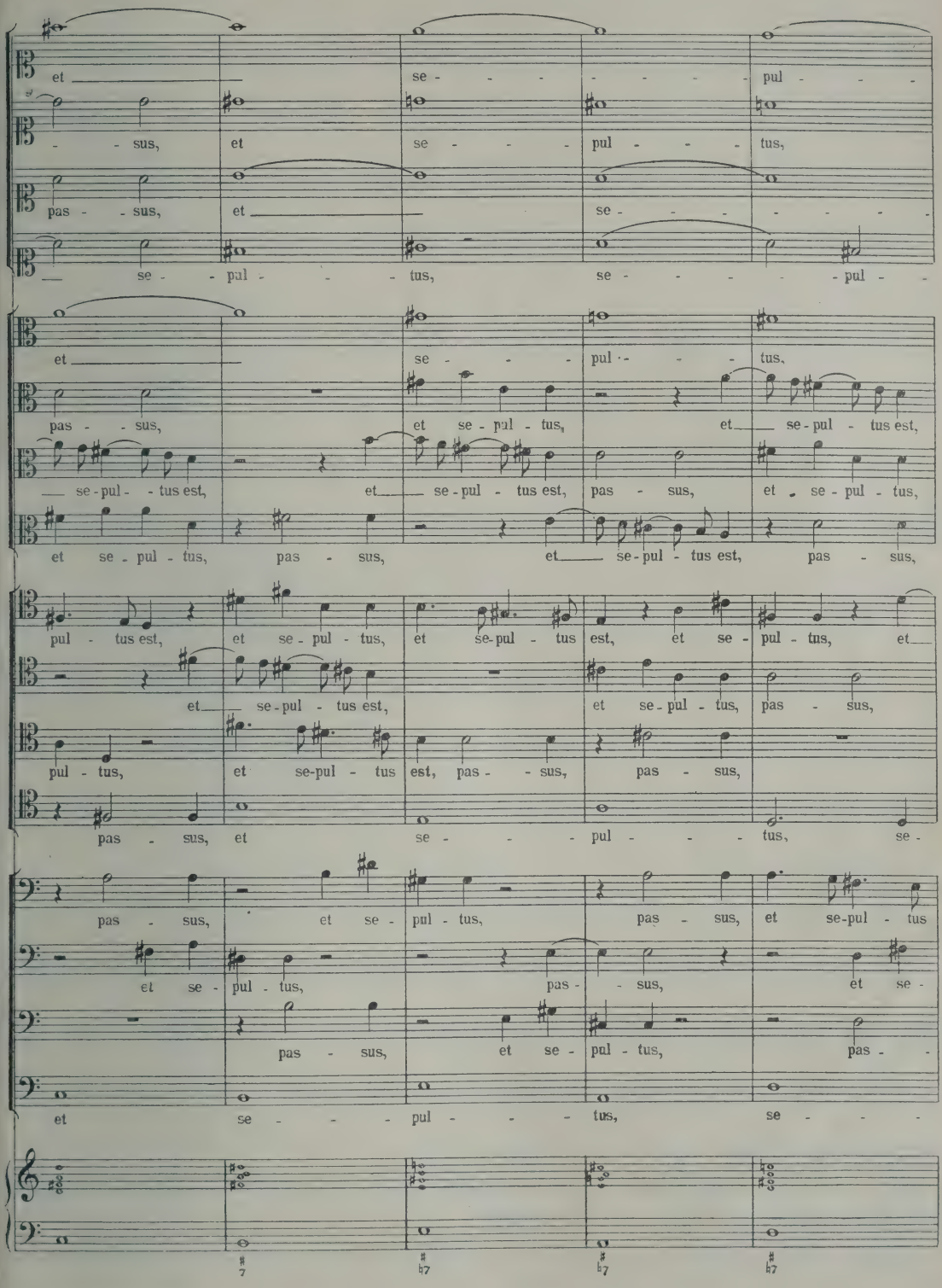
Nevertheless, despite the great beauty of his melody and the power and individuality of his harmony it is probably his ability to reconcile the claims of both these elements with the exigencies of an intricate and finely-wrought polyphonic texture that constitutes Caldara's chief title to lasting fame. In this respect his 'Crucifixus' in sixteen real parts is one of the most remarkable works ever written. For it is not as if, like practically all other contrapuntal feats in a large number of parts, it was a mere exhibition of barren mathematical ingenuity, consisting almost entirely of a perpetual oscillation between tonic and dominant harmonies, and entirely devoid of musical interest of any kind. On the contrary, it is a work of intrinsic beauty, all technical considerations apart, and it is difficult to say which to admire the most : the beauty and expressiveness of the themes, the superb harmonic structure, or the consummate ease and mastery with which he handles such a vast number of voices. It is only at the cadences (where it is obviously unavoidable) that any strain or artificiality in the movement of the individual parts makes itself felt ; otherwise they progress as naturally, logically, and inevitably as if there were only four or five of them to consider. The stupendous nature of such an achievement from the technical point of view can perhaps be fully appreciated only by those who retain painful recollections of their efforts in student days to write strict scholastic counterpoint in even such a comparatively small number of parts as seven or eight. For Caldara takes no liberties with the strict style save for the employment of hidden fifths or octaves, and consecutives by contrary motion. (Two parts moving from a unison to an octave, for example, or *vice versâ*.) The concluding bars of this superb composition are reprinted on the pages following this article. It is given in full score, as, owing to the continual and intricate crossing of parts, its linear beauty can be properly appreciated only when thus set forth.

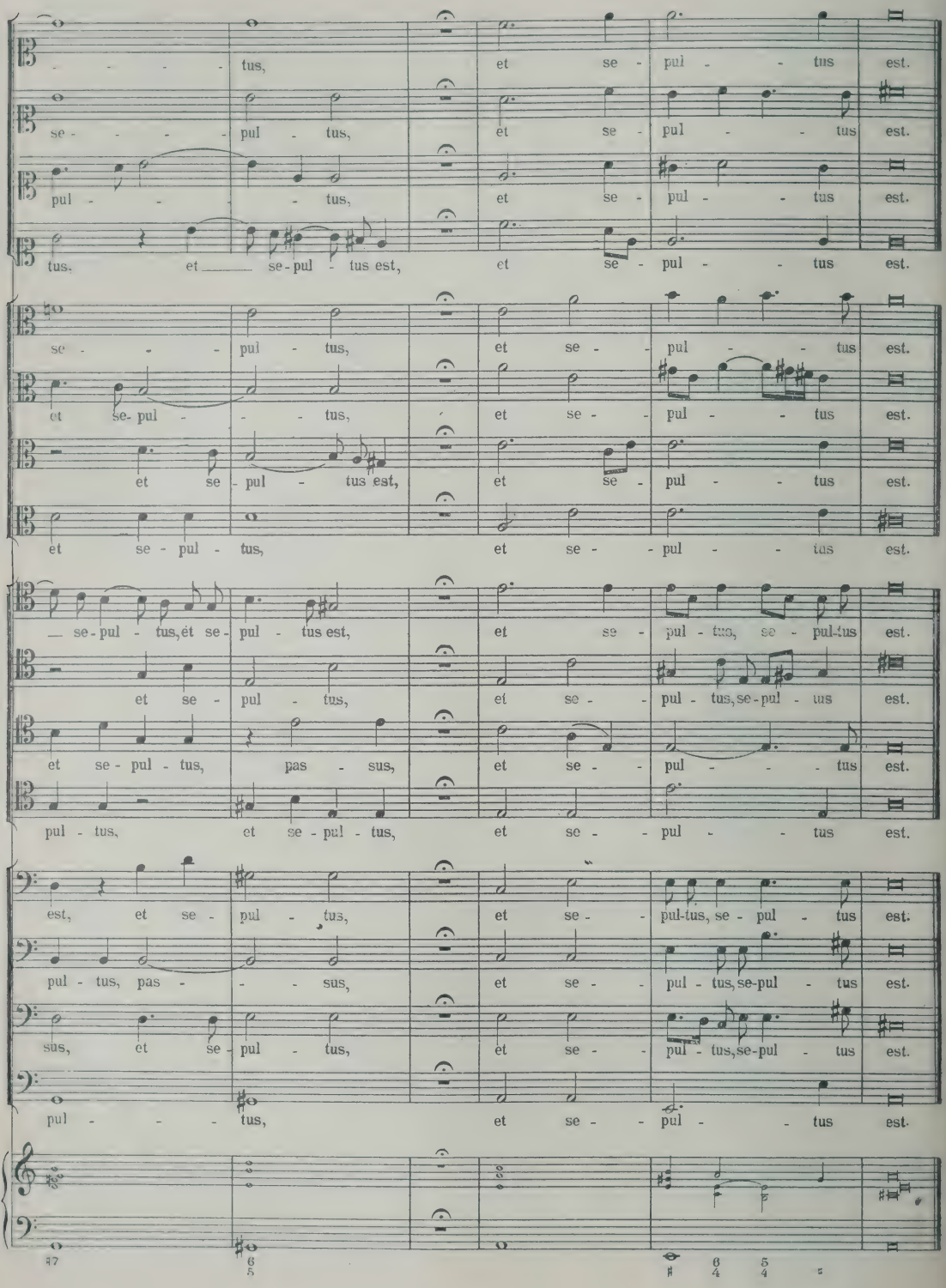
Although his fine Te Deum for two four-part choirs and orchestral accompaniment of *clarini*, trumpets, drums, first and second violins, violas, and trombones, shows that he was, on occasions, capable of great brilliance, it will generally be found that Caldara excels in the treatment of rather sombre themes, especially those associated with the Passion. Particularly noteworthy in this respect are the nobly expressive motets 'Laboravi in gemitu meo' and 'Miserere mei Domine,' for three voices and *basso continuo*, while his 'Stabat Mater,' from which the opening has been quoted above, is a consummate masterpiece from beginning to end, and worthy to be placed among the finest works of the period. The 'Missa Dolorosa' also, though slightly more florid in style, is scarcely if at all inferior. All things considered, however, it is undoubtedly the great 'Crucifixus' that represents the highest point to which Caldara attains ; a work which, in nobility and grandeur of conception and sheer technical mastery, has few if any parallels in the entire literature of music.

* The organ part, indicated by a bass part only in the original, is omitted for reasons of space. It merely serves to fill in the chords and double the vocal parts.


est, cru - ci - fi - xus e - ti - am pro no - bis.
est, et se - pul - tus, e - ti - am pro
est, et se-pul - tus, cru -
no - bis: sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus, e -
est, sub Pon - ti - o Pi - la - to pas - sus, et se -
est, sub Pon - ti - o Pi - la - to pas - sus. sub Pon - ti - o Pi -
- tus est, cru - ci - fi -
est, e - ti - am pro no - bis: pas -
est,
est,
est, sub
pul - tus est.
est,
est,
est,
est,


e - ti - am pro no - bis: et se - pul - tus est, pas - sus,
no - bis: et se - pul - tus, pas - sus, pas -
- ci - fi - xus. et se-pul - tus est,
- ti - am pro no - bis: et se - pul - tus, et
pul - tus. et se - pul - tus, pas - sus,
la - to, et se - pul - tus, pas - sus,
xus e - ti-am pro no - bis: pas - sus, et
sus, pas - sus, et se - pul-tus,
et se - pul - tus,, pas - sus, et se -
et se - pul - tus. pas - sus,
Pon - ti - o Pi - la - to pas - sus, et se - pul - tus, et se -
sub Pon - ti - o Pi - la - to, et se - pul - tus,
sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus,
et se - pul - tus est, et se - pul - tus est,
et se - pul - tus est, et se-pul - tus,
et se - pul - tus est, et se pul tus est.


et se - - - - - - pul - - -
- - sus, et se - - - pul - - - tus,
pas - - sus, et se - - - - - - -
se - - pul - - - tus, se - - - - - pul - -
et se - - - pul - - - tus,
pas - - sus, et se - pul - tus, et se - pul - tus est,
se - pul - - tus est, et se - pul - tus est, pas - sus, et se - pul - tus,
et se - pul - tus, pas - sus, et se - pul - tus est, pas - sus,
pul - tus est, et se - pul - tus, et se - pul - tus est, et se - pul - tus, et
et se - pul - tus est, et se - pul - tus, pas - sus,
pul - tus, et se - pul - tus est, pas - - sus, pas - sus,
pas - sus, et se - - - pul - - - tus, se -
pas - sus, et se - pul - tus, pas - sus, et se - pul - tus
et se - pul - tus, pas - - sus, et se -
pas - sus, et se - pul - tus, pas - -
et se - - - pul - - - tus, se - - - -
7 ♭7 ♭7 ♭7


tus, et se - pul - - tus est.
se - - - pul - tus, et se - pul - - tus est.
pul - - - - tus, et se - pul - - tus est.
tus. et se-pul - tus est, et se - pul - - tus est.
se - - - pul - tus, et se - pul - - tus est.
et se-pul - - - tus, et se - pul - - tus est.
et se - pul - tus est, et se - pul - - tus est.
et se - pul - tus, et se - - pul - - tus est.
se-pul - tus, et se-pul - tus est, et se - pul - tus, se - pul-tus est.
et se - pul - tus, et se - - pul - tus, se-pul - tus est.
et se-pul - tus, pas - sus, et se - - pul - - tus est.
pul - tus, et se-pul - tus, et se - - pul - - tus est.
est, et se - pul - tus, et se - - pul-tus, se - pul - tus est.
pul - tus, pas - - - sus, et se - - pul - tus, se-pul - tus est.
sus, et se - pul - tus, et se - - pul - tus, se-pul - tus est.
pul - - - tus, et se - - pul - - tus est.
7 6 6 5
5 # 4 4 #

SCIENTISTS AND MUSICIANS

By Katharine E. Eggar

One of the most penetrating books on Beethoven which the centenary brought forth was written by a man of science. I refer to J. W. N. Sullivan's 'Beethoven: his Spiritual Development,' and I refer to it not in order to speculate as to whether we have musicians capable of analysing the work and mental or spiritual processes of some great physicist or chemist, but because the writing of this book showed up very strikingly the difference in vitality between Modern Natural Science and Modern Music.

Modern Science matters intensely to our age: Modern Music matters hardly at all.

The reason of this is not, in my opinion, merely the inherent difference in the allotted spheres of Art and Science—not any invidious shallow distinction between the Useful and the Ornamental—but simply that while scientists have trained themselves to recognise realities, musicians have allowed that faculty to atrophy. It is because of their failure to keep alive their finest sensibilities that there is so much confusion, superficiality, and insincerity in musical thought to-day. There is a general musical scepticism potent among us which explains why (to quote Leonid Sabaneev) 'the cult of a musical inventive faculty devoid of feeling' is able to claim the most prominent place in contemporary composition; why the generality of people listen to most modern music 'with curiosity but without pleasure or enthusiasm.'

Now, nothing could be less true than to say of scientists that they regard the results of modern research in their subject 'with curiosity but without pleasure or enthusiasm.' It is not the scientific people of to-day who are chilly and dry; it is they who are excited and delighted over their work, and the reason is that they know they are dealing with realities. Musicians get no such assurance from the latest developments of their art.

Of course the objection may be raised at this point that Natural Science is the only study which *does* deal with reality, and that Art in its essence is concerned with unreality. It may be argued also that it is only the practical application of scientific discoveries to money-making or comfort-gaining that excites and delights. The latter argument has no application to the pure artistic enthusiasm of the modern physicist or chemist, or the contemplative rapture of the modern mathematician; and with regard to the question of reality, we do not find Science nowadays claiming the kind of reality for matter which precludes reality for things of Art. There was a time, and not very long ago, when the physicist thought that he was dealing with a 'real, objectively existing universe, in the sense that in the absence of consciousness it would be very much the same as it appeared to be': but the most recent investigations of matter have led to a very different conception.

'The real universe, according to relativity theory, is a four-dimensional world of point-events. Of the nature of point-events we know nothing. All that we require to know, for the purposes of physics, is that it takes four numbers to specify a point-event uniquely, and that some kind of structure—a minimum amount of structure—may be postulated of the world of point-events. We then find, purely by mathematical processes, that certain characteristics of this world will have the quality of permanence. The mind, faced by this world of evanescent point-events, selects those characteristics that are permanent as being of special interest . . . . In consequence of this predilection of the mind there arises space and time, matter, and the laws of nature . . . . [But] the real world of point-events has many other characteristics to which the mind pays no attention.' *

Now, however bleak and lifeless such a statement may seem alongside of the marvellous world on which we open our physical eyes, no artistic person ought to quarrel with it, for it is Science's way of saying what only poets dared to say before. 'Things are not what they seem,' said Longfellow: 'Things only seem to be what we see because of the way our minds are made,' says Science.

There was a witty riddle of the last century which ran:

> What is matter? Never mind.
> What is mind? No matter.

If Science would hesitate to-day to give either answer, she certainly ought to be credited with having established the supreme importance of mind in the universe; and for this vindication of mind, and, incidentally, of the things of the mind, all artists ought to be profoundly grateful. The courage and patience of scientists ought to make us ashamed of the feeble fight we are making for our own principles; but we do not seem to grasp the situation—to understand that though scientists have had all their old supports knocked away from under them, though the once unassailable foundations of our world, time and space, have been deprived of their old significance, the result has been to give scientists a new hold on reality. They are realising that a new world is opening up to them. But what is the position of musicians to-day? Without any such assault on their foundations, they have grown flabby in their grasp of essentials; and whereas Science has been becoming more and more alive, music has become less and less certain of any vital power.

What is the reason of this lack of force in musical authority?

I do not attempt to answer the question for any other country, but it is not at all surprising

* J. W. N. Sullivan.

that England should have lost faith in the spiritual reality of music if one looks at our peculiar history during the last two hundred years. Not only were we being gradually drilled by foreigners into the conviction that we were 'not a musical nation'; not only was our faith in our musical integrity gradually destroyed—we ourselves appeared to give the culminating evidence to outside opinion by bringing forth, at a time when Science was rising to supreme eminence in the world's thought, a great scientist for whom music had no meaning. On a nation sure of itself in music, Darwin's famous pronouncement on the faculties of enjoying or producing musical notes as not being 'of the least use to man in reference to his daily habits of life' would have made no impression, but with us it created an uneasy feeling of shame—music was evidently a poor thing in the scheme of evolution. Of course, if only we had not been so stunned by these few words and had been able to pay attention to the concluding portion of Darwin's dictum—that these faculties 'must be ranked among the most mysterious with which man is endowed'—we might have been roused to an adequate scientific curiosity with regard to what was so mysterious even to Darwin. But our lack of curiosity in relation to the musical faculty, although it does not excuse, does to some extent explain, the musician's attitude to-day; and my contention is that we need now to tackle the problems of the musical mystery with the same determination and belief as have been brought to bear on the material mystery. We certainly need something to happen in musical life which shall be equivalent to the discovery of the electric field in natural science.

Is there any reason to suppose that the experience of Science may be echoed in Music? Given the same honesty, the same faith, and the same ardour of study, there is surely every reason to hope that it would be similarly rewarded. Briefly and roughly, the experience of Science has been this: for a long time scientists studied Nature as being composed of indestructible atoms of matter, and following these lines they eventually arrived at an *impasse* from which they were delivered by the discovery of the 'field' theory, after which they found they had to study Nature as being the result of the play of indestructible energy. The consolidation of this discovery has revolutionised scientific thought. It is not too much to say that a similar discovery in relation to music would transform musical thought, composition, and reception to an almost inconceivable extent. I say a 'similar' discovery, and I am not attempting to define the discovery; but it is surely obvious that there is all the difference between juggling *ad infinitum* with arrangements of notes (which is what musical composition is developing into) and discovering the secret of the energy concealed in sound—a thing about which we know absolutely nothing, as is proved by our indifference to noise. If Science and Art could illumine each other over sound, we should have a new Music.

Ad Libitum

By 'Feste'

ORGAN PEDALLING, PAST AND PRESENT

Michael Prætorius (who, as you will at once remember, flourished from 1571 to 1621) wrote this concerning a subject on which there has always been much learned argument:

> 'Many think it is a matter of great importance, and despise such organists as do not use this or that particular fingering, which in my opinion is not worth the talk: for let a player run up and down with either first, middle, or third finger (aye! even with his nose if that could help him), provided everything is done clearly, correctly, and gracefully, it does not much matter how or in what manner it is accomplished.'

Which was sound sense in Michael's day, when keyboard music was comparatively simple, and when only three fingers (and the nose) had to be considered. There is a good deal in it even now, when we use all five fingers pretty equally, instead of reserving the thumb and little finger for the first and last notes of a scale. And if we are right in refusing to be bound to a system in fingering, we are still more so in organ pedalling.

I have always felt this when faced with pages of pedal scales and arpeggios, and I am reminded of it by a work just published—'The Science of Organ Pedalling,' by Herbert F. Ellingford and Ernest G. Meers (*Musical Opinion* Office, 6*s*.).

Mr. Ellingford is no doubt right in saying that until as recently as 1900 there was no system in pedalling. We might even say that the speculative method is still used by many players. The letter (quoted by Mr. Ellingford) from a 'prominent organist, composer, and examiner,' written in 1917 apropos of Ellingford's 'Pedal Scales and Arpeggios for the Organ' (Novello, 2*s*. 6*d*.), expresses the common attitude in regard to pedalling:

> 'Very likely there are all sorts of possibilities of advanced modern pedal technique. I have never thought about it much, and personally feel that I owe any facility I may have on the pedal-board less to exercises than to a diligent study of "But the waters," from "Israel in Egypt," as arranged by W. T. Best.'

In other words, he developed agility, and let system go hang.

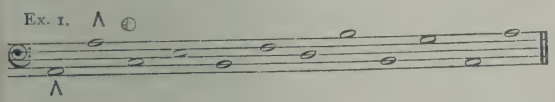
There was, and still is, justification for this attitude. A pianist knows that he will never

meet with more than one type of keyboard so far as measurements are concerned, and this state of uniformity has lasted long enough for the fingering of scales and arpeggios to be systematised.

But although there is at last general agreement as to the form and measurements of the pedal-board (I presume the great majority would favour the Willis board), there is no 'official' type; and a player who sets out on a short recital tour may have to adapt himself to half-a-dozen different measurements. Even the adjustable seat is far from being common. A long-legged player who recites on a strange organ often finds that the short and stumpy regular occupant uses a cut-down bench that the newcomer has to adapt by such insecure and wobbling aids as a few strips of wood and some disused hymn-books. When the visitor is short and the stool too high, there is nothing to be done. He must keep pecking away with his toes, and if the pedal-board happens to be of the old flat type, the playing of the extreme notes is a fatiguing and risky adventure. Everything, then, is against systematic pedalling.

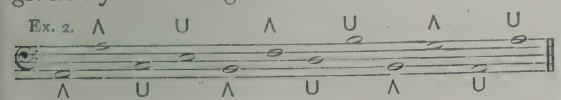
Yet Mr. Ellingford is right in emphasising the importance of system, and it is certain that the player who goes to work on the principles laid down in this book will be better able to adapt himself to strange pedal-boards than he who is haphazard, or content with the old method of letting the toes do practically all the work, with the inevitable result of much unnecessary and tiring crossing of the feet. Beyond a doubt, the plan of using the heels liberally is sound, safe, and economical. I am now so completely out of the organ-lesson world that I don't know whether the old toe method persists. Mr. Ellingford implies that it does. He quotes this as a typical exercise given to students as a means of becoming familiar with the middle of the keyboard:

Ex. 1.



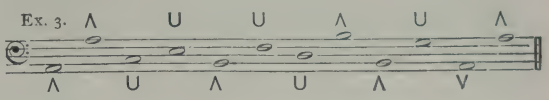
When I was a youngster this would have been pedalled with toes only, but I should have thought that to-day most teachers would be well aware of the advantages of the footing given by Mr. Ellingford:

Ex. 2.



The test of this is to play the two lines of notes separately. The use of toes alone necessitates a lateral movement of the leg for each note, whereas the heeling of alternate notes calls for little exertion beyond an oblique movement of the foot. Mr. Ellingford's marking, however, is not the only convenient one. I am inclined to think that the following is even better, inasmuch as the step from F to B is easier with the right toe pointing up the keyboard:

Ex. 3.

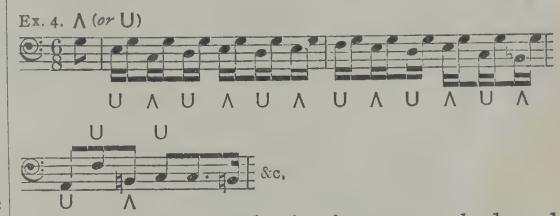


Again the test is to play the top line of notes alone. I think there can be no doubt that the use of the heel on consecutive notes (E and F) leads to a more comfortable playing of the B-A-G.

Clearly, there can never be anything like the same finality about pedalling as there is about fingering. In addition to the variableness of pedal-boards, there are differences in length of feet; even the height of the boot heel, the width of the welt, and the shape of the toe, are factors. Nevertheless, every player will find much to help him in this Ellingford-Meers book. If it does no more than make him do a bit of thinking about a matter that is usually taken for granted and left to chance, it will benefit him.

I am inclined to feel that Mr. Ellingford is less of a pioneer than he imagines in this matter of using the heels liberally. The principle was advocated in Eaglefield Hull's 'Organ Playing,' published as long ago as 1911, though Hull did not develop it very fully. I remember discussing it with Charles Quef, at Paris, in 1912, especially in regard to the footing of this passage from Bach's Toccata and Fugue in C:

Ex. 4.



Hull's book gave the footing as marked, and there was a good deal of correspondence about it in *Musical Opinion*. I forget the details, but my impression is that many old players stoutly maintained that the passages should be played with toes throughout! Organ students of to-day hardly realise how exclusively players of the past pedalled with the toes. And the genus dies hard, even in Germany, apparently. Mr. Meers says:

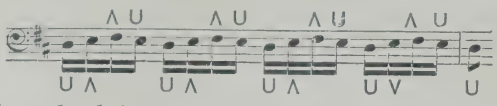
> 'I was with a really great continental organist at Hamburg a few years ago. This man, who appeared to play nearly all the works of Bach from memory, seemed rarely to use his heels, but trotted up and down the pedal-board on his toes. He played in a most masterly way Bach's D major Prelude and Fugue and G major Prelude, and other works, all from memory. I deferentially asked him why he did his pedalling that way, and on his asking what I meant I got on the stool and played two or three scales, luckily for

me, quickly and cleanly. He said, "Ah, very good indeed. But I aim at individuality. I pedal in the way that comes easiest to me." He had very small feet, and pedalled so quickly and cleanly that it reminded one of a ballet girl tripping across the stage on her toes.'

On the other hand, Mr. Meers says he has watched Dr. Hollins starting some of the sequential passages in the D major Fugue with his heels, 'and playing them with great certainty and clearness.'

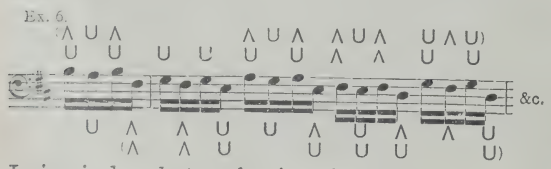
This D major Fugue is quoted a good deal, and I am bound to say that some of the footing strikes me as being awkward. For example:

Ex. 5.



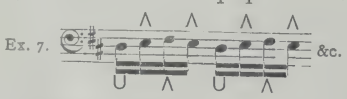
Here the left toe on the E is apt to foul the right foot—at all events *my* right foot. It seems more natural to start the passage with the toe. I shall go on preferring to give the E-F-E to the right heel-toe-heel. Again, I cannot see the advantage of using alternate feet throughout the whole of the sequence that follows:

Ex. 6.



I give in brackets a footing that seems to me to be easier and less fussy. Going back to those opening notes, there is much to be said for the plan Mr. Meers says was shown him (by Parratt?) when he was a pupil at the R.C.M.:

Ex. 7.



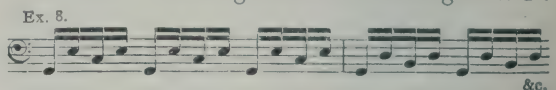
This belongs to the 'dodge' type of pedalling—a handy way of getting over the ground that is worthy of more serious notice than has so far been given to it in instruction books. Similarly, this Ellingford-Meers treatise has little or nothing to say concerning the change of foot on a note without re-striking. Much crossing of feet can be avoided in this way. I am glad to see, however, that Mr. Ellingford prints diagrams of the feet with 'footing-units' marked. He gives no fewer than nine to each foot. Too little notice has hitherto been taken of the important part played by the sides of the feet. Judging from the average primer, one would think that all the work was done by toe and heel. Yet every experienced player knows that a great deal of valuable sliding duty is done by the sides. I have an idea that this kind of thing has been regarded as being 'not quite good form'—the kind of thing that we all do, but don't like to put on paper.

The evolution of pedal technique in England is so recent that it can be traced fairly easily. Seeing that we were about four hundred years behind the Continent in adopting the pedal-board, it seems odd that we didn't take over the technique as well. But we didn't. As Dr. Pearce shows in his interesting booklet, 'The Evolution of the Pedal Organ' (*Musical Opinion* Office, 2*s*.), we were as slow in getting on with using the board as in adopting it. The old hands looked scornfully on the new-fangled contrivance, and went on faking things with skilful left hands. Sir George Smart was asked in 1851 to try one of the pedal organs at the Exhibition. 'My dear sir,' he replied, 'I never in my life played on a *gridiron!*' Pearce quotes the advertisement on p. 1 of the Wesley-Horn edition of the Bach Trio-Sonatas (arranged as pianoforte duets), issued in 1809: 'The following Trio was designed for the Organ, and performed by the matchless Author in a very extraordinary manner. The first and second Treble Parts he played with both Hands on two Sets of Keys, and the Base (wonderful as it appears) he executed entirely upon Pedals, without assistance.' This was only a little over a hundred years ago!

One hindrance was the early type of board used in this country. It was often of the short-key type that could be played by toes only. I recently came across a village organ that had a board of this early species, consisting of an octave of notes, so short that there was no room for heeling. They were, in fact, hardly any better than the set added to the organ in Halberstadt Cathedral in 1495, a picture of which was given by Prætorius in his 'Syntagma Musicum' (1515), and is reprinted in Pearce's book. No doubt all the early boards were of the toe kind, and hence of course the tradition of pedalling by toes alone. This method inevitably led to the writing of such conventional solo passages as those zigzag excursions up and down the scale that even Bach cannot always make interesting. This early pedal technique had a malign influence on composition; we may ascribe to it much of the poverty and lack of interest in the fugue subjects of the pre-Bach writers, especially Buxtehude, which were obviously designed with an eye to facile pedalling.

The development of Bach's own pedalling technique is reflected in his composition. We can almost date some of his works by the presence of zigzag scales, and such solo passages as this from the long three-section Fugue in C:

Ex. 8.



The basses in the Trio-Sonatas and in the later Chorale Preludes show that he must have developed an astonishing pedal technique of

the modern heeling and sliding type. And there is still nothing in modern organ music more exacting than the double pedalling in the immense six-part Prelude on 'Aus tiefer Noth,' and in the various five-part pieces with two voices, played by the feet. And in a different way, the Preludes in which the chorale is given to the pedals with a high-pitched stop are also a severe test, especially of independence of L.H. and feet. One odd thing about Bach's writing for pedals is his rare use of octaves—so common a device by the Germans of a later period, especially Hesse and Rinck.

Mr. Ellingford alludes only briefly to the double-pedal in Bach, and cites the five-part 'Wir glauben all'.' He rightly says that such pieces show that Bach must have been aware of the value of taking skips—even large ones—by bridging over the gap with the toe and heel of one foot. In fact, I feel inclined to go even farther than Mr. Ellingford. My experience of playing the 'Aus tiefer Noth' and other double-pedal Preludes has convinced me that there is really very little need for crossing of feet. Greater certainty can be ensured by developing the technique of oblique footing, using the heel and toe as a bridge. The objection that a true *legato* is sometimes impossible by this means need not worry us. After all, we have to bear in mind the slowness with which the sound travels. From the hearer's point of view (which after all is the chief consideration), more pedalling is spoilt by the confused effect of too much *legato* than by too much *mezzo-staccato*. In fact, it is hardly an exaggeration to say that *mezzo-staccato* at the console is usually *legato* in the nave; whereas *legato* is mere confusion.

Pedal technique of the quick type has recently developed into a state of dazzling virtuosity (thanks largely to the organ-builder), but one has doubts about it from a musical point of view. (1) It is often too quick for clearness; (2) it is rarely phrased, and there is no time for phrasing details to come through even if they are present; (3) there is too little variety of touch, the *legato* being practically continuous. (What should we think of 'cello and double-bass parts that were *sempre legato* throughout a long work?)

Remedies? I believe almost every player (especially the brilliant pedallists) would gain much from eschewing for a time the showy delights of rapid foot-work in favour of a course of the Trio-Sonatas, the double pedal Chorale Preludes, and (perhaps above all) the Preludes in which the feet have to play a slow chorale melody on a 4-ft. stop. Add to these some pieces by Karg-Elert (Chorale Improvisation on 'Jesus, meine Zuversicht') and Vierne (Adagio from G minor Symphony, and 'Clair de Lune' in the Pièces de Fantaisie), in which the right foot plays a melody at the top and middle of the board while the left plays a detached bass at the bottom. As studies in phrasing and variety of touch (and in self-denial and modesty, for they don't *sound* difficult) these could hardly be beaten. After all, there is a lot more in 'playing on a gridiron' than old Sir George dreamt of!

Music in the Foreign Press

THE GREATNESS OF LISZT

In the January *Musique*, Vladimir Jankelevitch writes:

> 'Every day we are learning the better to realise Liszt's greatness and the greatness of the debt modern music owes him. Had Liszt not existed, there can be no doubt that music would have followed other roads, and perhaps lingered in the rut of "studied" forms (the French is "formes studieuses"). It is Liszt who has rendered possible Balakirev and Scriabin and Fauré and Debussy and Ravel. Apart from revolutionising the technique of pianoforte playing, he has considerably enriched the harmonic vocabulary, and thus prepared a revolution in harmony which others were to carry out. He was one of the first in modern times to use exotic modes and new scales. At a later period of his life, he studied Gregorian chant to good purpose, and realised the importance of Palestrina—thereby again showing prophetic insight.'

The remainder of the essay is devoted to considering the analogies and differences between Liszt's pianoforte music and that of various modern French composers. A further essay will deal with the works of Liszt's 'German' period (1847-61) and their influence.

MODERN TONALITY

In *Le Ménestrel*, January 11, A. Machabey writes:

> 'We are witnessing a conflict between the usual tonal—monotonal—system, which had reigned unchallenged among us for about four hundred years, and a number of other systems, atonal or polytonal, &c., which aim at extending or suppressing the boundaries fixed by European theory and practice.
>
> 'The basis of the old theory was the notion that harmony is predetermined by a natural law, with the consequence that "good" harmonies could be written even by a deaf man provided he was capable of applying the law. To palliate the strangeness of the conclusion that the human ear need not intervene, physiologists (among them Helmholtz) have attempted to demonstrate that the human ear is constituted in accordance with this law. But psychologists challenged this doctrine, and have succeeded by now in showing its fallacy.
>
> 'Nowadays, far subtler and more numerous relations between tones are perceived, owing to the active and necessary intervention of the sense of hearing, with which the intellect co-operates. The ear discovers the new relations, the intellect has to accept them or not.

Difficulties lie in the fact that whereas in the usual tonal music the tonic and dominant—*i.e.*, the two "poles" around which all relationships centre—are very prominent, in the new music "poles" are hardly ever heard, if at all. Moreover, relationships follow no more or less uniform and predetermined order. Hence listeners are compelled to an active participation, instead of resting secure in their consciousness of a simple, almost automatic, procedure. They must keep a sharp look-out, call upon the latent possibilities of their sense of hearing and mind; they must constantly extend the range of their musical consciousness. It is chiefly in this respect that modern attempts are significant from the philosophical point of view: the new freedom and powers which the sense of hearing is stimulated to acquire mean far more than the introduction of new materials in musical art means in itself.'

EARLY ENGLISH MUSIC

In the December *Musica Sacra* (the quarterly published at Bruges), Dom Joseph Kreps emphasises the value of Dom Anselm Hughes's 'Worcester Mediæval Harmony of the 13th and 14th centuries':

'We had not a single foreign text to bridge the gap between "Sumer is icumen in" (1240) and the "Agincourt Song" (1415). The fragments of the Worcester manuscripts discovered in the bindings of various books and put together by Dom Anselm Hughes provide highly interesting specimens of the *ars antiqua, i.e.*, of the music of the second period of polyphonic art. The texts include specimens of two-part, three-part, and four-part polyphony. The technique often reaches a high level; instances of double counterpoint occur—for instance, in Nos. 6 and 29, the latter a very beautiful "Alleluia." Another example of superb music is the Motet, No. 75. There is a certain relationship between these compositions and those of the French school of the same period.'

KURT WEILL *contra* WAGNER

In *Das Orchester* (January 15), Robert Hernried writes:

'The *Berliner Tageblatt* had asked a number of well-known artists how they would address an audience of school-children (age twelve or thereabouts) on the subject of their own life and works. The composer Kurt Weill availed himself of the opportunity to outline the following discourse:

'"I have just played to you music by Wagner and by his followers. You have seen that this music consists of so many notes, that I was unable to play them all. You would have liked now and then to join in singing the tune, but this proved impossible. You also noticed that the music made you feel sleepy, and drunk, as alcohol or an intoxicating drug might have done. You do not wish to go to sleep. You wish to hear music that can be understood without explanation. You probably wonder why your parents attend concerts. It is, with them, a mere matter of habit: nowadays, there are matters of greater interest to all; and if music cannot serve the interests of all, its existence is no longer justified. . . . Brecht and Weill have asked themselves what the function of music should be in stage-plays, and come to the conclusion that music should not co-operate in the action, but only interrupt it in suitable spots."'

ACOUSTICS AND HALLS

In the December *Action Musicale* (Brussels), Jules Brunfaut examines the question why so many theatre and concert halls are unsatisfactory as regards acoustics:

'In olden times, open-air theatres were constructed which proved entirely satisfactory. The trouble began in the 17th century, when the fashion of roofed theatres was started in Italy. Gradually architects forgot all about acoustics, and thought of halls merely in terms of suitable settings for gorgeously clad audiences. It has often been alleged (even quite lately) that it is impossible to establish any principle that will ensure satisfactory acoustics. Wagner proved the reverse by his planning of Bayreuth. And the acoustics of the Prinz Regent Theatre at Munich are likewise excellent. Only one improvement on the plan of these theatres is needed to achieve perfection—and this improvement is in accordance with the recommendations of Vitruvius: the floor of the auditorium should be, not an inclined plane, but an ascending curve (of the kind called 'chaînette' by French engineers), so as to allow each row of spectators to see over the heads of those in front of them, and to receive sound-waves directly. Investigations carried out by British experts, such as Roger Smith, Saunders, Scott Russell, G. A. Sutherland, and by others in Italy, in France, and in the United States, have determined many important points, among which two are capital: every curved surface distorts sound; a good hall should be rectangular.'

FATIGUE IN BOW INSTRUMENTS

In the *Monde Musical* (November-December), D. I. Chenantais explains how bow instruments are subject to fatigue, and when this occurs should be handled with strict care:

'Sometimes, in order to mellow a new instrument quickly, players use it to excess, and a period of aphony ensues. In this case a rest cure is beneficial. Very often it will serve the purpose better than the change of the bass-bar which short-sighted makers freely recommend. But with very ancient instruments the change of bass-bar often proves the only possible remedy to fatigue. Many proud owners of famous instruments are unwilling to acknowledge that even these have been thus treated.'

PIANOFORTE MUSIC FOR CHILDREN

The October *Bolletino Bibliografico Musicale* contains an article on this subject by Domenico de Paoli, and an attempt at cataloguing 'the keyboard music inspired by, or intended for, children.' The catalogue is extensive enough, but in many respects incomplete—especially with reference to contemporary British composers. It contains, besides the nomenclature, useful descriptive notes, and is worth preserving for reference. It might be used as a basis for a more thorough bibliography of this important subject.

HONEGGER'S POPULARITY

In the January *Revue Musicale*, Arthur Hoerée devotes an article to showing that 'of all

composers of the younger generation who are by common consent acknowledged as men of genius, Arthur Honegger is the one who most truly commands the enthusiasm of the crowds.' He lays special stress on the triumphs of Honegger's music outside France.

NEW WORKS BY VILLA-LOBOS

In the same issue, Suzanne Demarquez considers a set of fourteen 'Chôros' by the Brazilian composer, Villa-Lobos :

'The name "Chôros" connotes a kind of musical composition, not dissimilar to the Serenade, in which the various modes of Brazilian and Indian music co-operate, and whose main elements are a characteristic rhythm and some tune or other in the character of a folk-tune. The fourteen examples under notice vary a good deal in scope and character. The first is for guitar solo, the second for flute and clarinet, others for various small instrumental combinations, and others for full orchestra or orchestra and choir. The orchestral settings comprise a number of native percussion instruments. The music is described as racy and impressive.'

DOMENICO ALALEONA

The January *Musica d'Oggi* contained an obituary of this composer and writer, who died on December 28, 1928, at the age of forty-seven. His 'Melodie pascoliane,' for voice and pianoforte, and his 'Canzoni Italiane,' for orchestra, are warmly praised, and his big book on Oratorio (1907) is described as an acknowledged classic.

M.-D. Calvocoressi.

ORCHESTRAL BALANCE

By Tom S. Wotton

(*Concluded from February number, p.* 118)

Wagner was a genius, and triumphed where lesser men would have failed. Still, even genius has its limitations. At times it is bound to stumble unless it be guided by the lamp of experience, and as regards 'The Ring' much of his experience counted for nothing. He was in the position of a painter working at a picture to be hung in an unknown light (the concealed orchestra), and using pigments that would probably dry a different colour. In some respects he was worse off than the deaf Beethoven, who at any rate was employing instruments he had known all his life.

Wagner was never wanting in audacity, and he certainly exhibited his courage when he sat down to score a work containing five instruments that existed only in his imagination. These were the bass trumpet, and the four so-called Wagner tubas.* He was not quite certain what he wanted, for at times a saxhorn tone seems demanded of the 'tubas,' at others that of a saxotromba. And whatever he wanted, he did not get, for when the five instruments came to be made, the original designs had to be modified. Another new instrument was the 'alto oboe,' which, he explains in 'Siegfried' and 'The Twilight of the Gods,' he had made (*hat konstruiren lassen*) to replace the cor anglais in the scores. Apparently he did not think the latter powerful enough to struggle against the three oboes—a confession of faulty balance ! * He also introduced five other instruments, which, if not novelties, had not been specified previously in a symphonic orchestra. Of these, the contrabass trombone, based on a model invented by Gottfried Weber early in the 19th century, was admittedly unsatisfactory. The same might be said of the three 'tenorbass' trombones, instruments of larger bore for the easier production of the lower register. The second and third were provided with the 'thumb piston' for (theoretically) bridging the interval between the E (the lowest note of the ordinary scale) and the B♭ below (the highest of the fundamental notes, usually called 'pedals'). In practice the B♮ is lacking, since it requires an impossible extension of the arm.† Wagner has the piston notes in the first three numbers of 'The Ring,' having in 'The Rhinegold' (Min. Sc., p. 225) the impossible B♯ (C♭), but, unless some passage has escaped me, they do not appear in the last section of the tetralogy. As he returns in 'Parsifal' to two (ordinary) tenor trombones with one bass one, it seems as though he were not altogether satisfied with the effect of practically three bass trombones. Balance again ! Finally, he requires his third bassoon to have a bottom joint enabling it to descend to low A, and directs that, should the instrument lack this note, the performer is to play it on a double-bassoon, a process which would often involve changing to the latter many bars previously, and retaining it long after the A had been sounded. Surely a happy-go-lucky style of orchestration ! What happens, when all three bassoons have the low A, as on p. 227 of 'The Rhinegold' (Min. Sc.), the deponent sayeth not.

Wagner, then, had the temerity to write for an orchestra, of which twelve or fourteen instruments were either unknown, untested, or aberrations from the normal, and *all* were intended to be played under novel conditions. Every great composer is, no doubt, something of a prophet, but as regards orchestration, he should deal with instruments as they exist, and not as he would have them. Beethoven probably dreamt of a land flowing with chromatic brass, where the strings and wood-wind triumphed over every difficulty, and always played in tune. But like a wise man he cut his coat according to his cloth, and by so doing often produced striking effects by reason of, instead of in spite of, the imperfections of his instruments. It is not necessarily a sign of genius to write for mythical instruments, or to give your violins and harps impossible passages.

On what Wagner based the number of his strings in 'The Ring,' I do not know. He may have thought that the epic nature of the drama demanded more brass instruments than had been previously employed in an operatic work, save

* A 'bass trumpet' had been employed previously in Austrian military bands, but this was not the instrument of which Wagner dreamt.

* Wagner seems to have cherished to the end of his life the idea of an alto oboe, since he marks it in 'Parsifal.' Whether it was actually made and employed, I have been unable to discover. For the performances of 'The Ring' at Bayreuth in 1896, four oboes and two cors anglais (instead of the three and one marked in the score) figure in the list of instruments given in Lavignac's 'Le Voyage artistique à Bayreuth.' Though possibly this means only five performers (one of them alternating between the oboe and cor anglais), it points to attempts to re-adjust the oboe quartet. Except for absolutely solo work, perhaps a heckelphone would best meet the Master's wishes.

† The 'tenorbass' trombone is really a bass one in F cut down to the length of a B♭ tenor, the piston for the thumb controlling an additional piece of tubing, which throws the instrument back again to its original bass form. To obtain the low C, the slide, unprovided with the handle with which the ordinary bass trombone is equipped, has to be extended as far as it would be for the low E on a tenor. To reach the B♮ the performer would require the arm of a gorilla.

on the stage in his own 'Rienzi' and in the scores of Meyerbeer and others at the Grand Opera. Or in spite of what has been said above, he *may* have believed that the concealing of the orchestra would damp the brass more than the strings. But be that as it may, the fact remains that in marking only sixty-four of the latter against thirty-two wind instruments, seventeen of which were brass, he displaced the hitherto accepted centre of gravity of the orchestra, which depends mainly on the ratio between the brass and the strings. Now, Beethoven looked upon an orchestra of from fifty to sixty as the ideal one for the performance of his works, and, taking the higher figure as representing his preference, this gives us forty-five strings against fifteen wind—eight wood and seven brass (three trombones and a pair each of horns and trumpets). That is, the strings were three times the number of the whole wind band, and more than six times the number of the brass. Calculating from the latter figures, this would mean for 'The Ring' a hundred and two strings, which is the proportion Berlioz has in his 'Te Deum'—a hundred and one strings against thirty-two wind (sixteen wood plus sixteen brass). And Berlioz was certainly a master of balance. With the exception of the 'Symphonie funèbre' and the 'Requiem'* he specified the same balance, or practically so, in all his other works. His ideal orchestra, given in his treatise, has eighty-four strings against twenty-seven wind (fourteen wood plus thirteen brass). For pre-'Ring' days we may regard the Beethoven-Berlioz balance as being, with trifling variations, generally accepted.

Of the result of Wagner's example there is no doubt, although, as it has come about gradually, we have not perhaps fully realised it. Here are the dispositions of some post-Wagnerian orchestras: 'Le Divin Poème' (Scriabin), sixty-four strings and thirty-three wind (sixteen wood plus seventeen brass); 'Salome,' sixty to sixty-two strings† and thirty-five wind (eighteen wood plus seventeen brass); 'Electra,' sixty-two strings and forty wind (twenty wood plus twenty brass); and, for 'Le Sacre du Printemps,' Stravinsky marks thirty-eight wind (twenty wood plus eighteen brass), but has no figures for the strings, though, from the score, he apparently wants twelve violas and sixteen first-violins, which means in all probability that he anticipated the Wagnerian sixty-four for the entire body, a mystic number which has become a fetish for certain composers, quite regardless of whether their figures for the wood-wind and brass agree with those of their predecessor.

As opposed to the above we may turn to Rimsky-Korsakov, who comes in a different category. Not only has his orchestration more affinity with that of Berlioz and Liszt than with Wagner's, but he seems to have studied the nice question of balance more scientifically than any other composer. For 'The Golden Cockerel' he marks sixty strings, with a possible minimum of forty, against eleven brass and twelve wood-wind. That is, he *wanted* the seventy-five per cent. of Beethoven and Berlioz, but at a pinch would resign himself to the two-thirds string power of Wagner. It is true that in 'Mlada' he has sixty-four strings against twenty-seven wind—verging on 'The Ring' balance, but then has marked only thirteen brass. For Wagner's seventeen he should have logically specified eighty-four strings, agreeing both with his own 'Golden Cockerel' and Berlioz's ideal orchestra. The modern French composers, while careful to enumerate their wind, omit any figures for the strings, and yet at times indulge in subdivisions of the latter, where their calculated number for each part seems of importance. This is specially true of Debussy.

In practice unhappily this shifting of the centre of gravity of the orchestra becomes still more pronounced. In a work when every fiddler ought to count, when even Strauss's two extra violas may affect the harmonic balance, the sordid question of expense intrudes, and the strings are less—sometimes much less—than even the composer's (proportionately) modest estimate. Giving him the benefit of the doubt, he may prefer the ratio of Beethoven; but, as this would connote an orchestra of a hundred and fifty or thereabouts, practical considerations forbid it. His choice then lying between strings and wind, the lure of the latter proves irresistible. Only the most unkind critic would suggest that this decision is not unconnected with a desire to create novel effects with a minimum of trouble. It is not difficult to make new noises with new instruments, or new groupings of the old ones, when the opportunity of judging whether they are nice new noises, perfectly balanced, is artfully avoided by changing the tone-colour every half-bar.

No music-lover would have orchestration to stand still. Probably the classic orchestra has been squeezed dry, so far as fresh combinations are concerned, though it still requires the genius to form the perfect equation betwixt phrase and instrument. The modern treatment of the strings, with subdivisions, harmonics, pizzicatos, and glissandos,* has not left many fresh worlds to conquer.* Although, for their experiments in the region of the brass, modern composers usually confine themselves to doubling or trebling the regulation horns, trumpets, and trombones, some of the instruments of the brass band might offer that variety for which they crave. On the whole the wood-wind family presents the most fruitful field for exploration. From our present point of view the principal objection to this is that a good balance is more difficult to obtain with the flutes and reed-instruments. The strings, from the lowest note of the double-basses to the highest of the fiddles, give us a practically homogeneous scale, and it is this, combined with the fact that the ear is not so quickly satiated with their tone as with that of the brass and wood-wind, that so fits them to be the backbone of the orchestra. We have an almost similar homogeneity of tone in the combined scale of the brass instruments. But though in some modern works we may have a military band, with a few strings thrown in 'for old sake's sake,' we have not yet arrived at the brass band stage. Still, who knows?

* The first, with its eighty strings against ninety-seven wind instruments is a work for military band, with the strings marked *ad libitum*: and the four brass orchestras in the second were employed for a special effect, and combined with the strings for only about eighty bars out of fourteen hundred.

† This difference of *two* between the composer's demands and a possible minimum, is amusing. The violas may be ten or twelve. Probably a sarcastic comment of Strauss's on the conduct of those who would seek to perform the work with inadequate means.

* There may be still possibilities in mutes on the fourth string, pizzicato for the left hand, and the 'coffee-cup' resonator used in Mascagni's 'Iris.'

There is no particular moral in all this. That balance is an integral part of orchestration cannot be disputed. That we never get it, is an exaggeration. But from economic and other reasons we hear it so seldom that it is next to impossible to preserve a standard pattern in our minds. And things are complicated by there being two standards, the one required by Beethoven, Berlioz, and Weber, and the other chosen (for whatever reason) by Wagner, Stravinsky, and Strauss. Though one may cherish a pious wish that orchestras confined themselves to works within their means, nothing is gained by hurling indiscriminate denunciations. The public pays the piper, and can call the orchestration. If it be content with garbled versions, who has the right to object? Let us avoid, however, the dragging in of unctuous phrases of the 'educating the masses' type. The distorted reproduction of a masterpiece may give pleasure to uncritical minds, but it never educated anybody. Occasionally inquisitive souls may seek the original, curious to learn whether the imitation is really as bad as it appears to be. The masses remain quite happy, wallowing in the trough of imperfection.

Composers have been blamed for the present state of affairs, but perhaps unjustly. They may all agree with Sir Alexander Mackenzie in his 'Musician's Narrative,' and 'prefer to have their works performed sometimes on two horns, rather than never on four.' Yet would more modest demands really make much difference? If they write for a hundred musicians, the piece will be played by sixty-five; and if they carefully plan their balance for the latter number, it will be mutilated by twenty-five or thirty.

NON-MUSICAL FACTORS IN THE APPRECIATION OF MUSIC

By P. E. Vernon

(Strathcona Research Student in Psychology and John Stewart of Rannoch Scholar in Sacred Music at Cambridge University)

(Continued from February number, p. 124)

Now though the abstract type of listeners combine in condemning the representational effects of music, yet too much technical interest may be equally distracting from full appreciation. Thinking about the cleverness of the composer, or of oneself for elucidating his cleverness, may easily become an end in itself, presumably gratifying some self-assertive or constructive instinct; but such pleasure is hardly æsthetic. Yet the attitude is to a large extent inevitable, even when (as in the second experimental concert) an attempt is made to eliminate it by dispensing with programmes, in the hope that the music may be appreciated solely for itself. Although the audience were particularly requested not to regard the concert as a guessing competition, all but the most unmusical 12 per cent. speculated as to the composers, their period, the performers, &c., in most of the items; the more musical half got about two-fifths of their guesses right, the less musical about one-quarter. The latter made fewer technical allusions, but criticised the performers more than the musical. The first item was a violin suite consisting of four movements, none of them originally written for the violin, by Purcell, Berlioz (Fugue on Brander's song from 'Faust'), Rameau, and Mozart. Only about the most musical twenty per cent. noticed any heterogeneity of styles, and not more than a third of these suspected it to be a hoax. Incidentally this shows that the supposed necessity for coherence and continuity in a sonata or suite, and the objection to music being transcribed, have little weight for the great majority of listeners. In another item, a Purcell 'Ground in Gamut,' only 16 per cent. (again the most musical) noticed the ground bass; most of the rest, not knowing what it was about, were rather bored. Finally an original improvisation in the modern style was played, introducing the tune of 'God save the King'; only one person noticed this theme, two guessed that it was an improvisation, while most of the others ascribed it to some such composer as Debussy, Stravinsky, Scriabin, or Goossens.

It appears, therefore, that abnormal conditions merely distort technical interest and make it more prominent; they are, in fact, most unsound. We inevitably interpret what we hear in the light of our past musical or non-musical experience; we build up special knowledge and means of perception so as to put ourselves into the appropriate period and style of the composer or of the title of the piece. We try to appreciate Beethoven's music not as a poor edition of Bach's, nor a Funeral March as a Gigue, but each for its own qualities. Completely abstract (that is, purely auditory) music is unattainable; and as music was primarily connected with words or other non-musical meaning, so-called absolute music being a later specialisation, the representational attitude is almost equally unavoidable. Most musicians attach some significance to words such as *allegro* and *scherzo*, or even more suggestive ones such as *agitato*, *maestoso*, and *perdendosi*, so that they have no right to condemn fancy titles, analytic programmes, and the like; all help in the comprehension of the composer's intention. Nor is music generally of itself abstract or programme, but is largely what different listeners make of it. One person on hearing, say, a Handel Gigue may visualise people dancing round a maypole; another will concentrate solely on the composer's technical devices. All that one can safely assert is that, among musicians with most experience, on the one hand the emotions tend to be controlled, integrated, and to lose their concrete reference, and on the other hand technical interests tend to be regarded as means to an end, to be used for getting the most out of music; but that, for fullest appreciation, they should become largely automatic and subconscious.

We must now return to visualisation. In certain cases it assumes more musical forms. For instance, at the second concert many of the audience mentally saw the performers behind the screen; naturally this must be an almost constant element among a large number of people who listen in to broadcast music. The innumerable portraits in the *Radio Times* probably help in this process, and increase the so-called human element. Visual or other non-auditory means are also used in the actual perception and recall of music by most of the ordinary listeners, and even by about 10 per cent. or more trained musicians. Some visualise the notes that are being played on the score or on the instruments, or else their names, or the name of the key; others respond to music not in terms of sound but by a subconscious

tendency to hum it. Many also hear or think of music muscularly. They raise their heads or contract some other muscle when the music rises, or they perceive it in terms of their hands at the pianoforte or other instruments. Thus several of my audience noticed that their fingers tried to follow those of the pianists, others felt that they wanted to dance, especially in strongly rhythmic music. In slow movements any audience obviously sinks down with relaxed muscles; but it seems that, for most people, full perception of music requires that the body should be in good muscular tone and well braced; standards of taste are often lowered when one is reclining in a comfortable chair; possibly this is partly responsible for the high level of the tastes of a Promenade concert audience, many of whom have to stand up and are correspondingly capable of appreciating 'strong' music. Rhythm is an aspect of music that is more of a bodily than an auditory nature; over three-quarters of my audience acknowledged making considerable or moderate bodily responses to it, though often only feeling tendencies to move their legs, hands, &c., rather than actually swaying them to and fro. Again, the more musical seem to respond less overtly, more mentally or implicitly. We see, therefore, that much that is non-auditory may be quite efficient and helpful in appreciation, and far from being non-musical.

A phenomenon rather similar to visualisation of scenes is 'coloured hearing,' or synæsthesia; out of about a hundred people with whom I dealt there were half a dozen genuine cases. As an example, one man, when he hears the chord of A major sees the colour green and then remembers that green is A, so that he has absolute pitch through colour. For him the colours are essentially tonal, so that those corresponding to related keys are similar. They are only seen when a piece is characteristically in one key; in this case the notes of the music were seen mentally superimposed on a background of the prevailing key colour. Many other people have associations: for example, the trumpet reminding them of scarlet, the flute of blue, &c.; but real synæsthetic colours seem to be inextricably bound up with the actual perception and recollection of the notes. Synæsthetic persons always regard their colours as quite natural, and, until they inquire into the matter, imagine that everyone is like themselves in this respect, while actually no two synæsthetics are likely to agree in their colour schemes. Scriabin was a synæsthetic who very strongly associated odours as well as colours with music.

About half a dozen more subjects saw moving or stationary patterns when listening to music; such phenomena may appear ridiculous or incredible, yet of musicians with absolute pitch (say 30 to 40 per cent.) the majority often have precisely analogous associations of keys, not with colours but with various emotional characteristics. They often state, for example, that the Overture to 'Die Meistersinger' could be in no other key but C major, and that E major is typical of such music as Mendelssohn so often wrote, and, as a corollary, that the Overture to 'Tannhäuser' is weakened by being largely written in E. Naturally such opinions may seem quite illogical to those who do not generalise in this way, which presumably results from associating this key, so often used by Mendelssohn, with one's emotional attitude towards him and his works, and then projecting this attitude, often unconsciously, on to the works of other composers in the same key. But again, even those without absolute pitch may associate specific chords or progressions with the style of, say, Vaughan Williams, or Franck, so that in general these are not, I think, non-musical phenomena. There is no essential difference between coloured hearing, seeing patterns, giving keys special characteristics, and mere generalisations about the style of well-known composers. Like the translation of heard music into terms of sight or muscles, they are merely modes of thinking, analogous to different languages; they are found at all musical levels, and there is no reason why everyone should not have individual peculiarities of this type without finding them to be irrelevant or distracting from the highest appreciation.

(To be concluded.)

THE 'SAINT JOHN' PASSION

A New Edition

Although of late years the great merits of Bach's 'St. John' Passion have been increasingly recognised, it is still overshadowed by its more mature companion. In all music there is no parallel example of two such great works on one subject by the same composer, and it is to some extent inevitable that the riper of the pair should throw its fellow into comparative shade. The case was well put by G. A. Macfarren in his Preface to the Troutbeck edition of the 'St. John' Passion. 'If there were no "Matthew" Passion,' he said, 'the "St. John" would be esteemed above all price a masterpiece.'

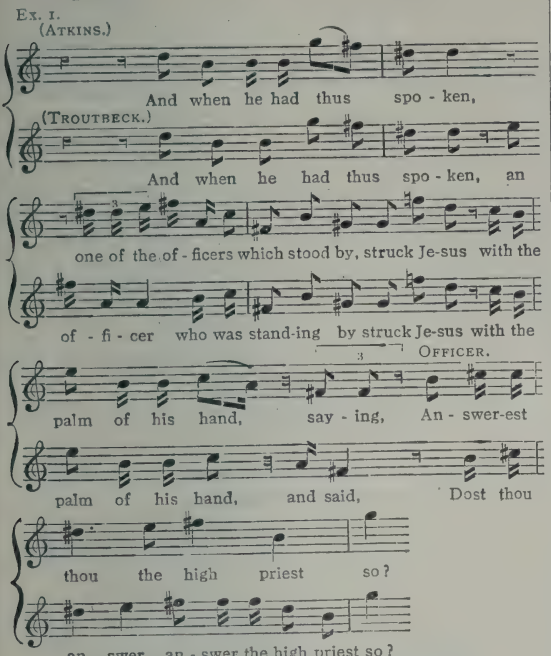
The new edition of the 'St. John' Passion, to be issued by Messrs. Novello on March 12, will probably bring about an increased number of performances, for reasons that will be made clear below. The editor is Sir Ivor Atkins, whose name is a guarantee both of scholarship and practicability.

The first aim of this new version is that of the edition of the 'St. Matthew' Passion made by Sir Edward Elgar and Sir Ivor Atkins a few years ago, namely, the retention in the narrative (recitative) of the words of the Authorised Version, and the reproduction of Bach's declamation so far as the English words allow. This is a reversal of the practice of earlier editors, whose first care was a scrupulous respect for the music, though they were not blind to the importance of using the Authorised Version so far as fidelity to Bach's notation allowed. Thus Macfarren, rightly praising Troutbeck's translation, says 'He has been singularly fortunate in the preservation of nearly all the words of the accepted version of the Scripture text, for the narrative would lose much of its hold on our interest were it represented in other than the familiar syllables.' In this new edition the Revised Version has been drawn on in a few instances where the use of the Authorised was impracticable; and, more rarely, the editor has made use of some of the older versions given in 'The English Hexapla.'

The extent to which it has been necessary to modify Bach's notation, and the improvements that result, may be seen by an example taken almost at random. We give a brief extract from one of the recitatives, with the corresponding

passage from the Troutbeck version for the sake of comparison :

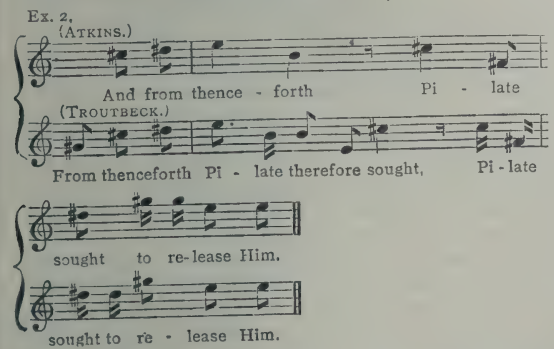
Ex. 1.


(ATKINS.)
And when he had thus spo - ken,
(TROUTBECK.)
And when he had thus spo - ken, an
one of the of - ficers which stood by, struck Je-sus with the
of - fi - cer who was stand-ing by struck Je-sus with the
OFFICER.
palm of his hand, say - ing, An - swer-est
palm of his hand, and said, Dost thou
thou the high priest so?
an - swer, an - swer the high priest so?

Good as the older version is, there can be little doubt as to the superiority of the new.

Repetition of words is never less desirable than in recitative. The example above shows how the Atkins edition avoids a slight repetition. Here is another more striking example :

Ex. 2.


(ATKINS.)
And from thence - forth Pi - late
(TROUTBECK.)
From thenceforth Pi - late therefore sought, Pi - late
sought to re-lease Him.
sought to re - lease Him.

Choirs have now a choice. Those who prefer Bach's exact notation may continue to use Troutbeck : for those who want the Bible text (together with an improved lay-out and *many* other conveniences), here is Atkins.

A new translation of the texts of the arias and chorales has been written by Dr. T. A. Lacey, whose admirable work in this field has long been known to users of the 'English Hymnal' and other collections.

The editor has (rightly, we think) been sparing in his use of expression marks. None are given for the chorales. Sir Ivor points out in the Preface that the expression in these numbers should be simple, and should result naturally from the preceding scene. Bach intended the chorales to be accompanied by orchestra and organ, and Sir Ivor holds there is no justification for a departure from that method. Bach's few indications of pace—they occur in only six numbers—are printed in italic; the editor's indications are in roman. Distinction is also made between the original and the editorial expression marks, the latter being enclosed in brackets.

In the matter of phrasing Sir Ivor has restored Bach's indications in accordance with the Bach-Gesellschaft full score. Where Bach left the phrasing incomplete, his intentions are generally to be discovered from a study of parallel passages in the same number.

The pianoforte reduction is based on that of the earlier Novello edition, but it has been carefully revised. There has been some clarification, too, especially in the opening chorus. The figured bass workings have also been overhauled, and in some cases newly written. A useful and interesting addition is the indication throughout of the scoring. These markings will be of special service in performances where organ accompaniment only is available. By the aid of these clear and ample markings, a good player on an adequate organ can produce a very good substitute for Bach's orchestration.

The use of titles for the various episodes is helpful, and it was a happy idea to amplify the numbering in accordance with that of the Peters edition of the full score. The advantage at rehearsals need no emphasis. Thus, in the earlier edition, No. 7 consists of the aria, 'I follow thee also,' and several pages of recitative. In all such cases, a fresh number is used for the recitative. The numberings now total sixty-eight, against thirty-seven in the former edition.

Lastly, as a practical point that will appeal to chorus singers, we mention the clear spacing and laying out of the text and music. In a word, it is evident that, from start to finish, the utmost pains have been taken to present this masterpiece worthily.

Occasional Notes

The Selection Board entrusted by the University of Glasgow and the Scottish National Academy of Music with the responsibility of nominating a first occupant for the new dual post of 'Gardiner' Professor of Music at Glasgow University and Principal or Director of the Scottish National Academy of Music, announces that it will shortly take steps towards an appointment, and has issued a schedule of the conditions attaching thereto, copies of which may be had on application to the Secretary of the University Court or the Secretary of the Scottish National Academy of Music. The person appointed is required to give his whole time to the duties of the post, and is specifically precluded from private teaching, but may accept other professional engagements with consent. The duties are defined as :

> 'The promotion of the study of music in the University and the furtherance of musical study and proficiency among the teachers and students of the Scottish National Academy of Music and the advancement of musical education and appreciation in Scotland in terms of a joint Agreement to be made from time to time between the University Court and the Governors of the Scottish National Academy of Music.'

The salary will not be less than £1,300 per annum. The appointment appears to be a desirable one, offering attractive opportunities, and should command wide interest.

We have on several occasions pointed out the damage done to local musical activities by the touring 'star' who at a single concert absorbs most of the money available in the district for expenditure on music. It is not the fault of the 'star,' of course. He cannot be blamed for making all the hay possible while the sun shines. The blame lies with the folk who provide the hay without giving a thought to the needs of musical organizations in their own town. After all, these minister to the musical needs of the district throughout the season, whereas the 'star' merely flashes across the local welkin once in a year. Mr. James Glover has a paragraph on the subject in a recent number of *The Stage*. After giving particulars of a recital at a seaside town where Kreisler played for a minimum fee of £300 and the local management lost money, Mr. Glover goes on :

> 'Now what is the result? £300 is taken away in two hours out of a small seaside town by a foreign artist. The hall is provided by the ratepayers at a small rental, and thus local musical interest for a period is starved of a big sum of money, and all to what purpose? What do we find the very next day? A ratepayer writing to the local journal to know why the municipal orchestra, at a cost of £250 a week and its excellent conductor, are not better patronised. Why? The celebrity matinée scooped the pool. This is not good finance, but it is part and parcel of our music commerce. £300 spent on three hundred pound season tickets for the municipal orchestra would save it from loss; and the money would be kept in the town and distributed therein.'

This little lesson in musical economics needs to be rubbed in up and down the country.

The Dayton Choir from the United States will make its first appearance in England on April 7, at the Albert Hall. (The choir's full title is 'Dayton Westminster Choir,' but the 'Westminster' will be dropped during its English tour in order to avoid confusion.) The coming of this body of singers should rouse great interest in British choral circles. The prospectus tells us that 'their whole scheme of preparation has been along the lines of English choral singing, which is accepted as the basis of our national life and America's surest model.' These are pleasant words, which will be appreciated on this side. But we are disappointed to notice that the programme contains not a single English work. *A cappella* music is a department in which England can surely look the whole world in the face!

The Geneva Festival of the International Society for Contemporary Music will be held from April 6 to April 10—an earlier date than that provisionally given when the programmes were announced. John Ireland will play his Sonatina, and Raymond Jeremy will be the soloist in Vaughan Williams's 'Flos Campi.' These works are in the fourth and third programmes respectively.

We are requested to announce that the date for sending in entries for the competition organized by the Amsterdam Society for the Promotion of Music has been changed from March 1 to April 1.

The Bach Cantata Club's third year has proved to be by far its most successful. The amount of public support is of the solid type that enabled the Club to give five subscription concerts and one extra concert. The programmes for the fourth season are of great interest, and will include a special bi-centenary performance of the 'St. Matthew' Passion.

We are asked to point out that the report in the daily press of the liquidation of the Grand Opera Syndicate, Ltd., refers to the original company, and not (as many people supposed) to the Covent Garden Opera Syndicate, Ltd. The latter body is very much alive, and will launch a ten weeks' season of grand opera on April 22.

Dr. W. H. Harris has been appointed organist of Christ Church Cathedral, Oxford, in succession to the late Noel Ponsonby.

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The Musician's Bookshelf

'The Mechanics of Singing.' By Edgar T. Evetts and Robert A. Worthington, O.B.E., M.B., F.R.C.S.

[Dent, 6*s*.]

'A Selection of Solfeggios.' By Vittorio Ricci.

[Joseph Williams: mostly 5*s*. and 6*s*. per volume.]

In 'The Mechanics of Singing' the authors—a teacher of singing and a laryngologist respectively—have something fresh to say on the vexed question of registers. They are of opinion that 'the tradition of voice-production and the modern methods of teaching singing are wrong.' Referring to the attempts that have been made since Garcia's invention of the laryngeal mirror to place the art of voice-production upon a more scientific basis, they remark that 'the result so far has been a failure from a practical point of view, for the observations made upon the larynx by reflected light tell only part of the story, and alone do not account for the difficulties of singers. Yet in order to explain those difficulties, a theory of multiple registers has been evolved for the existence of which there is little or no evidence to be obtained with the laryngoscope. . . . So far has the current of physiological teaching misled both the student and teacher that marks are to-day awarded in the examinations for diplomas in singing for the blending of non-existent registers.'

The solution of the problem, according to the authors, is entirely a matter of correct adjustment of the resonating apparatus, the position of the soft palate being the vital factor. 'The break in continuity of vocal quality is not a normal and unavoidable characteristic of the human voice which it is the object of training merely to disguise. On the contrary, it is entirely due to faulty positions of the resonator. . . . In so far as it is accepted that the term "register" refers to a particular laryngeal mechanism, the so-called "middle" and

"head" registers are not registers at all, but merely different tone-qualities due to different positions of the resonator.' Three reproductions of radiographs or X-ray photographs are given, showing the position of the resonating cavity, &c., in normal tone, open tone, and unduly nasal tone. The use in singing of the mechanism of the 'thick' cords (chest register) by women and of the 'thin' cords (falsetto) by men is condemned. The writers claim that by their method the voice of each sex can be produced throughout the entire compass in even quality and volume by its own proper mechanism only, namely, thick in the male, thin in the female. 'In singing with the natural voice proper to the sex, differences of register at different points in the compass do not occur, and therefore no question of the blending of the registers should ever arise.'

Apart from controversial matter, the book contains much that may be profitably read by the student. There is an excellent chapter on the larynx, illustrated by numerous diagrams. Breathing is discussed under 'The Respiratory Mechanism'—clearly and concisely described—and 'Respiration in Singing and Speaking.' In this latter section the authors develop arguments in support of their view that easy, natural breathing during singing 'depends essentially on a singer making a free use of *supplemental* air, and avoiding the conscious anticipatory use of *complemental* air.' Thus, one of the rules for breathing runs: 'The depth of an inspiration when singing is to be solely determined by the need for oxygen at the moment, and by no other consideration.' Hence follows the injunction—at variance with that usually given—never to take a deep inspiration immediately before beginning to sing; any additional breath 'required for singing long phrases over what is provided by the tidal movement of the chest wall is to be obtained by the use of the supplemental air, rather than by taking in anticipation a deeper breath than the need of oxygen demands.' It may be interesting to recall Lamperti's view—quoted by W. Shakespeare in 'The Art of Singing'—that 'all our singing should be done on a breath-supply of between twenty seconds or more and five seconds, *and we should always have this latter quantity in reserve at the close of the phrase.* The moment an attempt is made to sing with the end of the breath, the impossibility of rightly controlling it is felt by the singer, and also by the listener, who detects the absence of steadiness and the lack of fullness in the tone and intensity of the note.'

The last chapter, 'Principles applied to Practice,' includes, amongst other things, examples of breathing exercises, progressive voice exercises, and brief notes on resonation, the training of adolescents, and tone-colour.

The selection of Solfeggios issued by Joseph Williams contains examples by the most celebrated Italian composers and singing masters of the 17th, 18th, and 19th centuries, edited and arranged mostly from manuscripts, with additional pianoforte accompaniment by V. Ricci. They are published in a number of substantial volumes, including some for two and three voices and one for beginners. The character and scope of the various books may be seen in a collection of specimen pages, with index of composers, which may be obtained from the publishers. G. G.

'Musical Instruments and their Music, 1500-1750.' By Gerald R. Hayes.

[Oxford University Press, 4*s.* 6*d.*]

This is the first of a projected series of five books. Its sub-title is 'The Treatment of Instrumental Music,' and its main object is 'to state and defend certain fundamental principles' in regard to the present-day performance of old music. 'It is becoming increasingly evident that a definite line of cleavage exists among musicians upon these principles; there is no possibility of compromise, and the whole question must be fought to a clear issue.' Mr. Hayes is all for the pure milk of the word; old music must be performed on the instruments for which it was written. In theory this is right; but in practice it means that we must forego not only the lesser and earlier writers, but practically all Bach, until we are well supplied with harpsichords, clavecins, viole da gamba, lutes, oboi di caccia, recorders, and all other obsolete instruments of musick. Even Bach's organ works would have to be shelved, for it is certain that the organs of his day and ours vary at least as much as do the harpsichord and pianoforte. Moreover, it may be argued that, delightful as some of the old instruments are, their successors are even better. Certainly their greater sonority makes them fitter for present-day performing conditions, when music has moved from the domestic circle to the concert hall.

How far the purist will go is shown by the following instance. After mentioning the 'mutilation' of Bach's sixth Brandenburg Concerto by playing it with three violoncellos instead of with two viole da gamba and one 'cello, Mr. Hayes goes on:

> 'A similar case of later date is found in Haydn's Divertimento in B flat for oboe, violin, viola da gamba, violoncello, and harpsichord. Here, again, there is the perfectly definite distinction between the violoncello and the viola da gamba; but happily this important and charming work has not been publicly distorted, as the only extant copy is a contemporary manuscript in private hands.'

But is it not better that an 'important and charming' work of Haydn's should be heard with some departure from the original colour-scheme than not heard at all? (The word 'distortion' is too strong, as it applies to texture rather than to media.) If we had a Ministry of Fine Arts, one of its functions should be to see that no 'private hands' were allowed to prevent publication and performance of music that belongs to the world; the rights of property in a Haydn work should stop at the MS. Mr. Hayes compares modern performance on substituted instruments to the re-writing of Shakespeare by Restoration dramatists. The analogy is false, for there is a world of difference between re-writing a text and slightly changing the medium of performance, especially when the change is a matter not of choice but of necessity. A better parallel would be the performance of Shakespeare to-day with modern pronunciation, which differs from that of Shakespeare's day as much as the tone-colour of a 'cello differs from that of a viola da gamba. So, if Mr. Hayes wishes to pursue his literary analogy to its logical end, we must perform no more Shakespeare until we have revived the spelling and pronunciation of the Elizabethans.

No, it won't do. We wish Mr. Hayes and Mr. Dolmetsch more power to their elbows in the revival of old instruments, but we refuse to accept their view that performance of the music must await the completion of that revival. ('Completion' means the manufacture and marketing of old instruments on such a scale as to make them easily accessible to all public performers and to private players of moderate means.) Until that day, we shall continue to enjoy our Byrd, Farnaby, Gibbons, Bach, &c., on a pianoforte, and to make use of any transcription that shall enable us to become acquainted with as much old music as comes our way. Music is dead until it is heard; and half a life is better than no breath.

Happily, Mr. Hayes's book does not depend for its value on his main argument. It contains a wealth of information, and is so well written that a good deal of toughish material is easily and enjoyably taken in by the ordinary reader.

'The Poets and Music.' By E. W. Naylor.

[Dent, 6*s*.]

Dr. Naylor is in his element here. The subject is a good one. Poets, like novelists and literary folk in general, have often put their foot in it when handling music. We should think far less than we do of this book if the author had been content to show up the 'howlers.' That is easy game. Happily, he has done much more, and by his astute commentary on the musical references in Coleridge, Milton, Herbert, Traherne, Herrick, Spenser, Skelton, Chaucer, and, of course, Shakespeare, &c., he makes many rough places plain, and also adds to the pleasure of such musicians as read poetry. (Too few do. Musicians ought to be the poets' best customers. Are they too busy? Or too matter-of-fact? Whatever the cause, a musician who has no use for poetry, save as a vehicle for musical setting and royalty-earning, is putting his imagination on short rations.) Browning has a chapter to himself, as is fitting. Dr. Naylor works out in music the closing lines of 'Abt Vogler.' He does so with diffidence, and feels that the verse is unworthy of the rest of the poem. This is, perhaps, right, for Browning attempted the impossible. A musical progression expressed verbally must either be technical and unpoctical, or so vague as to be almost pointless. Dr. Naylor rightly says that in the familiar lines about the musician framing from three sounds 'not a fourth sound, but a star,' Browning 'seems to have touched upon the foundation-stone of musical æsthetics.' Four pages are given to a discussion of this. As Dr. Naylor says, Browning might have reduced the number of sounds from three to two, and so increased the miracle. There is solid learning in the work (especially concerning resultant tones), and much antiquarian lore of many kinds. For the literary man with a bias towards music, and for the musician with literary leanings, this book is a delight. And although it is natural to speak of poets' musical slips, Dr. Naylor's study leaves them on the whole with a balance on the right side. For what do a dozen howlers weigh against one of the many penetrating and profound utterances of the poets about music? Let the musician who thinks more about the 'howlers' than about the profundities ask himself if, after all, he knows as much about poetry as the sometimes erring poet knows about music.

'Principes rationnels de la technique pianistique.' By Alfred Cortot.

[Paris: Senart, 50 francs.]

Many years ago a pianist told me that his teacher (a very famous one) had said, 'If composers continue to use the whole-tone scale, I shall have to write a book of exercises in that scale.' The outlook which this sentence denotes is now obsolete, fortunately; but I doubt if anyone has gone so far in the opposite direction as Alfred Cortot.

The object of this book is to reduce all difficulties to bed-rock—*i.e.*, to a small number of elementary categories—and the exercises to the simplest and most generally useful movements, 'so that in one hour a day the student will be able to review the whole cycle of the problems that occur in piano-playing.' The exercises fall into five groups, dealing with evenness, independence, and mobility of the fingers; passing the thumb (the exercises in this section are particularly ingenious); playing double notes, from seconds to octaves, and notes in various parallel or polyphonic combinations; extension; and the technique of the wrist.

At the end of the book there is a fairly extensive repertory of keyboard music, ancient and modern, recommended for study. And with every item the grade of difficulty in respect of each of the above five basic categories is given. In short, a splendid contribution. M.-D. C.

'A Miniature History of Music, for the General Reader and the Student.' By Percy Scholes.

[Oxford University Press, 1*s*. 6*d*. cloth; 1*s*. paper.]

If we hadn't seen this book, we should have been sceptical as to the possibility of writing a history of music in seven short chapters and about fifteen thousand words. But Mr. Scholes proves that it can be done, and done in such a way that even the hardened reviewer arrives at its fifteen-thousandth word with a mental picture that he is glad to have acquired. Especially good are the discussions of 'Music as Romance,' with a glance at the influence of the literary romantics, and the chapter on 'Impressionism in Music,' wherein the literary and pictorial bases of an important school of modern composers is very clearly and simply discussed. Mr. Scholes has to his credit a good many feats in the popular educational line; this *multum in parvo* is both the smallest and one of the biggest.

'Cecil Sharp and English Folk-Dances.' By Winifred Shuldham-Shaw.

[English Folk-Dance Society, 107, Great Russell Street, W.C. 1, 1*s*.]

Here is a charming little book that should be possessed by all who gratefully remember Cecil Sharp and his life-work, and who wish to see that work placed on a permanent basis.

To the brief biography is added a good deal of other matter—stories about song-collecting, information about folk-songs and dances, an account of the E.F.D.S., a plan of the Cecil Sharp Memorial building, and many illustrations of singers and dancers. Mrs. Shuldham-Shaw writes attractively, and the little work is most tastefully produced. The proceeds from its sale are given to the Memorial Fund.

'Histoire et Evolution des Formules Musicales du 1er au 15ème siècles de l'Ere Chrétienne.' By A. Machabey.

[Paris: Payot, 25 francs.]

This very scholarly book is devoted to the history of the development of the main formulæ upon the use of which modern European music is founded, viz., the major and minor scales and the full close. The author starts by considering the contribution of the early Middle Ages (2nd to 8th centuries), and ends with the period at which the full close is not only in common use, but codified in theoretical treatises—the end of the 15th century. His main thesis, for which he makes a convincing case, is that the Paris school of the 13th century, and the French and Dutch masters of the following two centuries, played the leading part in establishing all three formulæ, no documents having yet appeared to show that English or Italian composers were at any moment first in the field. There is a good bibliography, but, unfortunately, no index. M.-D. C.

'Purcell.' By Henri Dupré. Translated from the French by Catherine Alison Phillips and Agnes Bedford.

[Knopf, 7*s.* 6*d.*]

We reviewed this book very favourably on its appearance last year, so there is need to do little more now than to express satisfaction at its appearance in an English version. M. Dupré knows Purcell and the Purcell period and literature a long way better than do most English musicians. This is, perhaps, a smallish thing to say, but it has to be said for the benefit of readers who may look askance at a French writer's venturing on such a subject. The translation is readable, though a bit naive here and there. The book is one for the general reader no less than for the musician, and is well illustrated and handsomely dressed.

'The Appreciation of Music: Ten Talks on Musical Form.' By Grace Gridley Wilm.

[Macmillan, 7*s.* 6*d.*]

The title of this book made us shy at it, but we were soon converted by the newness of the author's method. Instead of dealing in vague, picturesque generalities, she discusses the more important musical forms, and then uses them as an approach to historical and biographical matter. It is all done very readably and well, and our only grumble is on the score of the author's apparently complete ignorance concerning British music.

The volume of 'Proceedings' of the Musical Association for the Fifty-fourth Session, 1927-28, is rather above the usual high average of interest. Its six papers deal with 'Music in Public Schools To-day' (Clement Spurling), 'The Chapels Royal and their Music' (E. Stanley Roper), 'Some Problems in the Performance of Bach's Church Cantatas' (W. G. Whittaker), 'Town Waits and their Tunes' (J. C. Bridge), 'Three Musical Parson-Poets of the 17th Century' (Edward W. Naylor), and 'Some of the Lesser-known Songs of Schubert' (A. H. Fox-Strangways). Some good discussions add to the book's value, and there are many music-type illustrations (Leeds: Whitehead & Miller, One guinea).

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Journal of the Folk-Song Society,' No. 32. Pp. 108. 19, Berners Street, W.1.

'Annual Report of the Smithsonian Institute, 1927.' Pp. 566. Washington: Government Printing Office.

'A Handbook of Irish Music.' By the late Rev. Dr. R. Henebry. Pp. 325. Longmans Green, 17*s.* 6*d.*

'What to Read on the Evolution of Music.' By Ernest Newman. Pp. 34. Leeds Public Libraries, 3*d.*

'Roll of the Union of Graduates in Music, 1929.' Pp. 114. Murdoch, 3*s.*

'First Lessons in Counterpoint.' By Thomas Keighley. Pp. 84. Bayley & Ferguson, 3*s.*

'A Life of Song.' By Marjory Kennedy-Fraser. Pp. 198. Oxford University Press, 7*s.* 6*d.*

New Music

PIANOFORTE

Last month an interesting work by David Stephen was noticed here, and it is now followed by the remaining five numbers of 'Six Moods' (Oxford University Press). These pieces confirm one's estimate of the composer's ability; they are out of the ordinary—and if they do not always remain at their best level they never fail to be interesting, even when they fall short of complete success. Most ambitious of them is the third, an *ostinato* based on a five-note figure similar in build to that used by Ireland in 'The Undertone.' It is a big thing to attempt, particularly if a longish work is aimed at, but Mr. Stephen has done well. The interest flags a little on p. 2, but it picks up again and works to a really fine end, the whole thing being a very compact and well-reasoned piece of writing. And the composer is not merely clever; he has musical insight and something to write about. There is a good deal behind such a work as the fifth of this set, not only of thought but of feeling. The pieces are very interesting, and deserve study.

Fluent and well-written and—naturally in such a piece—light in style, is Norman Demuth's 'Tambourin,' which comes from the same house.

A. M. Goodhart's 'Short Study' (Chester) is graceful and attractive music, not by any means difficult, though it calls for neat and musicianly treatment. This is just what many teachers would be glad to find, and it can be recommended to them.

C. F. Kahnt (Leipsic) sends two works by Fritz Reuter entitled 'Kleine Suite' and 'Leichte Variationen.' The composer writes clear, hard music, and understands his instrument. It is good to find stuff so firm in outline as this, but there is little beauty in it; its astringency (I believe that is the current word) is stimulating at first—afterwards it is apt to irritate. This is particularly the case when, as in the variations, the material is studiedly simple. This is practically a five-finger affair, clever in a way, but not clever enough to be anything except annoyingly trivial.

Vladimir Duketsky's Sonata (Edition Russe de Musique, viâ Hawkes) is another work that is

structurally clear and well-handled. Again, however, empty and trivial themes spoil its chance of holding one's attention. The music is simply not worth all the thought and care that has gone into it, and must go into it again if it is to be played, for it is not easy. The same firm sends a pianoforte arrangement of Stravinsky's 'Le Baiser de la Fée' (1928), an allegorical ballet inspired by 'the muse of Tchaikovsky' and dedicated to the memory of that composer. The connection of the ballet with the art of Tchaikovsky makes it difficult to decide how far the style is really typical of the present-day Stravinsky. One sees a good deal of the old devices, but what is new in the methods does not seem an advance. Interesting as this score is, and attractive as is some of the music, one cannot venture any opinion without, at any rate, a hearing of the orchestral version, if not also a study of the choregraphy. T. A.

SONGS

Fifteen songs by John Barkworth call for review this month, and the study of them has been a very interesting one. It is soon noticeable that the composer's outlook and methods are akin to those of Parry, and as one gets further into the songs one feels that Dr. Barkworth would probably count it a very high compliment to be compared with that composer. Their aims and tastes would probably have been much the same, both in poetry and in music. Both may be said to aim at musicianly expression of the emotions of ordinary people; ecstasy, such as comes to men of less dependable sanity, has little place in their work. 'La poesie pure,' they seem modestly to own, is not for them; they gladly take the lower road, achieving a peculiar quality in their music merely by this humility. Both have little use for the various tricks of method by which composers often attain great beauty of sound and a telling, if sometimes facile, effect. They state their ideas in a plain way, for what they are worth, not using poetical or strained language in any attempt to make the underlying thought seem more important than it is. Sometimes here, it is true, as so often in Parry's songs, the music seems to suffer from the composer's not writing really distinctive pianoforte music. 'Stray Nymph of Dian' is a case in point; the particular vivacity that the instrumental writing fails to attain seems a necessary part of the song's individuality; and the total effect is therefore less than it might be. And yet this lack of command over the pianoforte is not altogether to be regretted, since it is a characteristic feature of the composer's whole outlook, which is obviously one of extreme sincerity and some reticence. It is preferable to the other extreme, so well illustrated in some of the foreign songs to be reviewed later, where lack of impulse is emphasised rather than concealed by clever and unnecessary instrumental display.

In other cases, moreover, Dr. Barkworth's accompaniments are entirely adequate; in the highly effective duet arrangement of 'It was a lover and his lass' the texture is really that of the string quartet rather than the pianoforte, but the result is admirably telling. Here, as in all the songs, the interest is kept primarily in the voice parts. Delightful imitative effects and interweaving of melodies give the duet great vivacity. This is certainly one of the very best arrangements of the tune, and ought to be widely sung. Other of the settings seem to me too elaborate; the composer, in dealing with melodies like 'My lodging is on the cold ground,' tries to detail in his work all that the original tune is content to imply. The result is a burden too heavy for it to bear.

One wonders if the songs are issued in chronological order; so much the best are the last half-dozen, while the first two are so far beneath these last in style and achievement. In the settings of M. W. Cannan's poems, particularly that called 'Friendship, 1914,' the music seems suddenly to strike a deeper note altogether, and it is in the last two numbers of all that the composer most fully realises himself. 'Two Talking' is a lovely little work, full of insight and completely felicitous in touch. The sense of effort that marred some of the early songs gives way to a quieter manner, and there is a corresponding increase in effect. It is a beautiful song, of a simplicity and sincerity that are perfectly satisfying. So again in 'The Earth and Man' we feel an intimacy with the writer which is the surest indication of technical problems solved, whilst there is a sense of security that marks mature work. This song, with its Stopford Brooke words and its peculiarly English form of semi-philosophical sentiment, brings us again very close to Parry. Yet it is here that Dr. Barkworth appears fully himself, and the song is one of real beauty. It is a great pleasure to meet work so thoughtful, so modest, and so musical as these songs (MacDonagh Capdeville, Green Street, Leicester Square).

Dorothy Howell, in 'To Sinê in Winter,' has just the brilliance of surface that Dr. Barkworth often lacks; and, unlike his songs, her work does not sound personal or genuinely impassioned. It has all the necessary energy of declamation, yet lacks the true ring of conviction. There is more of this in Evelyn Sharp's simpler and picturesque 'Stars all dotted over the sky' (Cramer).

Paxton's, in addition to T. Haigh's 'A Sea-Burthen,' Havergal Brian's 'When icicles hang,' and Gerrard Williams's attractive 'The Dissembler' (all previously noticed in this column), send Julian Herbage's treatment of Beddoes's 'Dream Pedlary.' The music is neat and has some happy touches, but imports a sentimentality that the poet most felicitously avoided. To hear it in this setting is to realise how bad the poem might have been if it had not been so good. From the same house come Fred Aldington's arrangements of two old English songs. 'My Little Pretty One' is the first; the second is the tune known to most people as 'Oh, Polly, you might have toyed and kissed'; it is set to a poem called 'Of music and of music's power.' Tune and words can only be made to fit at all by the most violent wrenching of the accents of both.

Herbert Howells's 'Old Meg,' just issued by the Oxford University Press, was written in 1923. Since then the harmonic effect on which it largely depends has become almost a cliché; the thing would sound commonplace if it were not used with such unfailing skill and sense of fitness. The workmanship is sensitive, and the touch sure, so the song does not fail of a beautiful effect; I doubt, however, whether its composer would use that formula to-day. From the same publishers

is Robin Milford's 'Old Age.' The writing is still amateurish, and the idiom curiously mixed; it looks as if Constant Lambert's discovery of Boyce is telling. Yet there is feeling for the words, and a really expressive handling of the ends of the stanzas. Mr. Milford's outlook is always fresh and sincere; it is a pity his style and handling are not more dependable. Perhaps it would be good to hold things back longer before assuming finality and sending them off to the printer.

Julius Harrison's 'I know a bank,' published by Winthrop Rogers, is of fairly thick texture, and if the necessary lightness is to be attained must be sung *allegro*, as the composer directs. This will be a blow to some singers; for the generous phrases, so well laid out for the voice, 'to dalliance warm invite the fair.' If the song is sung without rhythm it will be without point: if as the composer intends and marks, the many graceful and sensitive touches should prove very attractive.

A number of German publications come from C. F. Kahnt, of Leipsic. They make one feel that the best of our modern English songs are uncommonly good. These writers have for the most part a thorough command of their job, yet their harmony, elaborate as it is, is in essence terribly commonplace. Th. Hausmann's 'Vier Lieder' are really the worst Dykes harmony carried to the *n*th degree and treated as a philosophy. There is something solemn, portentous, and unreal about it all; and anyway, it's dull stuff. Ernst Smigelski's 'Zwei Lieder' are less pretentious and much more effective; they are not free from the commonplace, but sound thoroughly sincere. Hermann Ambrosius, again, is over-elaborate, and too reminiscent of the gestures of the big Germans. This is much more strongly felt in his Op. 11, 'Drei Lieder.' In Op. 19, 'Zehn Lieder,' the texture is very much lighter and the style more personal. These last songs are for soprano, violin, and pianoforte, and are well worth study. There is real freshness and vitality in the 'Der Morgen' with which the cycle opens, and both 'Der Abend' and 'Die Nacht' have undoubted beauty. Throughout this interesting set of songs the style is much less verbose than that of the earlier examples, and the effect is correspondingly greater. When there are fewer notes there is more light in the music; the lines of melody and the touches of colour have more effect, and the whole thing is more vital. This second cycle marks a very great advance on the earlier one.

T. A.

Our reviewer slipped last month in stating that Dunhill's 'The Holy Babe' and Rowley's 'Dream Village' were published by Messrs. Stainer & Bell. The publishers are Messrs. Cramer.

CHURCH MUSIC

Some recent issues from the H. W. Gray Co. (Novello) include an unconventional setting by Leo Sowerby of Benedicite omnia opera in the key of D minor. The work, which is decidedly modern in style, is planned on broad lines, and the effective vocal writing, in conjunction with a richly-scored organ part, produces some imposing effects. The voices occasionally divide, but the setting, notwithstanding the composer's harmonic methods, is not really difficult. Much the same may be said of the same writer's setting of Jubilate Deo in B flat, except that the call for division of parts is here almost continuous. In both works the accompaniment appears on three staves. Missing accidentals have been noted in the organ part of the Benedicite, p. 6, bar 4, and the last bar of p. 10, and in the bass part of the last line of the Jubilate.

Other numbers from this house which should prove useful to choirs are S. S. Wesley's full anthem for four voices, 'O how amiable are Thy dwellings,' edited by John E. West, and some adaptations of works, mainly Russian, for women's voices, by Lucy Clark Street. Mr. West's judicious editing should assist both organist and choir in securing an adequate performance of Wesley's music. The arrangements for women's voices are all fairly simple. Tchaikovsky's 'Legend' (S.S.A.), translation by Frederick B. Miles, and 'Bless the Lord, O my soul' (S.S.A.), to music by Ippolitof-Ivanof, may be sung unaccompanied. Bortniansky's 'Cherubim Song' (from the Russian Liturgy) is for S.S.A. and organ (*ad lib.*), and 'The Cherubic Hymn' (from the Russian Liturgy of St. John Chrysostom), translation by C. W. Douglas and music by Gretchaninov, for S.A. and organ. 'This glad Easter Day,' with English text by Helen A. Dickinson, is an arrangement by Clarence Dickinson of a traditional Norwegian melody for soprano and alto solo and chorus (S.A.), with organ accompaniment.

A beautiful little work for S.A.A.T.B. by Palestrina has been edited for the National Council of Music, University of Wales, by Sir Walford Davies, and —with English and Welsh words paraphrased from the original Italian by T. Gwynn Jones—appears as an anthem under the title, 'Beauty Eternal' (Paxton). It calls for expressive singing, and is of moderate difficulty. The music appears in both notations. Another fine polyphonic work —Byrd's 'Ave Regina Cælorum'—issues, with Latin text, under the editorship of H. B. Collins (Chester). It is for S.A.T.B., and is fairly difficult.

Choirmasters should note that under the title 'Gracious Lord of all our being,' the chorale from Bach's Cantata No. 147, 'Herz und Mund und That und Leben,' has been arranged as an anthem with organ accompaniment by John E. West, and English words by W. G. Rothery (Novello). This chorale, with its graceful, flowing accompaniment, should make a welcome addition to the repertory of church choirs. It is within the powers of any choir capable of singing an ordinary hymn-tune in four-part harmony.

Set 10 of Novello's 'Hymns and Tunes for Sunday School Anniversary Services' provides an admirable selection, some numbers of which will be equally suitable for ordinary use in church or school—*e.g.*, Eric Thiman's strong, simple setting, with descant, of 'Soldiers of Christ, arise,' and Boyd's popular tune, 'Pentecost' to 'Fight the good fight,' also with descant. Hugh Blair's anthem for children, 'Every morning the red sun,' flows brightly in 6-8 time, and for a children's flower service Arthur M. Goodhart's charming setting of 'What can I give Jesus?'—words by Arthur C. Benson—will prove acceptable. Capital tunes are also contributed by E. S. Deans, B. Sellars, A. E. Tate, and C. J. May (optional descant). The music is in both notations, and all the hymns and tunes may also be had in separate numbers.

The same publishers send J. A. Meale's setting for voices and organ of 'I'll praise my Maker' (hymn by Isaac Watts)—straightforward, singable music of a conventional type, which does not always succeed in avoiding the trite and obvious—and Six Hymns and Carols with Descants, composed and arranged by Albert Ham. This last contains effective descant arrangements of 'St. Flavian,' 'Rockingham,' 'Martyrdom,' 'The First Nowell,' and the composer's 'Toronto New' ('Throned upon the awful Tree') and 'Carol of the Shepherds.'

A publication of considerable interest to musicians is that of Philippi de Monte's Missa 'Ultimi miei sospiri' ('Musica Sacra,' Bruges). De Monte (1521-1603) composed a vast number of works, very few of which have been put into modern notation. The editor of the Mass under consideration—J. van Nuffel—tells us that the library of Brussels Conservatory contains the manuscripts of eight Masses, three of which have already been published, and that it is hoped eventually to publish the remainder. The present work is for six voices, and is based on a madrigal by Ph. Verdelot bearing the same title; this madrigal is included with the Mass. The work is beautifully produced, in stiff covers. From the same house come J. van Nuffel's 'Missa Paschalis,' for two equal voices, and 'In Festo St. Teresiæ a Jesu Infante'—a collection of Introits, Graduals, &c., in plainsong, with accompaniment. The Mass is a musicianly work, each movement of which, except the Creed, is based on a fragment of plainsong. In the Creed, phrases set to the traditional plainsong alternate with simple *a cappella* settings for S.S.A. In the other movements the writing for the voices is free and independent, and a most interesting organ accompaniment—in modern idiom—is laid out on three staves. The text is in Latin.

G. G.

UNISON

'A Little Song Book of the Nations' (1*s.* 6*d.*) has been put together by A. E. W. Thomas, and Hubert Foss has written accompaniments that require no more than the skill to play a hymn-tune, and yet give a pleasant and sufficient support to the voices. A good many of the songs can be sung by a four-part choir; or those low-voiced people who can read a bass part can add that alone to the melody. A foreword by Viscount Cecil commends the book particularly to the attention of audiences at League of Nations meetings. Its usefulness in school is obvious, for the seventeen songs are well selected. Not all are folk-songs, in the strict sense of the word; England, for instance, is represented by 'Drink to me only,' and Germany by the grand tune to the Easter hymn that we know best by its refrain of 'Alleluia!' ('Let joyful praise to Heaven ascend'). Russia's song tells of the exploits of Stenka Rasin. Schools that have a gramophone may like to get the new record of Glazounov's tone-poem so named, and sing the song before hearing the orchestral piece. A booklet giving the words of the songs may be had for 1½*d.* (a shilling a dozen). This is a good addition to the library of popular song-books.

Alec Rowley's 'When the moon is up' trips lightly, in six-eight, with tip-toe dotted quavers (Paxton). His 'Sparrows' is for quite small children—dainty and light (Cramer).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Elizabeth Poston's 'Balulalow' is a sacred cradle-song that can be sung at any time, and in any place, but is especially suitable for Christmas use in church or Sunday school. It asks for refined, tender treatment: a charming, easy piece. Ivor Davies's 'Swinging' is also for S.S. It goes in the recognised rhythm (six-eight), with easy fluency, if with no striking point of freshness. An accent on 'in' might have been avoided. Children cannot too early learn the simple principles of just and expressive accentuation. We do not let them use wrong stresses in reciting, and there is no reason for giving them examples of that in music (Hawkes).

Cyril Jenkins sets Blake's 'The Lamb' for S.S. The second part keeps on the lower middle range most of the time. The chromatics slightly weaken the value of the song, I feel; it is pleasant music, though rather square in step (Paxton).

In 'Novello's School Songs' series appears Set 5 of 'National Songs with Descants,' arranged by Geoffrey Shaw and H. A. Chambers. The preface gives some wise, bright advice on the use of the second part. It offers splendid practice in independence, and in the study of balance and subtlety in proportioning the weight to that of the tune. All these descants are easy, and generally note-for-note, though they do not stick slavishly to that principle, but introduce some artistic counterpoint. The eight songs can all be had separately for 1½*d.* to 3*d.* each; the set costs eightpence.

MALE-VOICE

Hugh Roberton has arranged for T.T.B.B. a song (the original form of which is not stated) by G. W. Martin, a last century composer. 'Haste, ye soft gales' is the title, and the music, though not of first glee-quality, is amiably tuneful, and easy (Williams).

MIXED-VOICE

Some charming arrangements of old songs are those by Dr. Bairstow ('The Oak and the Ash'), Dr. Whittaker ('The Lincolnshire Poacher'), E. Duncan-Rubbra ('Afton Water'), and H. E. Randerson ('Now Robin, lend to me thy bow' and 'To the maypole haste away'). All are for S.A.T.B. The 'Poacher' especially has some fine, bold, swinging harmony, and Dr. Bairstow's arrangement is a capital bit of simple, musicianly work. 'Now Robin' has a verse in canon for S.A. and one for T.B., a happy idea. I like to see arrangers getting more variety into their music. There are all sorts of chances for neat, resourceful treatment, without butchering a tune to make an arranger's holiday (Oxford University Press).

Ernest Bullock's 'As I walked forth' (words from Playford) is a flowing S.A.T.B. setting of graceful carriage, needing delicate singing—a good, enjoyable counterpart of the superior part-song of Victorian times (Hawkes).

Another Roberton arrangement is that of Purcell's 'The Mavis,' for S.A.T.B. This has one or two simple, short runs, and needs a light, aerated manner. It could be sung by a choir of no great experience, if it has found how to phrase smoothly and take breath quickly (Williams).

Bantock's 'The Lake Isle of Innisfree' (S.A.T.B. and S. solo) is likely to please, with its grave,

quiet motion and placid harmony. The women's parts are divided into four for a while (Cramer).

Two of J. H. Foulds's 'Scottish Celtic Songs' are to hand—'Quindry Bay' and 'John Hielandman.' The first, sub-titled 'A Song at Sundown,' has a facile vein of comfortably chromatic harmony that many choirs will appreciate. The other is a brisk, bounding affair, 'very rhythmic and undeviating.' Orchestral parts for this may be hired (Paxton).

Frank Idle hits on a happy tune and graceful harmony for Marlowe's 'Come, live with me' (S.A.T.B.). The song has an inviting lilt, and is of the kind that quite small choirs will like to add to their repertory. Church choirs, for instance, will find it useful for use at social affairs.

W. R. A.

ORCHESTRA

Alessandro Scarlatti's 'Concerto Grosso in F minor' has been added to the collection Perlen Alter Kammermusik (C. F. Kahnt, Leipsic), edited by Arnold Schering from the 'original' (English) copy which was published in 1740—some years after the composer's death. The present edition is for strings and pianoforte, but I rather believe that the effect would be enhanced if the organ were to take the part of the pianoforte. It is an excellent example of Scarlatti's art, and deserves to be known and studied, especially by school orchestras. Technically, it offers no difficulty, and thus the whole attention can be devoted to balance of tone, accuracy in attack, and unanimity of colour and expression.

CHAMBER MUSIC

Sterndale Bennett's Trio-Serenade (Paxton) for pianoforte, violin, and violoncello, is one of those light and graceful things one passed by almost without notice while these qualities were fairly common. To-day we are inclined to prize them more highly, as they are getting very much rarer. Neither a light touch nor grace will be found in Theodor Hausmann's Sonata for violin and pianoforte (C. F. Kahnt, Leipsic). This composer's aims are different; his goal, it would seem, lies more in the direction of solidity of structure and clever and ingenious, rather than graceful or charming, harmonic combinations. In spite of its modern flavour, the music is never obscure or unduly complex.

FLUTE

Just now old sonatas appear to be fashionable. A 'cello recital without an old sonata or two has not been heard in London for years, and there have been recitals at which nothing but old sonatas could be heard. I sometimes wonder whether these enthusiasms are likely to last. I am second to no one in my admiration for the masterpieces of the past. But there is no denying the fact that these ancients had tricks as well as art and mannerisms as well as stylish manners. Perhaps because their trills have been so often served as a cold lesson in technique my heart fails me when I see as many trills as there are in the first movement of Pietro Locatelli's Sonata No. 1, edited by J. H. Feltkamp for flute and pianoforte (Oxford University Press). Anyhow, it was with a distinct feeling of relief that I came to the final Presto with its very simple progressions and business-like air. But I have no doubt that in the hands of a virtuoso the Sonata will sound effective enough. A Sonatina for flute and pianoforte by Hermann Ambrosius (C. F. Kahnt) has two pleasing, lively movements, and is well written for the instrument. The Adagio non troppo, in 5-8, is bound, I fear, to sound a little monotonous, as the design lacks variety. F. B.

We have received eight numbers of the Cotta Edition, of which the Oxford University Press is the British agent. No. 907 consists of old Viennese dances, by Haydn, Mozart, Beethoven, Schubert, Lanner, and Johann Strauss the elder. The dances are mostly arranged by Hans Gal from four-handed and orchestral originals. Among the best of a charming set is the 'Romantic Waltz' of Lanner, who on this form can at least hold his own with the Strausses. Karl Hermann Pillney edits a collection of old French pieces—Louis and François Couperin, de Chambonnières, d'Aquin, and Rameau (No. 914). Eight Sonatas by Scarlatti—an unhackneyed selection—are edited by Lydia Hoffmann-Behrendt (No. 915). A Russian group makes up No. 916—pieces by Glinka, Rubinstein, Borodin, Moussorgsky, and Tchaikovsky, the editor being Waldemar Lütschig. The interest of No. 924 is mainly antiquarian—keyboard dances of the 16th century, collected by Dr. Hermann Halbig. The selection is from Spanish, German, Dutch, and English sources. The evolution of the Sonata is shown in a set of essays in that form by Bach's sons, Wilhelm Friedemann, Carl Philipp Emanuel, John Christoph Friedrich, and John Christian, edited by Kurt Schubert (No. 925); and two double-number books are devoted to Brahms (Walter Rehberg). Nos. 918-19 contain the E flat minor Scherzo, the Four Ballades, Two Rhapsodies, and Three Intermezzos, Op. 117; in Nos. 920-21 are Op. 116 (Fantasia and Caprices), Seven Klavierstücke, Op. 118, and Four Klavierstücke, Op. 119. With its generous spacing, bold type, and erudite prefaces (only in German, unfortunately) the Cotta edition puts most of its present-day rivals in the shade.

Tallis's forty-part Motet, 'Spem in alium nunquam habui,' is one of that large body of works that everybody knows by name and few by note. The general view is that it is merely an ingenious curiosity consisting of little more than an elaborately set out chord of G. Actually it is a polyphonic masterpiece. The Oxford University Press has just issued (45*s.*), in full size, the edition brought out in vol. vi. of 'Tudor Church Music.' The size is about two feet by a foot and a half. In the 'Tudor Church Music' edition it was reduced to a fourth of these unhandy dimensions. Why is this marvellous work never heard? Several performances are recorded as having taken place during the despised Victorian period. Here is an opening for the B.B.C. National Chorus, which might well include it in one of its Queen's Hall schemes. (Since writing the above we have heard that the Newcastle Bach Choir will shortly sing the work.)

At Oaklands Music Club, on February 16, the Junior Orchestra of the Philharmonic Choir played two movements from Mozart's G minor Symphony, and other numbers. Mr. Ernest Read conducted.

Gramophone Notes

By 'Discus'

H.M.V.

For once in a way the best orchestral records have not come from America. The San Francisco Symphony Orchestra, under Alfred Hertz, play Mendelssohn's Wedding March with much less stirring effect than is due—for, after all, 'tis a good march. This performance lacks both rhythm and brilliance. On the other side is the Entr'acte from 'Rosamunde.' We needn't send across the Atlantic for recordings of either work, unless they can be superlative, which these are not (1568).

The Detroit Symphony Orchestra comes off rather better in Chabrier's Spanish Rhapsody, conducted by Ossip Gabrilowitsch. But how poor this Spanish dance material wears! Apparently the monotonous harmonic basis is the cause. Anyhow, I can raise little interest in it save when it has been gingered up by a de Falla—not always then (E522).

After these rather dull beginnings we are roused by a record of two extracts from 'The Fire Bird'—'The Princesses play with the Golden Apples' and 'The Infernal Dance of Kastchei's Subjects,' played by the London Symphony Orchestra, under Coates. This is a brilliant bit of work all round, and makes us hope for more from the same tap (D1510).

It is good news that we are to have some of Haydn's Symphonies, played by John Barbirolli's Chamber Orchestra. A start has been made with one of the best—the Symphony in D, known as the 'London.' There is delicacy, with some real *pianissimo* playing, and excellent clarity. In the Finale I should have liked a little more pace: we have the *allegro* without the *spirito*. And there is a tendency—strangely common among even the most experienced conductors—to slow down the time slightly during quiet passages in longer notes. This Finale is one of those in which the composer draws on Croatian folk-tune, and a bit more vigour—even roughness—would not have been amiss. But, all round, the Haydn series has made a capital start (C1608-10).

Scoring both brilliant and elusive is the main interest in Ravel's 'Alborada del gracioso'—a transcription by the composer of one of his early pianoforte works. It is well played by an unnamed orchestra (presumably French), conducted by Piero Coppola (D1594).

A good sample of light orchestral music is a record of Mark Weber and his players in arrangements of Sinding's 'Rustle of Spring' and a Waldteufel Waltz (C1630).

The only chamber music record is of Frank Bridge's Idyll No. 1, played by the Virtuoso String Quartet with all the vividness and contrast we expect of that fine party (C1593).

The pick of pianoforte records is one of Backhaus in four Chopin Etudes—Nos. 1 in A flat, 12 in C minor, 2 in F minor, and 11 in A minor. As usual with Backhaus records, the tone is far above the average. The playing is tip-top. The only fault findable is that the pace of the F minor study is excessive (DB1178).

Cyril Scott continues the recording of his own works with 'Lotus Land' and 'Souvenir de Vienne.' I have to repeat my criticism of last month—that the playing is too level in power, and altogether less sensitive than we expect from Mr. Scott (B2894).

Piquant fiddling is that of Renée Chemet in Chabrier's 'Album Leaf' and a Berceuse by a composer labelled as 'Groolez,' but who is probably Grovlez (DA812); and of Kreisler in Albeniz's Tango and de Falla's Spanish Dance from 'La Vida Breve' (DA1009).

I cannot find much that is interesting in a couple of 'cello solos by Tartini and Valentine, arranged by Salmon, and played by Beatrice Harrison (B2896).

Mark Hambourg does well in playing Debussy's 'Claire de lune,' and then lapses with a couple of shanties—'Shenandoah' and 'Billy Boy.' We have already been over-shantied and over-spiritualled; heaven forbid that pianists should now take up the craze! With the aid of words and good singing many were enjoyable, but the musical interest is too slight to stand instrumental transcription (B2935). (Is the supply of good, unrecorded pianoforte music running short? And violin music? A month or two ago we had Kreisler playing 'The Old Folks at Home'; and his two solos mentioned above are both transcriptions. At a recent Albert Hall recital he played a long programme in which hardly an item was genuine violin music.)

A number of important choral records—Westminster Abbey, Westminster Cathedral, and Leeds Festival choirs—have been issued, but copies have not reached me. I mention this so that readers may understand why they are not reviewed.

BRUNSWICK

Enterprise is shown in the choice of a work that has apparently had only one performance in England so far, and very few anywhere else—Respighi's 'Trittico Botticelliano.' This is an orchestral Suite in three movements, based on three famous Botticelli pictures: 'Spring,' 'The Adoration of the Magi,' and 'The Birth of Venus.' The orchestra written for is small—one each of wood-wind, one horn, one trumpet, triangle, small bells, celesta, harp, pianoforte, and strings. Respighi has a capital sense of colour, and does much with this modest force. 'Spring' is, perhaps, the best of the three pieces. In the 'Adoration' much use is made of a portion of the plainsong melody sung in England to 'O come, Emmanuel,' but Respighi seems to be unable to do more with it than repeat it with some queer major effects where we expect minor. In all three the scoring atones for a shortage of thematic interest. The recording is good, save for some over-keenness in the strings in 'Spring.' The players are the London Chamber Orchestra, conducted by Anthony Bernard (30131-32). (By an unfortunate arrangement the 'Adoration' comes on the second side of the first disc and the first of the second. This is surely a case where the order of the pieces matters less than their convenient disposition.)

Georg Kulenkampff, a violinist unknown here, though (we are told) with a big reputation in the Fatherland, plays Brahms's fifth Hungarian Dance showily, overdoing the tempo vagaries, I think. For companion piece he has a very engaging Allegretto by Boccherini (7006).

Brailowsky draws on the most familiar of Chopin—the E flat Nocturne and the A flat Waltz.

His playing is so good that it is a pity he should just take a point off it by some occasional eccentricity in the rhythm of the Waltz. (Odd, how these swagger players seem to be afraid of a plain three or four in a bar! They *will* persist in jazzing it slightly, under the cover of that misunderstood word *rubato*.) (80040.)

Organ records from Germany are rare. Here is one of Alfred Sittard playing Bach's Toccata and Fugue in D minor, in St. Michael's Church, Hamburg. There is a long-drawn echo; at the end of some phrases we can even follow the response note by note for a bar or so. Hence confusion in some of the brilliant passages. Sittard's pace is pretty much the same as that of English organists. Clearly he is a good player. But this record is rather below the English standard—which is not yet very good, and far from being worthy of our fine players (80039).

Alfred Piccaver sings 'Ah! si ben mio,' from 'Trovatore,' and 'O tu che in seno agli angeli,' from 'Il Forza del Destino.' Here is surely the most appealing tenor voice in opera at the present time. Such ease and mellowness on high notes that are usually shouted or strangled! Yet Piccaver seems to lack personality, and he stays too long on a level of power and feeling. If we could but add to that Lincolnshire (is it?) voice a Mediterranean temperament, what an operatic artist we should have! (50115).

The label tells me that Stanley Maxted is a tenor, otherwise I should have called him a baritone. However, the thing that matters is that he sings far too heavily a batch of the 'When we were very young' songs. Only a first-rate style and sense of humour on the part of a singer can make us overlook the fact that A. A. Milne's delightful verses are inadequately set by Fraser-Simson. The music is essentially commonplace, and this performance tends to bring the defect to the surface (3888-89).

Frederick Firth is one of the best of the little army of boy sopranos who are now emulating Thomas Lough. Firth sings 'My heart ever faithful' and Handel's 'O Lord, whose mercies'—good choices. His tone is pure and phrasing good. The organ is a bit on the lumpy side in the Bach. Frederick will go far, I believe (20074).

COLUMBIA

Of all Mozart's formidable stack of symphonies only three are well known. So neglected are the remainder that there exists a justifiable impression that, compared with the G minor, the E flat, and the 'Jupiter,' they are out of the hunt. The recording of No. 34, in C (K. 338), is a commendable bit of enterprise. The orchestra is the Royal Philharmonic and the conductor Beecham, and concerning the performance there is no need to say more than that expectations roused by such a combination are fully satisfied. The Symphony is a bright and thoroughly engaging work, which I enjoyed from start to finish. I hope the reception of this departure from the hackneyed will be such as to lead to further exploring in this neglected field. An informative leaflet is issued with the records (L2220-22).

More Mozart comes in the G major Concerto No. 17 (K. 453), played by the Budapest Orchestra and Dohnányi, and conducted from the keyboard by the soloist. This feat was performed by the same artists at Queen's Hall not long ago. I am still not convinced that there is anything but a disadvantage in reverting to an old custom for which there was so little to be said that it was dropped as soon as the art of conducting began to be developed. Obviously, it is practicable in none but rather simple music, and even then there must be moments when either the pianoforte-playing or the conducting must suffer slightly. There is some interest in an ordinary concert performance of the kind, because most people like to *see* the dual feat; but by gramophone or wireless there is nothing in it. This Concerto is less good Mozart than the Symphony mentioned above, but it is still attractive as a whole. The Finale is especially good. The playing is lively, and the recording really admirable (L2215-18).

There is a notable set of pianoforte records in the second series of Chopin Nocturnes played by Godowsky—the G minor (Op. 37, No. 1), F major, F sharp major, F sharp minor, C sharp minor, and D flat. I still find Godowsky a little unequal, some splendid moments alternating with curiously dry patches. There is a spoken Introduction by Ernest Newman, and the album contains notes from the same source. These are models of condensed criticism and information. (But in speaking of the bare fifth and octave opening of the C sharp minor Nocturne, why does Mr. Newman say that the listener hears the major third 'subconsciously'? The E sharp is easily distinguished by the physical ear of any average musician.) (L2168-71.)

I pick out for special mention two widely dissimilar vocal records: Edna Thomas in a couple of 'spirituals'—'Nobody knows de trouble I sees' and 'Run, Mary, run' (5154); and an excellent boy soprano, John Gwilym Griffiths, who sings 'Where'er you walk,' and, backed up by an effective choir, Spohr's 'As pants the hart' (9615).

A record of unusual interest is that of 'New Year's Eve at St. Paul's'—the wrong side of the Cathedral door, of course. Here the noise of the crowd is reproduced so faithfully that it is almost terrifying. (I have seen a nervous person blench at it!) There is human interest and historic value in such a record as this. Some day, when folk are wiser, gramophonists may turn this disc on and marvel that thousands of apparently sane people should spoil their work on the first day of the year by staying up most of the preceding night kicking up a hullabaloo and exchanging microbes and germs. And most of them—the crowd, not the germs—come from the hard-headed and sensible side of the Tweed! (5197).

Player-Piano Notes

ÆOLIAN

Audiographic Duo-Art.—One has heard much concerning the technical difficulty of Balakirev's 'Islamey,' so that it is of special interest to meet with a roll containing it. The player is Beryl Rubinstein, who shows a fine mastery. The music depicts the mustering together of Oriental tribes, and is a very vivid and exciting piece of work. There is a listener's introduction by Edward Mitchell, and a picturesque running commentary on the music is provided by Percy Scholes (D775). This roll may be had in the 'Pianola' Series (D776).

From these ferocities we descend to Chaminade's 'Autumn.' Clarence Adler is the capable player, and the notes are by Paul Silva Herard and A. Forbes Milne (D789) (Pianola D790).

We go East again with 'The Song of the Haulers on the Volga,' arranged by Harriet Cady and played by Rudolph Ganz. The transcription lacks variety, especially of power. There are some cases in which the obvious thing is the right thing, and the only way to make very much of this overworked song is to treat it on the familiar lines of 'The Band Passes'—*ppp* to *ff*, and back again. Moreover, the writing for the left hand is unnecessarily thick. The literary matter is provided by G. Kirkham Jones (D785, Pianola D786).

Duo-Art.—Frederic Lamond continues his transcription of Tchaikovsky's E minor Symphony with the third movement—the Valse. The touch of commonplace in the music comes out when played on the pianoforte; the orchestral colour disguises it (521).

Lewis Richards plays an old friend in the Turkish March from Mozart's A major Sonata (6786).

A very attractive roll is that containing MacDowell's 'To a Water Lily' and 'March Wind.' The latter is an excellent sample of the composer's outdoor tone-painting. Rudolph Ganz's playing is admirable (7208).

The slow movement ('Indian Lament') from Dvorák's Sonatina for violin and pianoforte has been arranged by Francis Moore, who gives a very good performance of it, without, however, persuading us that the piece is particularly suitable for transcription (6800).

Liszt's arrangement of 'Cujus Animam' is played by Frederic Lamond. Liszt does rather less with it than we should expect (7206).

Debussy's piquant little Prelude (No. 6 of the second book), known as 'General Lavine,' is capitally touched off by Eugène d'Albert (0345).

Two light rolls are of A. Waterman's Valse, Op. 8, No. 1, played by the composer (0346), and of a selection from 'Show Boat,' played by Phil. Ohman (7293).

Hand-played.—Chopin's Nocturne in F minor is played by Josef Hofmann—rather too slowly, I feel. The flow of the rhythm is hindered by his apparent reluctance to play four even quavers; he usually manages to dot one of them (A1127*e*). Irene Scharrer gives a charming performance of the Intermezzo from Schumann's 'Faschingsschwank' (A1129*d*).

One of the very best of Bach rolls is that of the Toccata and Fugue in G minor, played by Harold Samuel. This is among the lesser known of the clavier works, and consists of a brilliant introductory passage, followed by a movement that recalls Purcell, a lively fugue in dotted rhythm, suggestive of a dance, and a final flourish. Samuel makes a very attractive affair of it by his clean rhythmic playing (A1131*f*). Excellently played, too, is Godard's fifth Mazurka, the performer being Rudolph Ganz (A1133*f*).

Metrostyle.—The only roll received for review is an exceptionally pleasing one—Albeniz's 'Tango,' Op. 165, No. 2, transcribed by Godowsky. A player may make much of it with very little trouble (T30416*a*).

BLÜTHNER

Albert Friedenthal manages the florid passages in Chopin's Nocturne in F sharp, Op. 15, No. 2, with much finish and neatness. This is, in fact, the outstanding merit of his playing. There is no excessive *rubato*; indeed, a little more 'give' here and there would have been welcome (55781).

It is interesting to contrast two widely different conceptions of the waltz and its treatment—one by Rachmaninov, Op. 10, No. 2, played by Karol Szreter, and another by Scriabin, Op. 38, played by Walter Bonim. The performance in each case is good, and both make most attractive rolls. The Rachmaninov (59588) is full of sharp vitality, and the rhythm is clean and definite. The Scriabin (59829) is exactly opposite in mood and style; it radiates warmth with its luscious harmonies, and there is a general air of languor. It works up to a brilliant ending.

If a study in chromatics and virtuosity is required, I recommend 'A Prole do Bebe' (No. 1), by Lobos, played by Mark Hambourg, who takes full advantage of its opportunity for agile display (59919). Another good roll by the same performer is the 'Tanz der Gaukler,' from Rimsky-Korsakov's opera 'Schneeflockchen' (59920). Both these are exceptionally clear and well cut.

There are two 'Fairy Tales' by Medtner, Op. 20, No. 2 (59585), and Op. 26, No. 3 (59584). Karol Szreter is the pianist; his performances are above reproach. The music itself is full of colour, and somewhat reminiscent of Chopin.

The two Max Reger pieces, 'From my Diary,' Book 1, No. 6 (55573), and Book 2, No. 4 (55574), are not everybody's music, but they are among the less formidable of this composer's works, and there is considerable appeal in both, especially the second. They are similar in mood, each being contemplative. They are played by the composer. The Sonata in B flat of Schubert is good, the Scherzo (on the second roll of the set) particularly so. The Allegro which follows is somewhat more serious, but both movements give a care-free impression, and are typical of Schubert at his best. Theodor Blumer gives a sympathetic performance (59161-63).

Last, but far from being least, is a fine Prelude of Rachmaninov's, Op. 32, No. 12. It is unnecessary to comment further on Karol Szreter's playing—all his rolls are extraordinarily good (59580).

D. G.

Teachers' Department

A MODERN APPROACH TO MUSIC-TEACHING:

II.—MUSIC TEACHING—ITS AIM AND PURPOSE:

A PLEA FOR EXPERIMENTAL METHODS

By Norah H. Bore

In a profession such as music-teaching, in which the teacher is handicapped by the layman's demand for tangible results, there is a danger of the value of experimental methods being overlooked. By force of circumstances the teacher tries to find short cuts in evolving teaching methods to meet his needs.

(*Continued on p.* 248)

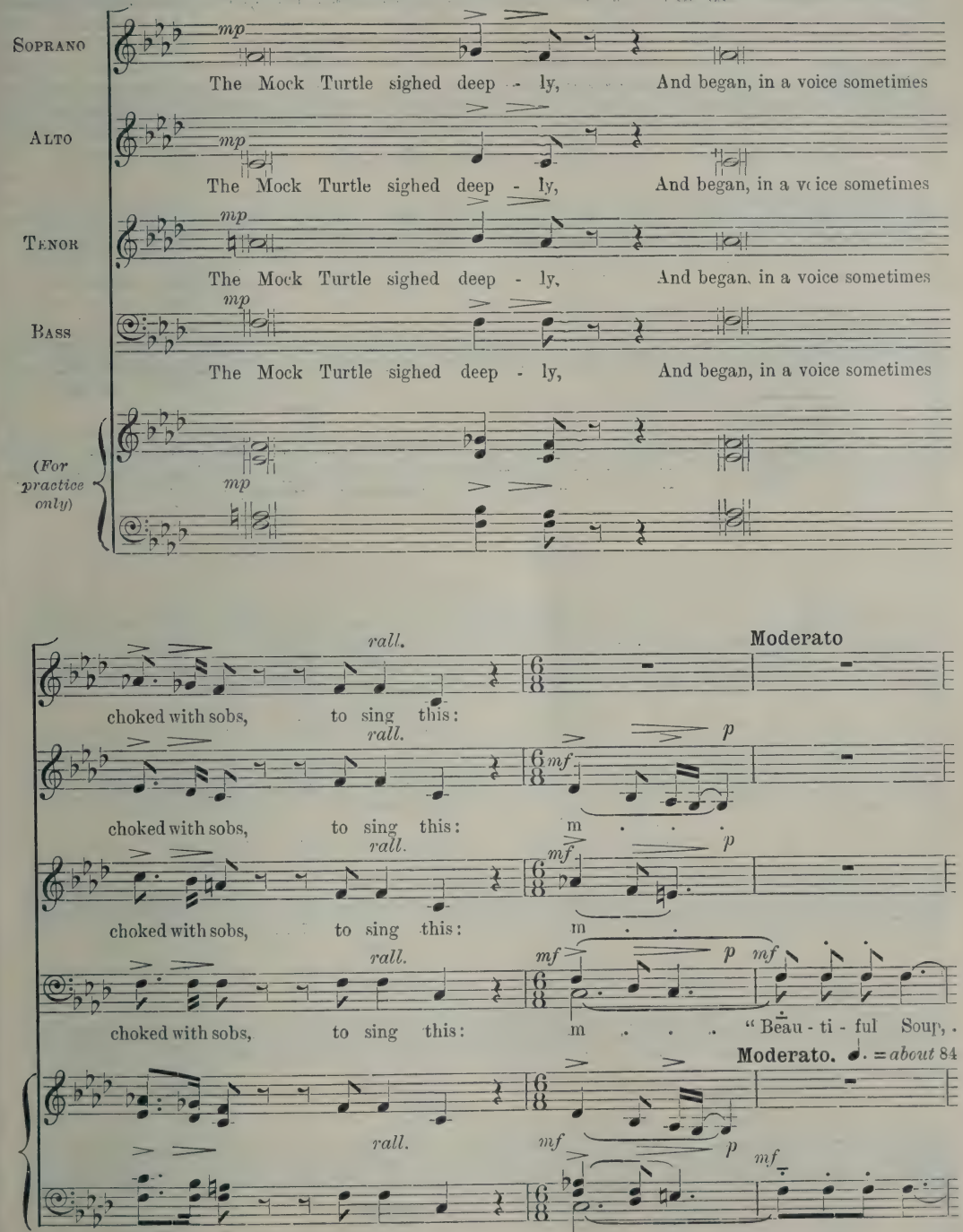
Turtle Soup

HUMOROUS PART-SONG

Words by Lewis Carroll
(from "Alice in Wonderland")

Music by N. F. Byng Johnson

London: NOVELLO AND COMPANY, Limited: New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



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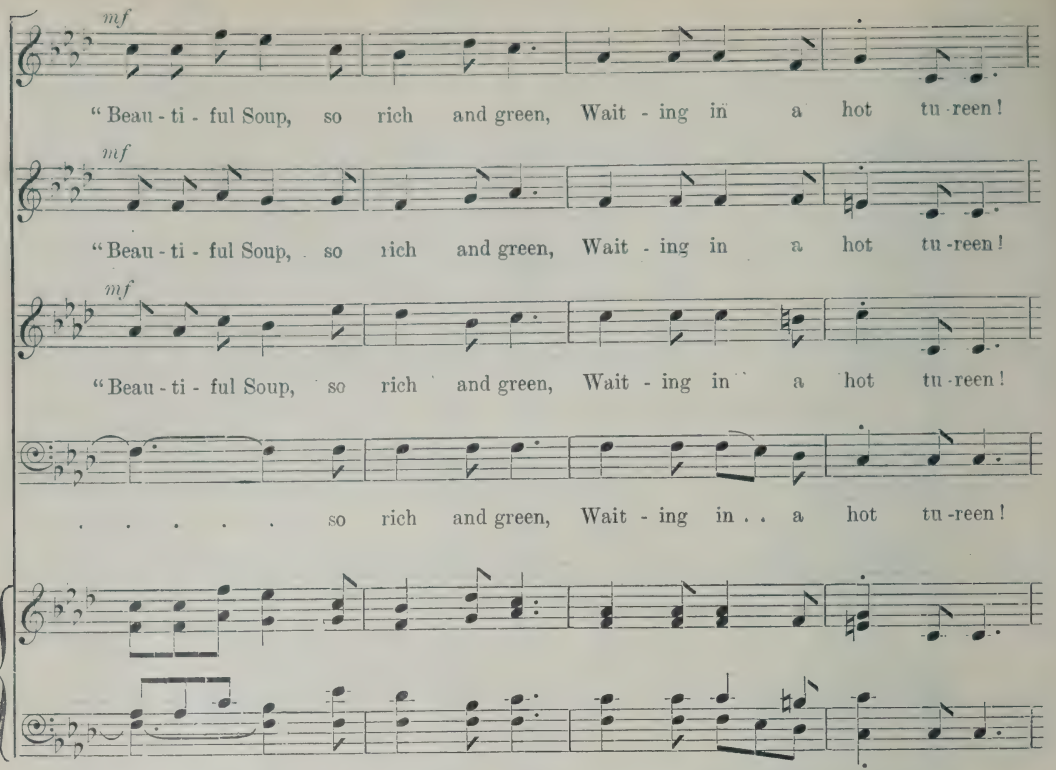
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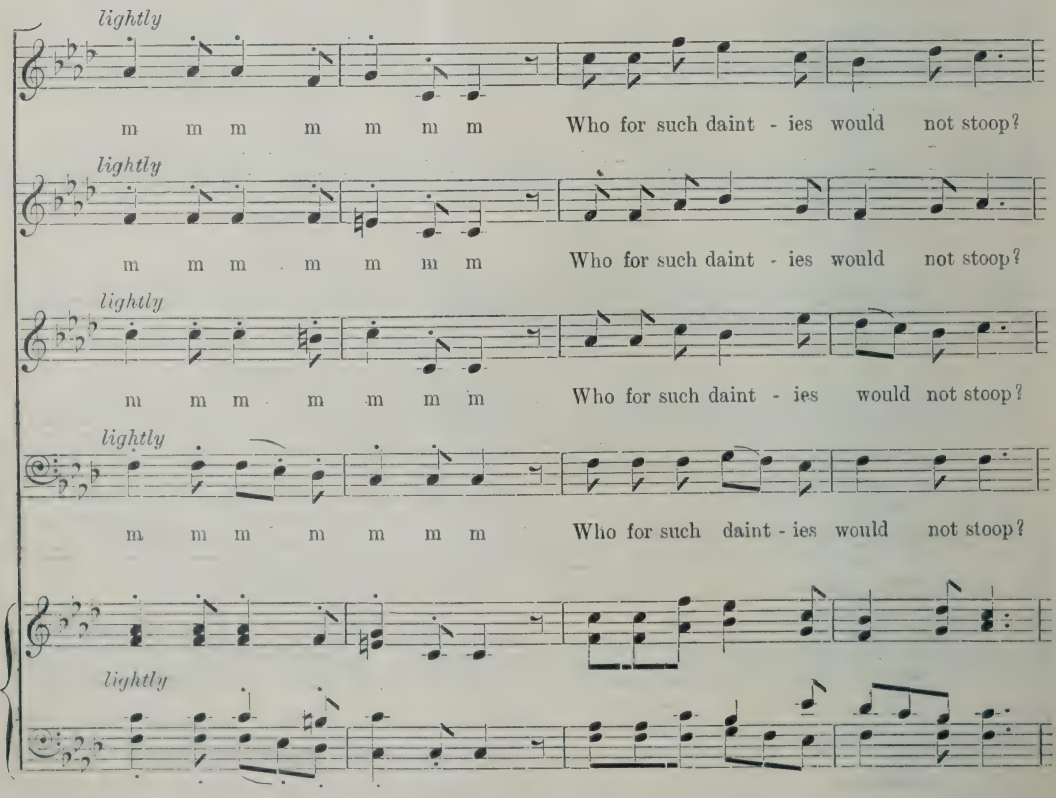
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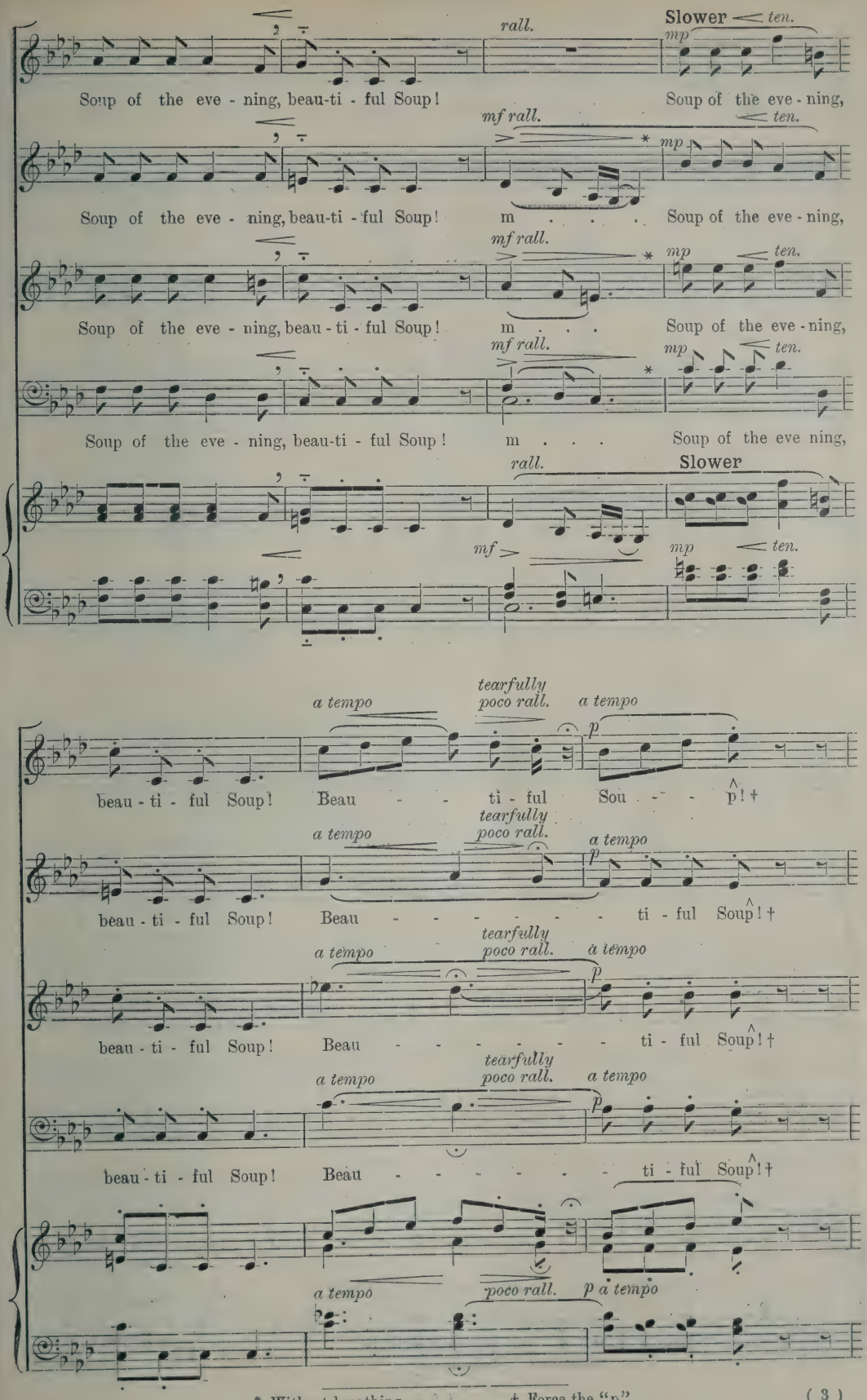
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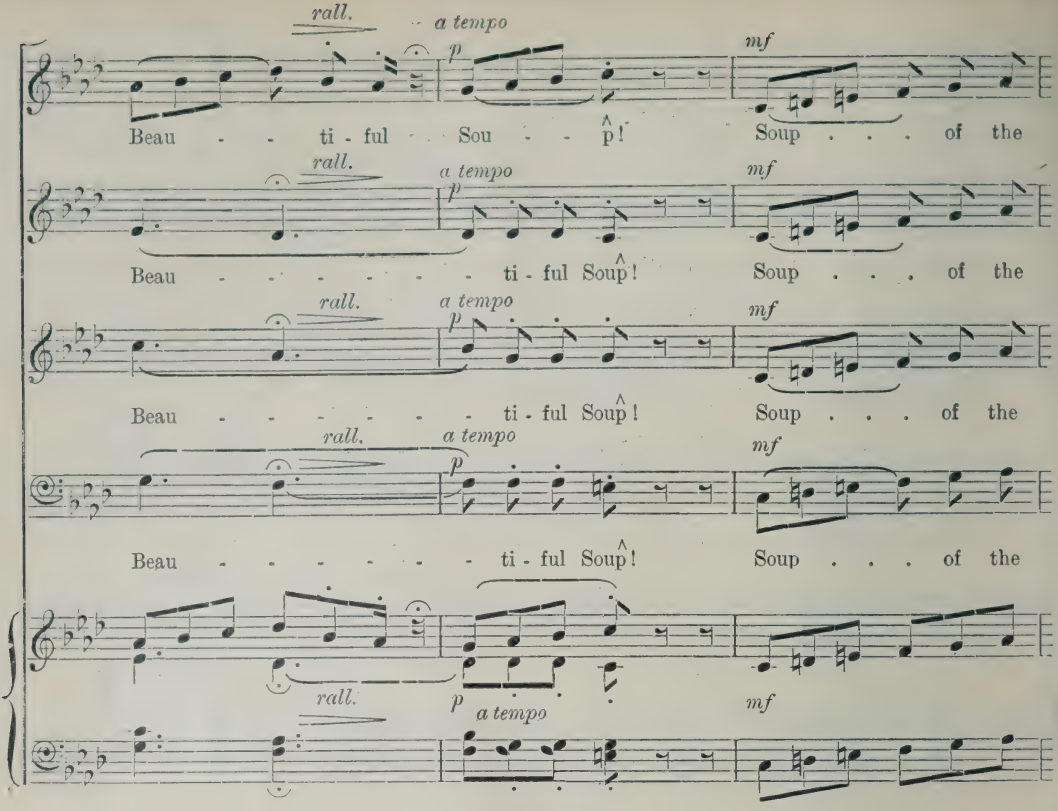
* Without breathing † Force the "p"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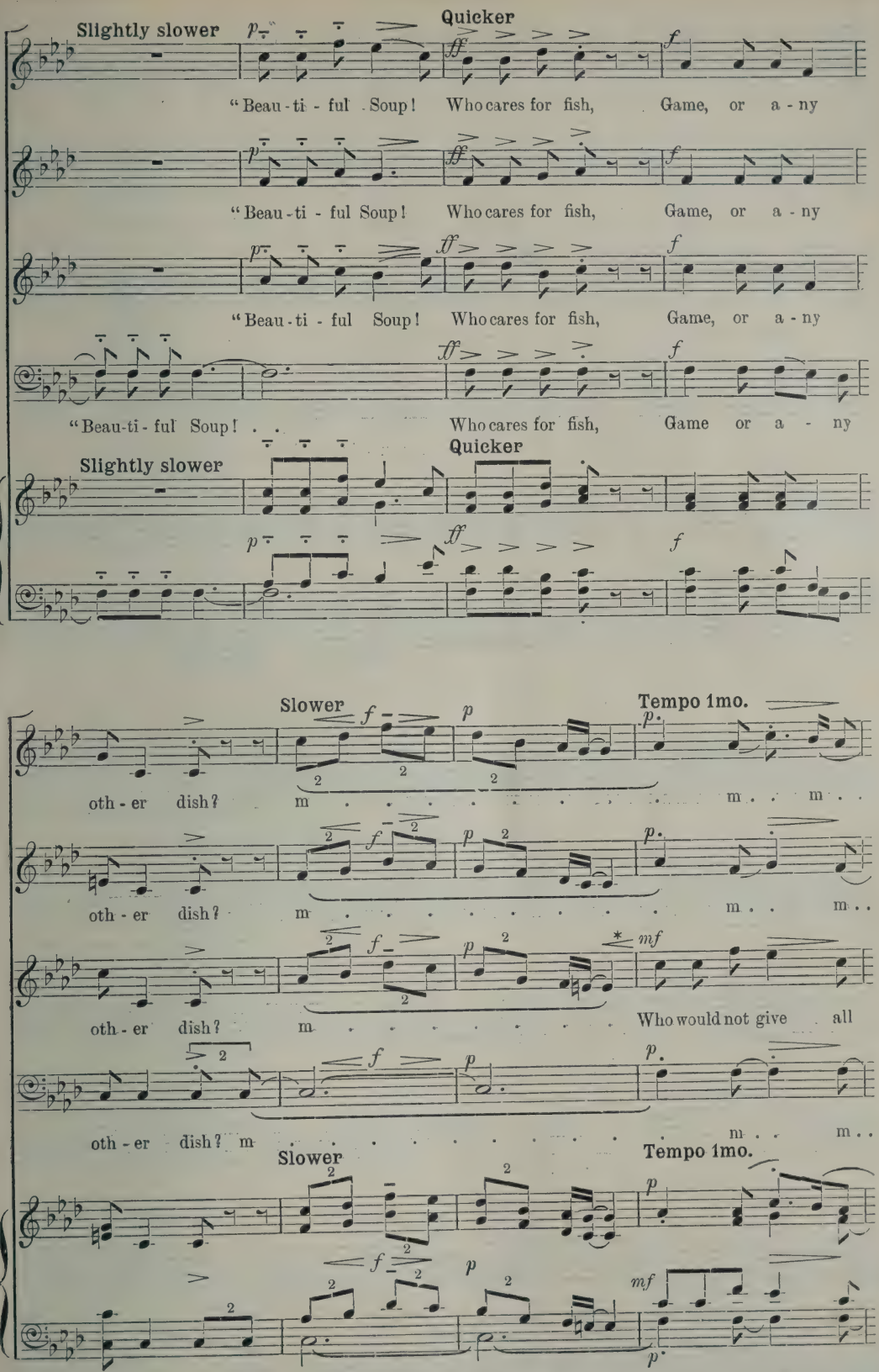
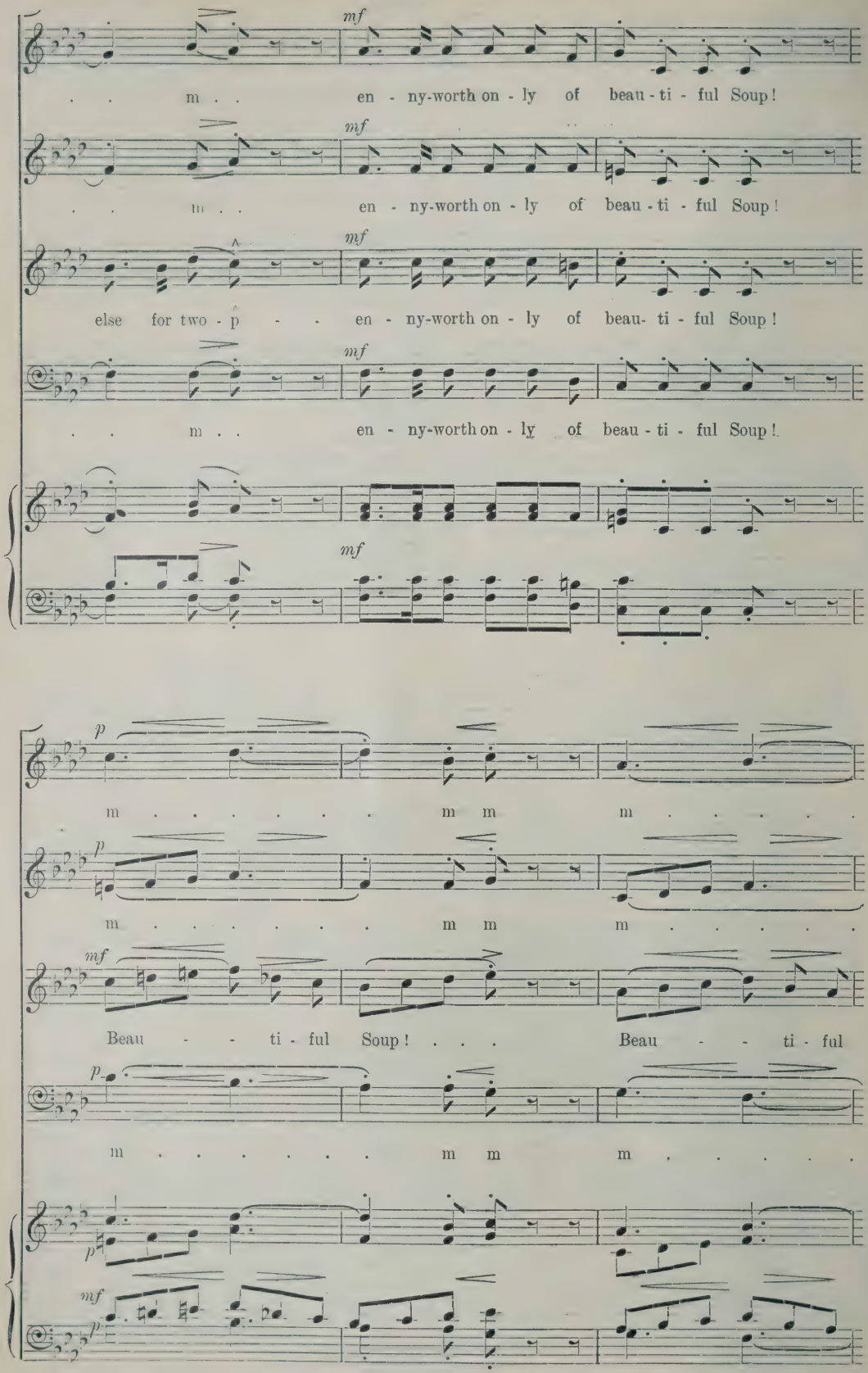
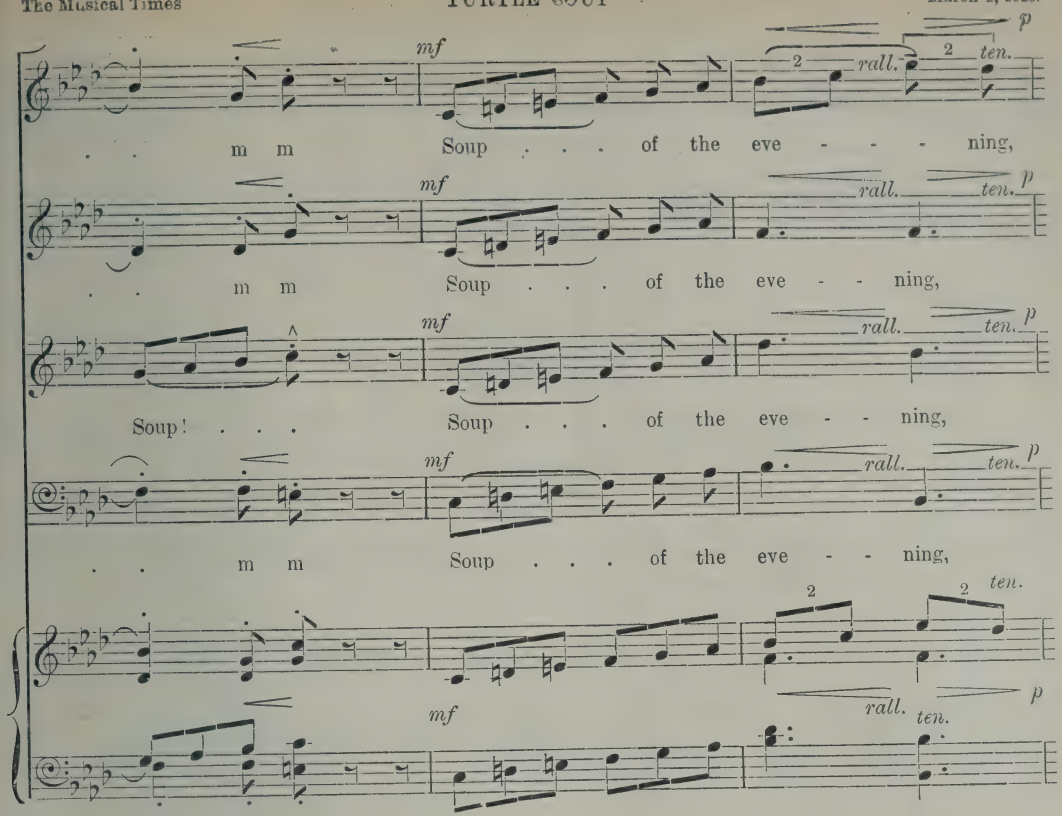
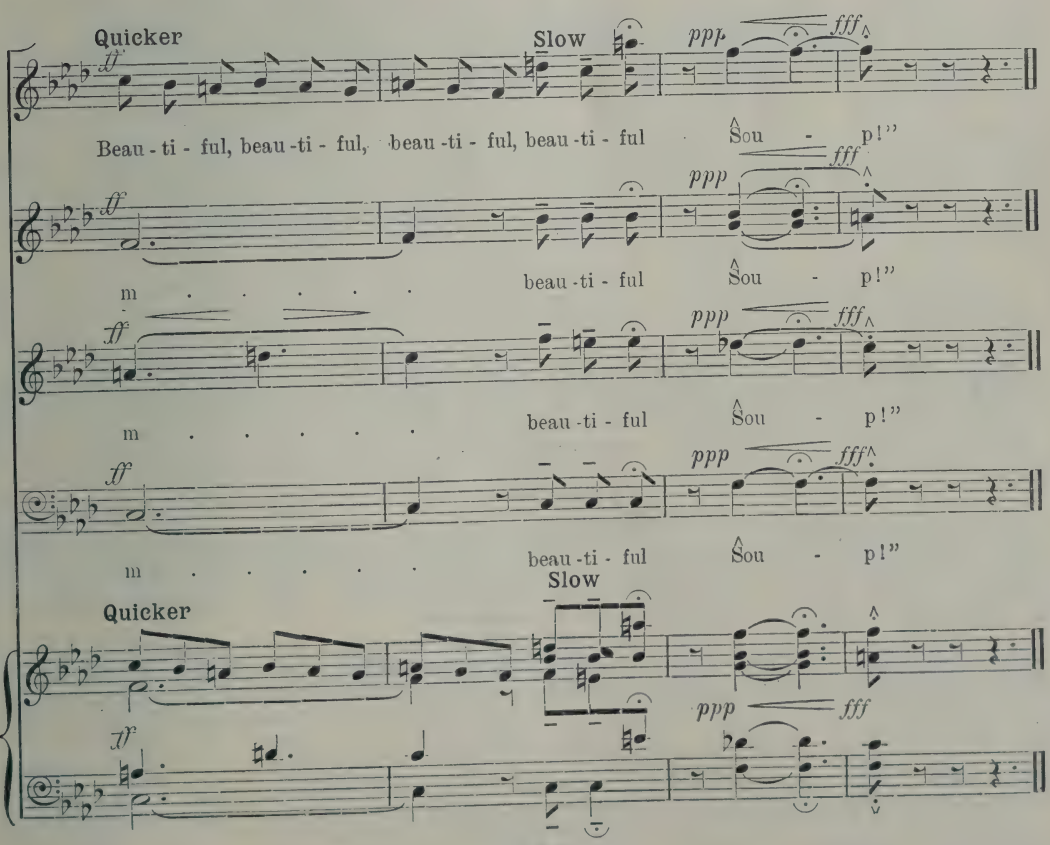
eve - ning, Beau - ti - ful, beau - ti - ful Soup!
m . . . .


Slightly slower
Quicker
"Beau-ti-ful Soup! Who cares for fish, Game, or a-ny
"Beau-ti-ful Soup! Who cares for fish, Game, or a-ny
"Beau-ti-ful Soup! Who cares for fish, Game, or a-ny
"Beau-ti-ful Soup! Who cares for fish, Game or a-ny
Slightly slower
Quicker
Slower
Tempo 1mo.
oth-er dish? m . . . . . m . . m . .
oth-er dish? m . . . . . m . . m . .
oth-er dish? m . . . . . Who would not give all
oth-er dish? m . . . . . m . . m . .
Slower
Tempo 1mo.

* Without breathing


mf
. . m . . en - ny-worth on - ly of beau - ti - ful Soup!
mf
. . m . . en - ny-worth on - ly of beau - ti - ful Soup!
mf
else for two - p - - en - ny-worth on - ly of beau- ti - ful Soup!
mf
. . m . . en - ny-worth on - ly of beau - ti - ful Soup!
mf
p
m . . . . . m m m . . . . .
p
m . . . . . m m m . . . . .
mf
Beau - - ti - ful Soup! . . . Beau - - ti - ful
p
m . . . . . m m m . . . . .
p
mf
p


mf
rall.
ten.
p
. . m m Soup . . . of the eve - - - ning,
Soup! . . . Soup . . . of the eve - - ning,


Quicker
Slow
ff
ppp
fff
Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful Sou - p!"
m . . . . . beau - ti - ful Sou - p!"

(*Continued from p.* 240.)

Two courses are open to him. He may bow to authority and glean his methods from the teaching experience of the ablest in his profession; or, by a process of trial and error, he may evolve methods of his own. Each means of preparation has its use and its danger. The former tends to stultify the originality of the teacher; the latter is often carried out at the expense of the pupil. The ideal course lies doubtless mid-way between the two. Valuable time may be saved by a preparatory course of training which makes the student conversant with the latest educational methods of dealing with his subject. Such technical and historical knowledge is now within the easy reach of all. The efficient work being carried on in this department in the many excellent training schools in different parts of the country is one of the most encouraging aspects of musical education to-day.

There is, however, a point beyond which the work of the training school cannot go. A moment arrives when the teacher must shoulder his own responsibilities and solve his own problems. Theory and actual practice are widely different. The thorough-going disciple may find his reliance upon the experience of others strangely deceptive unless he temper it with a due proportion of individual initiative.

The first years of teaching are usually the most difficult. The teacher finds actuality very different from the pictures of it as conceived in imagination, or seen through another person's eyes. He is often discouraged by mediocre results or apparent failure. This stage in a teacher's evolution is nevertheless extremely valuable. It is then that he comes to grips with actuality; he measures the dimensions of the task he is tackling; he experiments with his own powers, discovering what compromises or alterations are necessary in his educational theories to make them serviceable for the task which confronts him. Finally—most important of all—he realises his individual approach to the whole problem. He tests theories, and modifies them to meet his own requirements, and where these fail, evolves new ones to serve his needs. He is, in other words, beginning to use the experimental method.

A second stage of initiation into the craft of teaching is reached when the teacher throws overboard many ideas, admirable in themselves, but unsuited to his particular temperament or to his approach to his work. It is only when this has been done and the necessary adjustments effected between the personality of the teacher and his work, that he experiences in it any sense of mastery or certainty.

These are doubtless the commonplaces of all teaching experience. Every teacher would agree that experiment lies behind successful achievement. I venture, however, to insist upon this fact, since I feel that its implications have not yet been sufficiently accepted. Many teachers follow the method up to the point of evolving individual methods of imparting knowledge; having discovered these for themselves they are content. But surely our experiments and searchings should be extended much further. It is not sufficient to evolve a successful technique or a satisfactory method of handling a certain type of pupil—a much wider field remains to be explored if we are to cover the whole problem. We cannot ignore the implications of the subject or fail to co-ordinate these with the issues which lie behind them. This is the danger of all teaching. It is easy to become engrossed in the task of the immediate present, and to forget that this present is chiefly valuable in so far as it serves as an experimental ground where important adjustments to life may be made. How many of us, as music teachers, have considered what our share in these adjustments ought to be, and what our responsibility is? What data have we accumulated as to the part played by music in the life of the child? Do we really understand the motives which urge children—or their parents on their behalf—to seek proficiency in some one branch of performance? Is this motive worthy or ignoble? How should we deal with it in order to weave it deftly into the loom of life? Have we realised the multiplicity of motives other than a love of music which enter into our pupils' work, and have we sought to understand how we should deal with them?

Again have we given any consideration to the medium we are handling? Questions such as these confront us: What is music? What is its contribution to life? Or, with reference to our methods of handling this medium, we ask: What is our aim in teaching music? What are the limits of our subject? For what results are we working? Most of these questions require definite answers if we would know where we stand with regard to our work.

A teacher's work may be limited in another way. It is so easy to approach the subject with a personal bias, and base all musical experience on the mere evidence of individual reactions. It is important to remember that our reactions are not necessarily those of other people. Rhythm may to one be the predominating factor in music; to another, melodic or harmonic combinations. It is quite possible that we may refer to entirely different things when we use the generic term 'music.' It is here that some experience of practical psychology is valuable. A few simple experiments are enough to convince us how varied and how complex are the constituents which make up the individual personal equation. Do we always remember, to take a very simple illustration, that musical memory works through different senses in different individuals—that there are visual memorisers, motor, tactual, and aural memorisers, as well as varying combinations of all four? Surely it is necessary that the teacher should be aquainted with the predominant sense in himself and in each of his pupils! Otherwise he may require his pupils to memorise by methods totally unsuited to their musical equipment, thus confronting them with apparently insuperable difficulties.

It is obvious that experimental psychology can play a very helpful rôle in throwing light on the music-teacher's work. Such a method, however, requires data from reliable sources in sufficient quantity if it is to achieve any results of value. The co-operation of as many teachers as possible is needed. By pooling the fruits of their experience they will show their mutual goodwill, and their enthusiasm to add to the common store of knowledge.

GRACIOUS LORD OF ALL OUR BEING

CHORALE

FROM CANTATA No. 147, "HERZ UND MUND UND THAT UND LEBEN"

English words by

W. G. ROTHERY

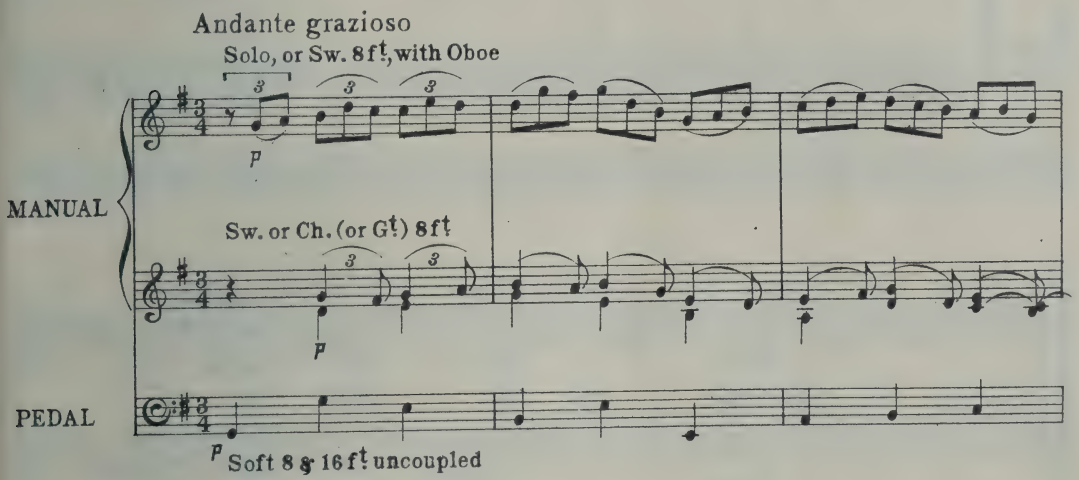
Music by

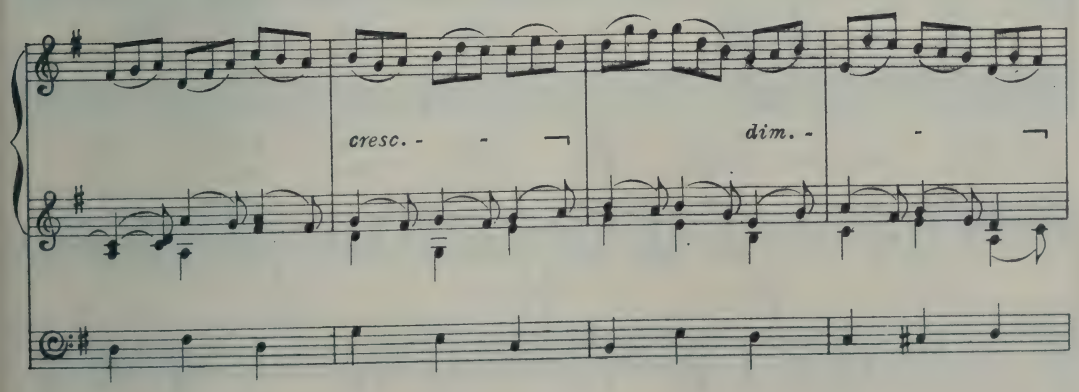
J. S. BACH

Arranged as an Anthem with Organ Accompaniment by

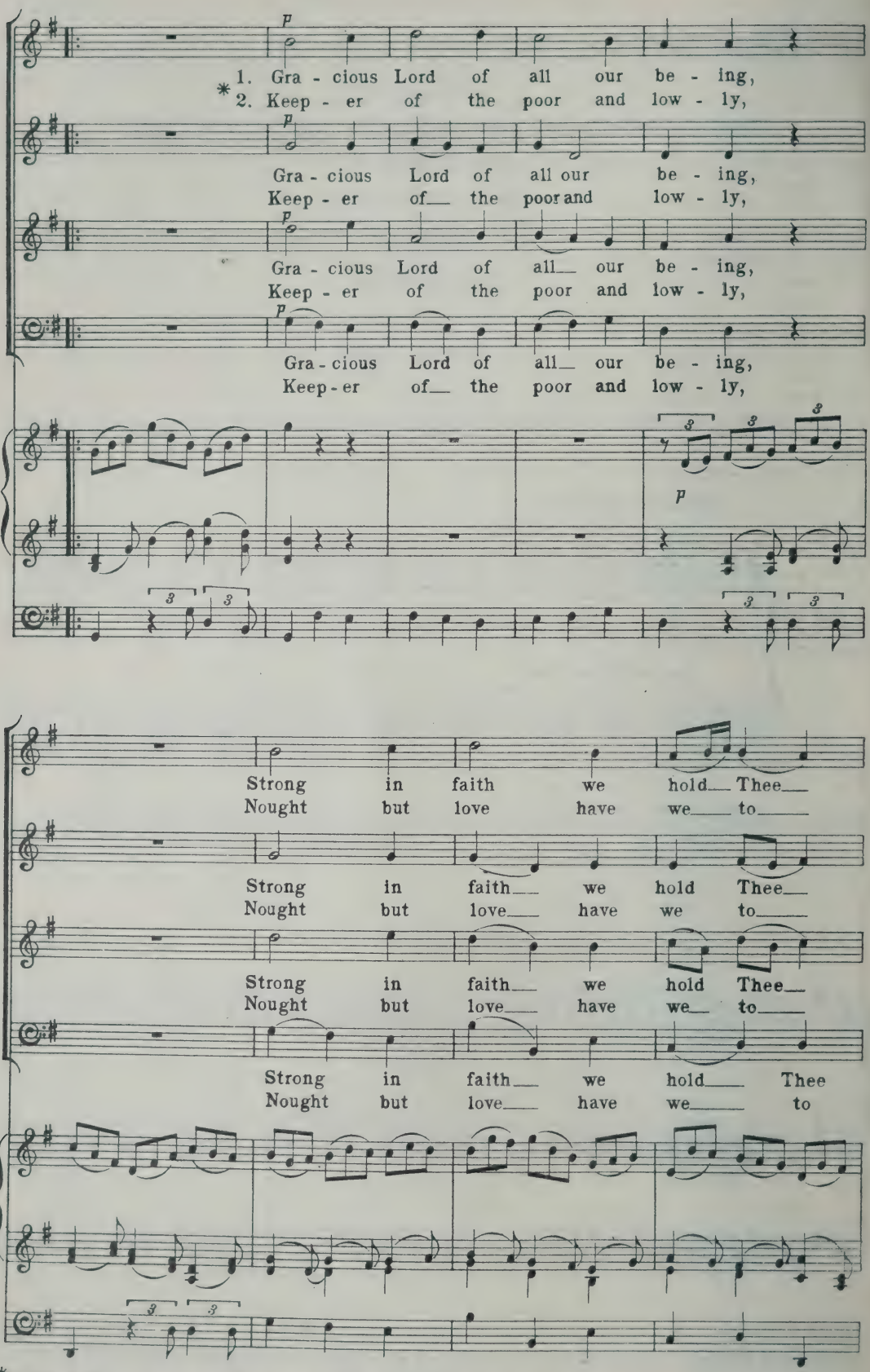
JOHN E. WEST

London: NOVELLO & COMPANY, Limited; New York: The H.W. GRAY Co., Sole Agents for the U.S.A.

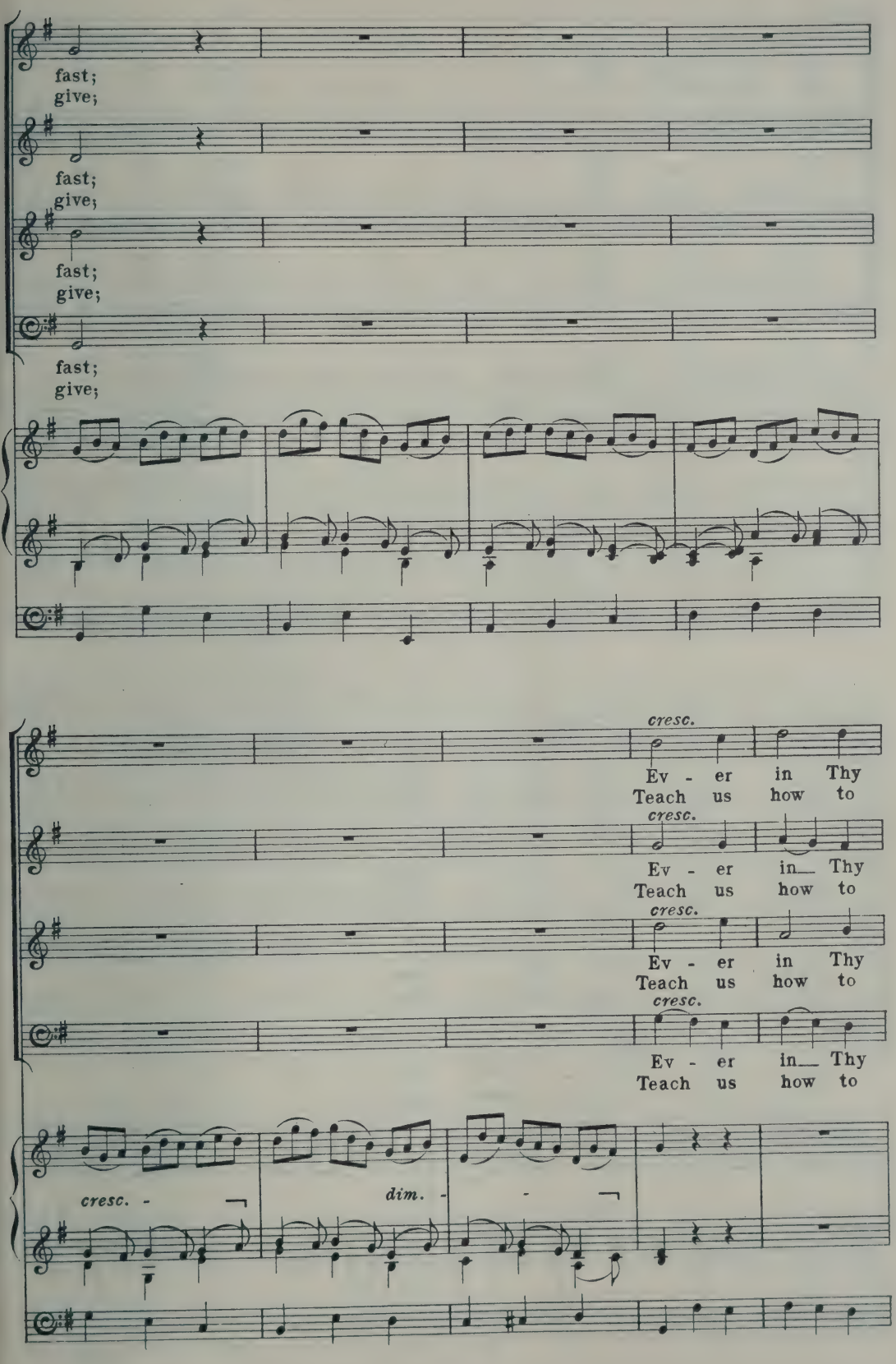


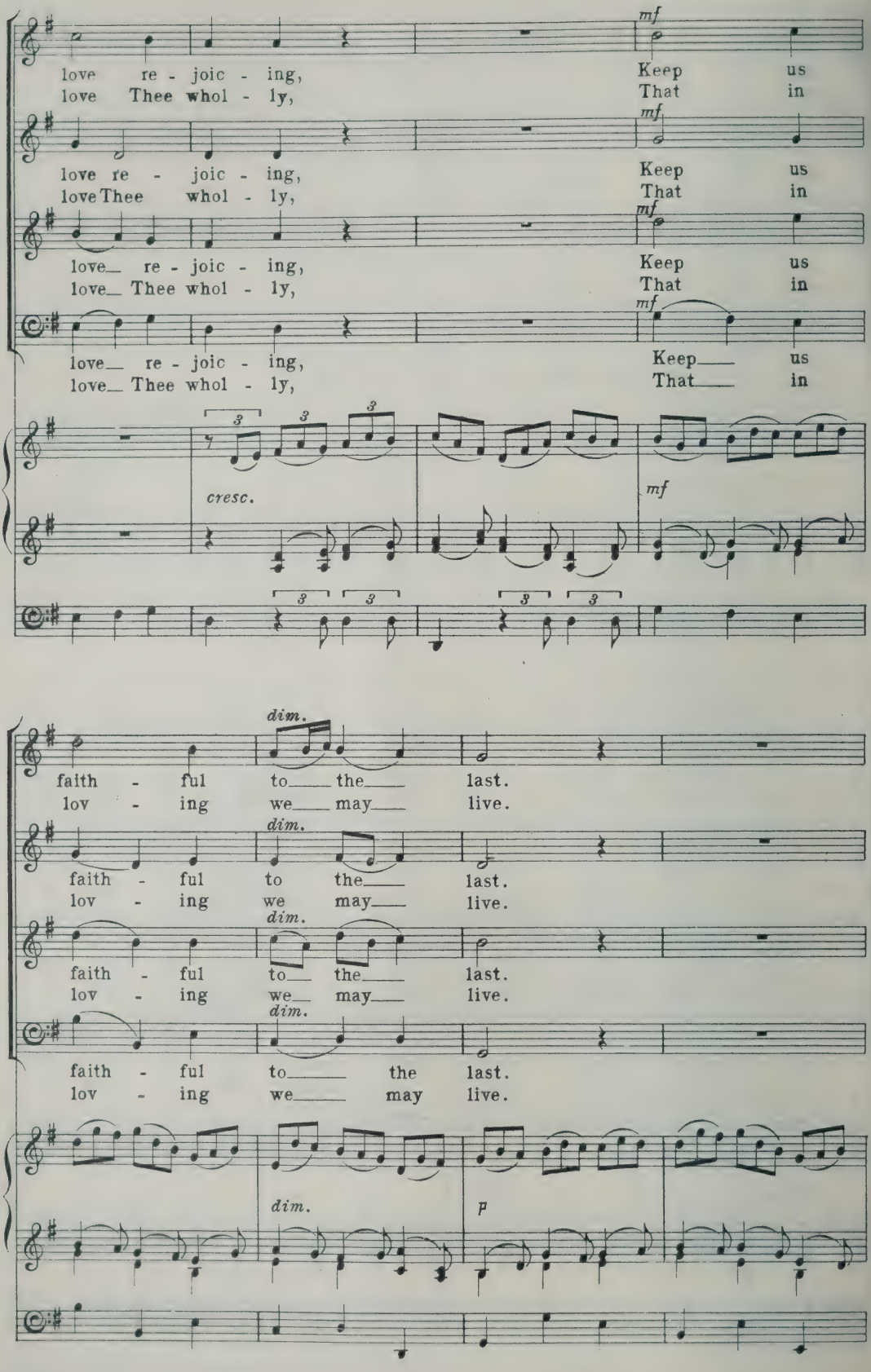


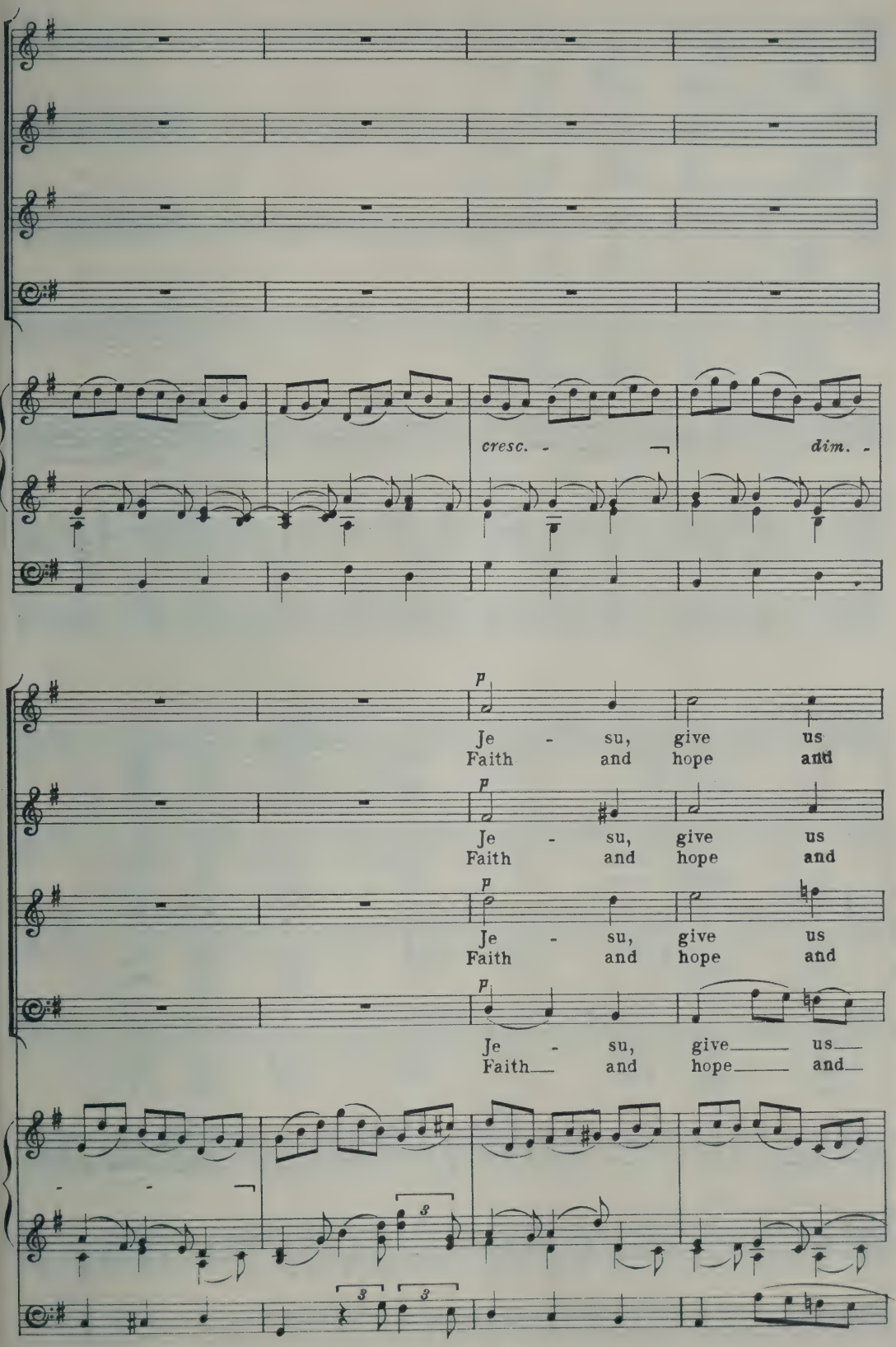
Orchestral Parts for Strings, Oboe (Col. Violin I) & Tromba (col. Soprani) may be had on hire.

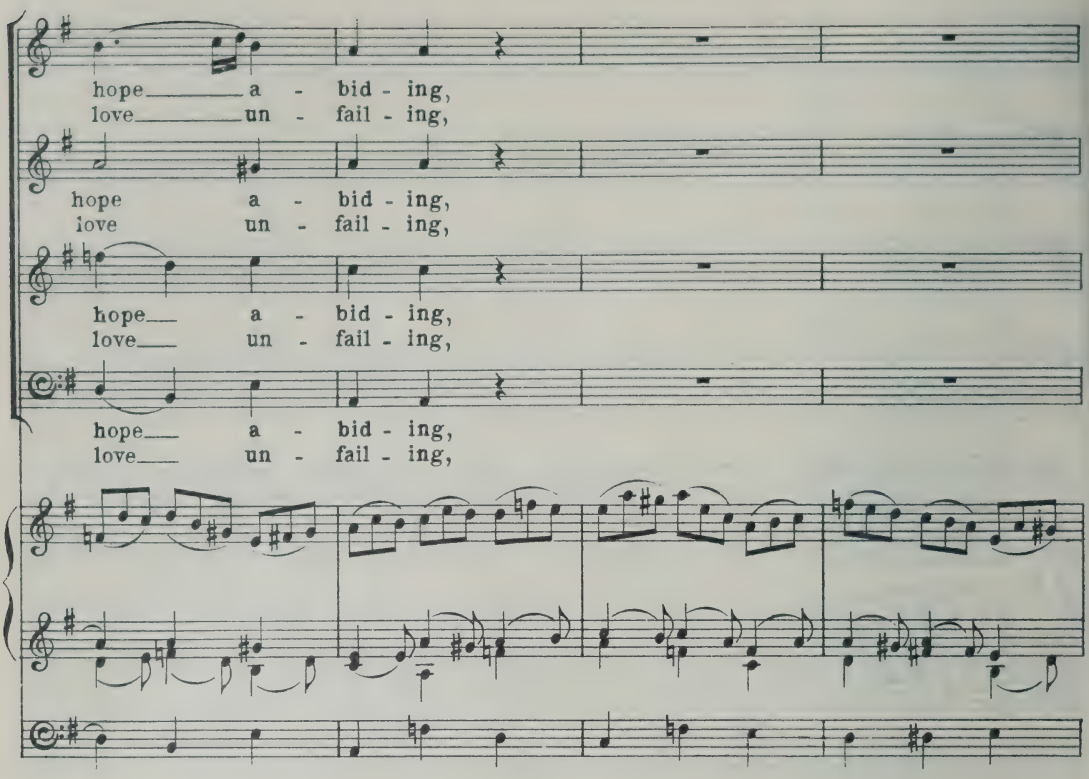

1. Gra - cious Lord of all our be - ing,
2. Keep - er of the poor and low - ly,
Gra - cious Lord of all our be - ing,
Keep - er of the poor and low - ly,
Gra - cious Lord of all our be - ing,
Keep - er of the poor and low - ly,
Gra - cious Lord of all our be - ing,
Keep - er of the poor and low - ly,
Strong in faith we hold Thee
Nought but love have we to
Strong in faith we hold Thee
Nought but love have we to
Strong in faith we hold Thee
Nought but love have we to
Strong in faith we hold Thee
Nought but love have we to

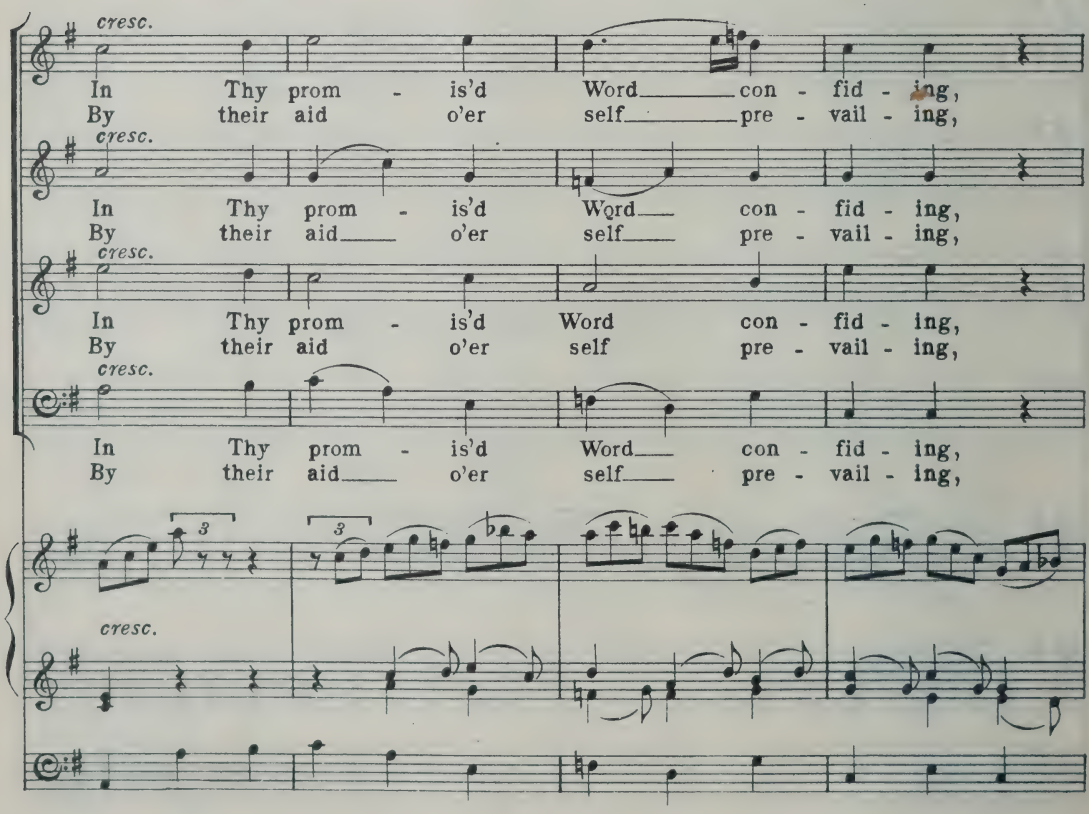
* If preferred, only one verse may be sung, and the repeat omitted.

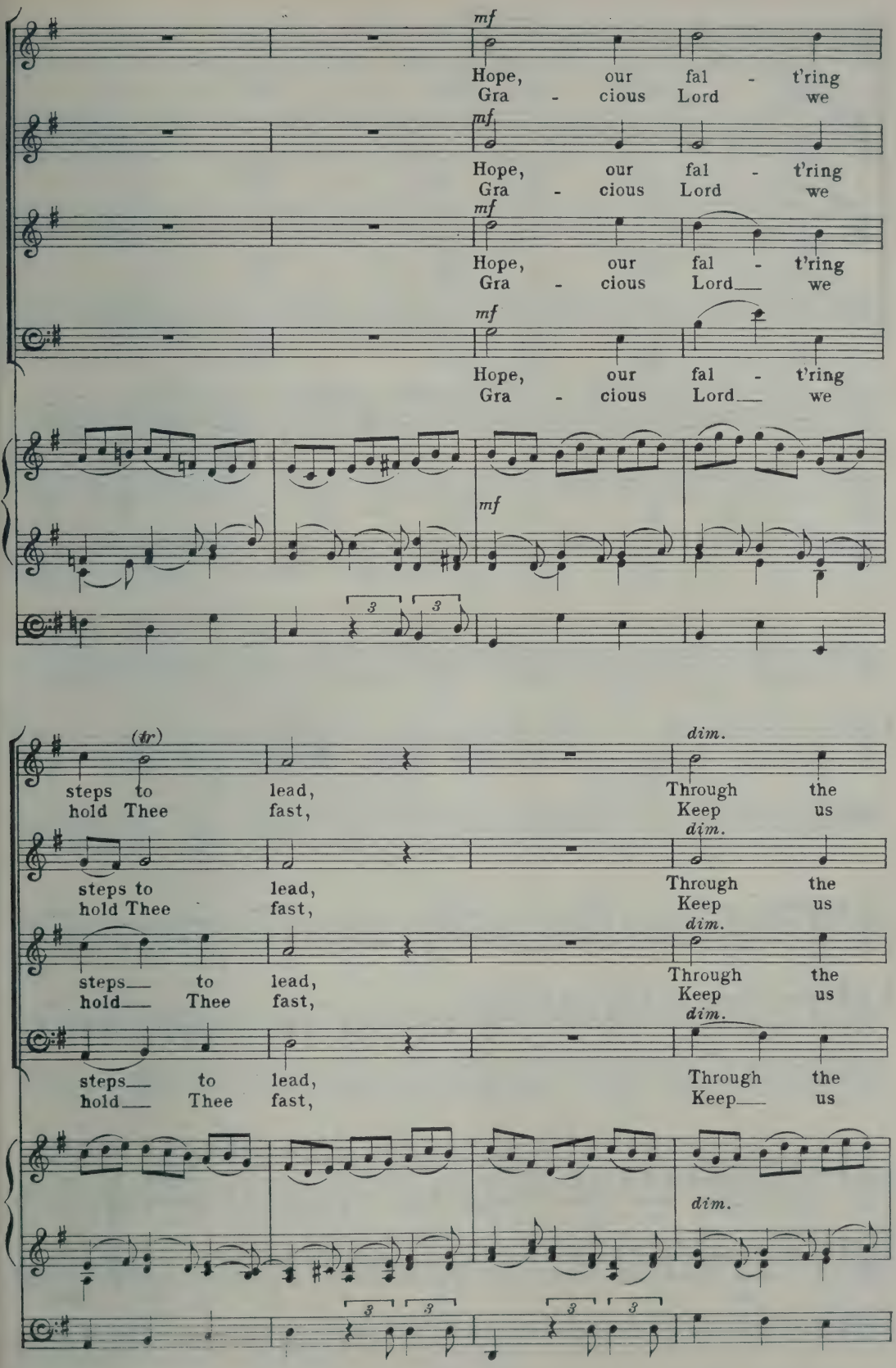

fast;
give;
fast;
give;
fast;
give;
fast;
give;
cresc.
Ev - er in Thy
Teach us how to
cresc.
Ev - er in Thy
Teach us how to
cresc.
Ev - er in Thy
Teach us how to
cresc.
Ev - er in Thy
Teach us how to
cresc.
dim.

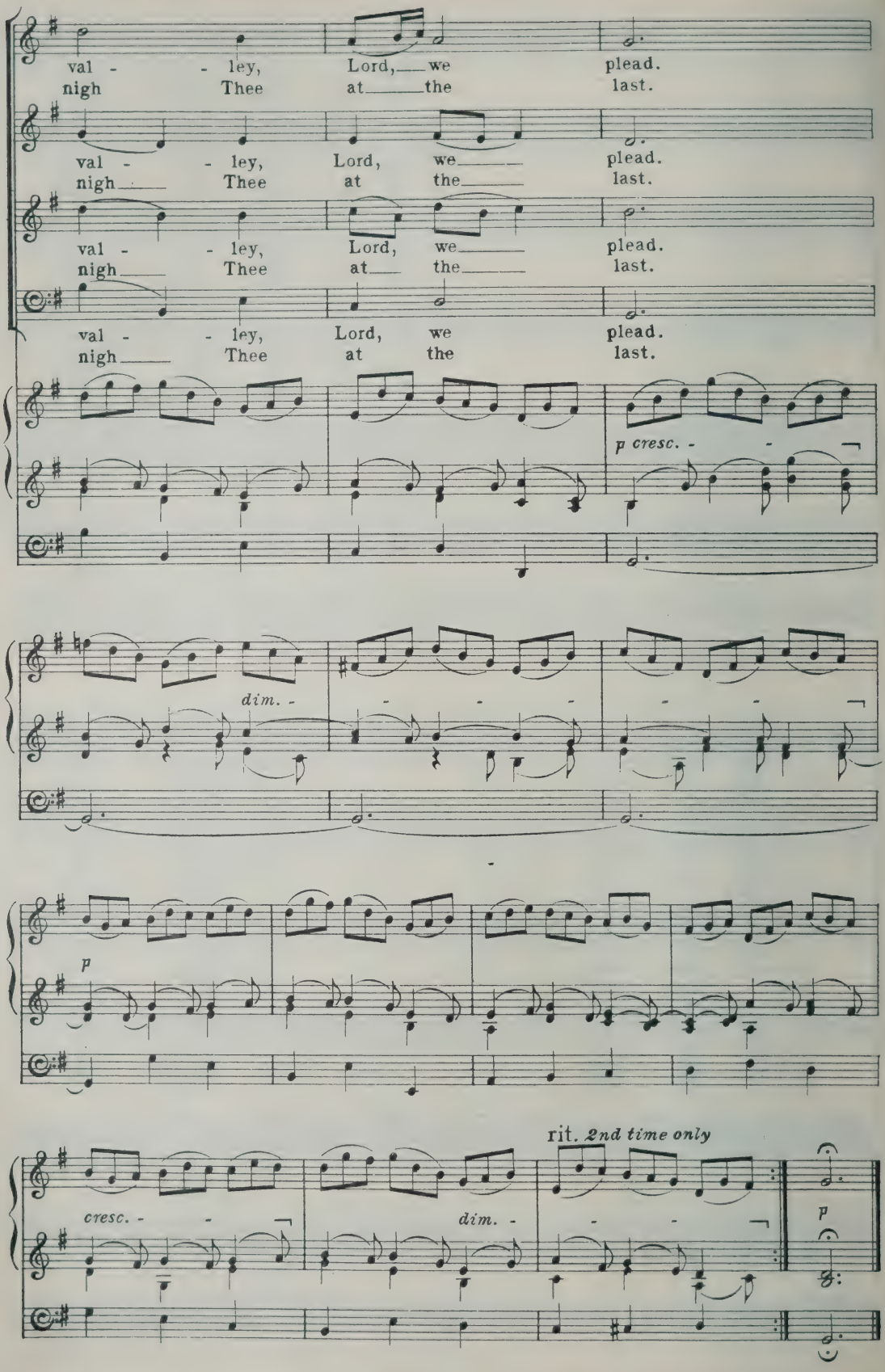

mf
love re - joic - ing, Keep us
love Thee whol - ly, That in
mf
love re - joic - ing, Keep us
love Thee whol - ly, That in
mf
love re - joic - ing, Keep us
love Thee whol - ly, That in
mf
love re - joic - ing, Keep us
love Thee whol - ly, That in
3 3 3
cresc.
mf
3 3 3 3
dim.
faith - ful to the last.
lov - ing we may live.
dim.
faith - ful to the last.
lov - ing we may live.
dim.
faith - ful to the last.
lov - ing we may live.
dim.
faith - ful to the last.
lov - ing we may live.
dim.
p


cresc. -
dim. -
p
Je - su, give us
Faith and hope and
p
Je - su, give us
Faith and hope and
p
Je - su, give us
Faith and hope and
p
Je - su, give us
Faith and hope and
3
3
3


hope a - bid - ing,
love un - fail - ing,
hope a - bid - ing,
love un - fail - ing,
hope a - bid - ing,
love un - fail - ing,
hope a - bid - ing,
love un - fail - ing,


cresc.
In Thy prom - is'd Word con - fid - ing,
By their aid o'er self pre - vail - ing,
cresc.
In Thy prom - is'd Word con - fid - ing,
By their aid o'er self pre - vail - ing,
cresc.
In Thy prom - is'd Word con - fid - ing,
By their aid o'er self pre - vail - ing,
cresc.
In Thy prom - is'd Word con - fid - ing,
By their aid o'er self pre - vail - ing,
3
3
cresc.


mf
Hope, our fal - t'ring
Gra - cious Lord we
Hope, our fal - t'ring
Gra - cious Lord we
Hope, our fal - t'ring
Gra - cious Lord we
Hope, our fal - t'ring
Gra - cious Lord we
mf
3
3
(tr)
steps to lead,
hold Thee fast,
dim.
Through the
Keep us
steps to lead,
hold Thee fast,
Through the
Keep us
steps to lead,
hold Thee fast,
Through the
Keep us
steps to lead,
hold Thee fast,
Through the
Keep us
dim.
3
3
3
3



Novello & Company, Ltd. Engravers & Printers. 15460

The variety of the reactions in adults and children to music; the differing significance which we give to such qualities as rhythm, pitch, melody, consonance, and dissonance, afford a rich field for research, which may surprise the teacher who imagines that his own reactions are representative of those of other people and who tends to project his musical ego upon his pupils.

In this article the writer does not seek to answer any of the questions which have been raised. An opportunity for this may occur later. The present object is rather to awaken thought or provoke opposition, since every expression of opinion is valuable as a revelation of yet another angle from which the problem may be approached.

[Note.—In succeeding articles the writer will try to deal with separate aspects of the question, mentioning some of the research which has already been attempted in each field and indicating problems yet awaiting solution or books which may be consulted.

POINTS FROM LECTURES

A recent feature (though not quoted below) has been the growing number of women lecturers. Although their utterances do not appear to have been weighty or original, their performances have been excellent, and therefore popular. There will always be room for lecture-recitalists who can both speak acceptably and illustrate aptly, and in view of the feminine preponderance in the musical world, there is a promising future for the woman lecturer.

As an aftermath of the Schubert Centenary, lecturers are beginning to quibble about statements made by earlier speakers. Evidently Mr. Rutland Boughton was in mind when Mr. H. B. Chaplin Baldwin addressed the Brighton French Club, and referred to a recent speaker as having said that 'Schubert's music was of the middle class.' Music was essentially democratic; the lecturer in question (Mr. Boughton?) was a highbrow who, apparently, because Schubert's music was full of melody and easy to follow and understand, considered it music for the middle classes!

Mr. Boughton (if it was he) would probably deny the impeachment that he is a highbrow, but he did, at the Brighton Union Church, define Schubert as the master musician to the middle classes. 'His love-songs are never anything but the most respectable middle-class affairs, compounded wholly of sentiment. . . . He is not one of the greatest of musicians, but he is the greatest song writer.'

Mr. Rutland Boughton was severely critical of other composers. His starting-point was that the greatest music written under the Christian civilization was the expression of that civilization: the music of Bach. Bach wrote music when the Christian religion was coming to an end. His was the period of courtly flunkeys. Bach was somewhat of a lackey to this Court sentiment. Haydn was a lackey all his life. Mozart was worse than a lackey; his powers were wasted. Beethoven was born into the same bondage, but he was definitely in rebellion. 'Schubert got clear away from the purely decorative aspects of music. He brought into music emotion, beauty, and realism. He brought the song back to real life.'

A discussion between Manchester clergy and the Manchester Organists' Association was so fruitful that a resolution was passed 'that representatives of the clergy of Manchester be invited to meet representatives of the Association at a round-table conference to discuss matters of Church music with a view to forming a programme for a general public debate to be held later.' At the preliminary discussion the Rev. F. Paton Williams (St. Ann's Church) said that there were three centres in each church: the altar, the pulpit, and the organ, and it was fatal for one to try to take the others' place. A good sermon would fill a church just as much as good music. Dr. K. L. Parry (Chorlton Road) said that to him, as a Nonconformist, it seemed that a Hallé concert was, in the eyes of God, just as sacred as Church music. The organist should play first for the glory of God, and in the second place to produce an effect on the spirit of the congregation. Dr. A. W. Wilson (Manchester Cathedral) replied on behalf of the organists. Musical festivals had revolutionised choral music everywhere except in the churches, and people would no longer be content with inferior hymns. The right policy was to pick the best organist available, give him a free hand for five years, and sack him if he failed.

A contrary opinion to that of the Rev. Paton Williams named above was given at a meeting of the Hull and District Organists' Association, quite unconnected with the Manchester discussion. Mr. Lawson said he had yet to hear the sermon which would inspire him. The inspiration he derived was from the music. This remark was provoked by a Mr. Porter's view that people ran after a man because of personality.

The abuse and the neglect of the pianoforte formed part of Dr. F. W. Wadely's lecture at Carlisle on 'The Pianoforte and its Predecessors.' It was Mendelssohn, he said, who popularised the pianoforte and made it a necessary article of domestic furniture. Its neglect was almost as distressing as its abuse and ill-treatment. 'Sometimes we found the grand pianoforte used as a plant stand, or an upright pianoforte used just to cover the place where the drawing-room carpet was most worn. The pianoforte was not getting the attention it used to do. Some people were apt to say that was a bad sign, but he did not agree with that. He thought it meant that the musical public was taking its music in another form. At any rate, those who had gramophone shares did not see anything wrong. We had simply got to move with the times. The pianoforte would always be the most convenient medium for musicians to express themselves, because it was so self-contained.'

Sir Hugh Allen, speaking of Bach's teaching, at Blackheath, compared the methods of handwriting and music. If a written communication was received by anyone, it was first read, and told to someone else afterwards. The same principle should be followed in music. Nine out of every ten who bought music immediately rushed to the pianoforte to see how it sounded. That was just what they should avoid. It should be read first and played afterwards. It was not difficult, but just a matter of method. When Bach's children grew a little tired of playing scales, he wrote a whole series of little pieces, to make the occupation more interesting. In that way the child was being taught the very best basis of method and harmony, at the same time learning the fingering and technique.

Sir Henry Coward, at the Leeds Rotary Club, returned to an old topic with fresh arguments.

The witness of history, he said, was that the decay of the great nations of the past had been caused by the nature of the ethics and morality derived from their form of pleasure. That meant we would have to avoid the fate of the nine great empires which had dominated and declined, and must see that their lotus-eating did not take the place of working, and that in following a wearisome, irritating reiteration of the cacophonic imbecility, we did not allow jazz to pay fat dividends while steel, cutlery, and plate languished and high thinking and spirituality decayed.

The team spirit was another theme when Sir Henry Coward addressed the members of the Sheffield Orpheus Male Choir. His impression about the future was that choral music would have more to do with the uplift of the people than any other special thing. Choral singing promoted the team spirit, and never left any base feelings behind. It was also helpful socially, and there were a great many other things connected with choral singing which made him feel that it was his duty to encourage that type of work.

The same important question of the future of English choirs was the basis of speeches in London at the annual dinner of the Philharmonic Choir. Mr. Charles Kennedy Scott criticised professionalism in music, describing it as 'the ruination of the higher side of music,' and 'the curse of the whole situation.' 'With it,' he said, 'you get exploitation of fine music for purely personal interests. That is not the right spirit in which music should be done. There is something nauseating about the whole of this professional business. A concert should be like a festival.' He could see a future danger to choirs because of the lack of men members. He thought one man in a choir was worth two women. The ladies present dissented. There was also a difficulty about getting choir-boys. 'If the boys,' he said, 'do not come forward, the whole of the music in England will eventually be run by women.' (A feminine voice asked, 'Why not?')

Mr. Geoffrey Shaw, speaking on the same festive occasion, said he saw danger in the prices charged for many concerts, and the extraordinary length of the programmes. 'I can stand a concert for an hour,' he added, 'but after an hour and a half my attention begins to wander. If anybody had the courage to advertise a concert that would not last more than an hour, I think he would get an enormous number of people there.' Mr. Shaw admitted that some of his anticipations did not work out satisfactorily. He failed, for instance, to meet the difficulty of the dearth of male members of choirs by stipulating that two new women members should introduce one man.

Reasons why choral singing had declined were given by Mr. Alan J. Kirby in a lecture at South Croydon. Choral societies, he said, had not moved with the times. They had allowed others to provide more sparkling entertainments. He thought that the next few years would see a revival in the popularity of choral-singing; indeed, revival of enthusiasm among choral singers had started already. In church choirs of all denominations the standard was deplorable in ineffectiveness. It was necessary for singers to feel the emotions they were endeavouring to portray, and not with some trick of tone convey it only with their mouths. Another reason why choral singing was unpopular in many instances was because choirs would take up a new work, with about four rehearsals, in a feverish rush to get the singers note-perfect, but the words were left to take care of themselves. Amongst other aspects of choral singing, Mr. Kirby gave his idea of the correct proportion of parts in a choir of twenty-five voices, viz., sopranos, eight; contraltos, seven; tenors, four; basses, six.

J. G.

EASY PIANOFORTE DUETS

Here are some examples worth the attention of teachers: 'Comrades at the keyboard,' by Stuart Young, six pieces, both parts easy, and written with some special technical point in view (Gould & Bolttler, 2*s.*); 'Tunes for Two,' by Arthur Kingsley—four, easy, with the *primo* part slightly the more difficult (Keith, Prowse, 2*s.*); 'Wayside Tunes,' by E. Percival Driver—three, moderately easy, with good practice in dividing passages between the hands (International Music Co., 2*s.*); 'A Little Song' and 'Early Morning,' by Maurice Pesse, *primo* part in octaves for pupil, *secondo* moderately difficult for teacher (Keith, Prowse, 2*s.* each); 'Dignity and Impudence,' by Alec Rowley, five pieces with *very* simple part on one stave for second player, and an interesting but not very difficult part for *primo* (Oxford University Press, 2*s.* 6*d.*); 'Four Little Duets,' by Felix Swinstead, charming miniatures, both parts easy to moderately so (Oxford University Press, in pairs, 1*s.* 6*d.* each); 'The Realm of Youth,' by Colin Taylor, four capital treatments of nursery-rhyme tunes calling for good players (Oxford University Press, in two books, each 2*s.* 6*d.*).

NOTES ON AN AMERICAN LECTURE TOUR

By Ernest Fowles

AMERICAN AUDIENCES

A very natural doubt must assail any musician who goes to a great country like the United States for the express purpose of carrying to its people a message such as the one I bear. There are differences of outlook, of idiom, if not often of actual speech. It was, therefore, with mixed feelings that I faced my first audience at the New York University, an audience which consisted of some hundreds of students. Confidence came in a very few minutes. This audience was a listening audience. So much was evident from the attitude of the members and their obvious atmosphere of detachment. The subject, 'Idioms of Modern Music,' was not an easy one. Many an English audience would have been bored. But not this audience! And perhaps the greatest proof of their discipline in listening was their manner of taking notes. They wasted no time in desultory or extensive scribbling. Trained, apparently, to remember the substance of discourses, it was clear that they wrote only the headings of the lecture.

Another experience befell me a day or two later. A concert of modern music was given by the League of Composers. It included the works of one or two ultra-modernists and of others, perhaps less extreme, though 20th-century to the core. The concert drew a very large audience. In fact, as far as I could see, there were no vacant seats. A start was made with an abstruse though highly interesting Quintet for pianoforte and strings by Emerson Whithorne, played by Harold Bauer and four eminently capable string artists. It is a temptation to dwell upon this work as well as upon the fine manner of its interpretation, but it is rather of the audience that I would think. The Quintet was merely one item of five, any one of which would severely tax the concentrative powers of trained musicians. How would this large representative audience of the musical side of America stand the test?

To say that I was surprised would seem to belittle the intelligence and conduct of our brethren of the United States. But I have observed English audiences under similar conditions; and, to speak frankly, this particular audience had nothing to learn in the way of concentrative energy and manifest interest in the music. It was a pattern audience, and one which must have played an unconscious part by inspiring the artists in their extremely erudite task.

The same careful heed to the necessities and proprieties of the concert room was equally evident at a pianoforte recital given by Pauline Danforth—a pupil, by the way, of Matthay and Bruce Simonds, and an altogether admirable young player.

In fact, though it would be going too far to take audiences in general as a proof of vitality in art, or the reverse, it is at all events a sign of healthy life; and I find myself asking if it would be possible in London to get three such audiences equally ready and willing to give heed to the message of music.

MUSIC COMPETITION FESTIVALS

The Music Competition—or, as they prefer to call it here, Contest Festival—has found a real lodgment in New York. The whole movement is in the hands of a very experienced lady, to wit, Miss Isabel Lowden. After a long chat with this charming and enthusiastic 'director,' I emerged from the great Knickerbocker Building refreshed by the thought that our brethren across the seas are gaining confidence in their overwhelming task.

For the magnitude of this New York Festival, now in its sixth year, is appalling. In this great city separate competitions are assigned to forty-eight districts, a number presently to be increased to fifty-four. The choice of districts is necessarily dominated by school centres, with many obvious and happy advantages.

The conduct of the Festival is somewhat different from the plan pursued in the British Isles. The district competitions automatically qualify for entry into further and more centralised final rounds. The groups of finalists thus formed have then to compete afresh, and this procedure brings into all the competitions a progressive element which keeps the interest alive as the candidates proceed from step to step. The whole scheme is well thought out, and, I doubt not, securely and discreetly managed.

As would naturally be expected, the syllabus of the New York Music Week Association differs in some respects from that usually issued for British contests. Chief among the differences is a rather stringent set of rules for the control of the judges. In our country, such rules would be unnecessary, if only for the reason that no judge worthy of the name would dream of violating the very elementary principles involved. Here, however, they would seem to be needed for the protection of the judges from misunderstandings and prejudices.

In all probability—and here I speak frankly and with no experience of the actual working of an American Festival—the Americans as a body have yet to grasp the sporting side of the Festival movement as it is viewed by the English. That they will do so is perfectly evident to a dispassionate and sympathetic observer. Ten minutes in Miss Lowden's office are sufficient to dispel any doubts in that direction. Moreover, a few nights ago I was a guest at a gathering of distinguished educationists. Questions were showered upon me; and in nearly every case these bore upon Competition Festivals and the part they were playing in the music of my country.

Yes; America is very much alive to the need for carrying on the competitive movement. Indeed, it would not be surprising to hear that the example of the New York Music Week Association had been followed in every urban and provincial centre of the whole great country. The more I see of New York and its musical enthusiasts, the more am I convinced of its potentialities in every healthy development that affects the art of music.

MUSIC AND CHILDREN

On a recent Saturday morning I went down-town to Carnegie Hall. There I had the good fortune to listen to Walter Damrosch while, with a full orchestra before him, he discoursed to children upon instruments of percussion. It was an unforgettable experience. From my seat it appeared that the four or five balconies were full. It is certain that no seats on the ground floor were unoccupied.

Damrosch has a very delightful way with the young people. In an easy conversational manner he induced members of the orchestra to come to the front and illustrate the special sound-features of their individual instruments. If the truth must be told, I was at least as much interested as the children—and their interest was obvious and decisive.

In fact, the close attention with which the children followed the remarks and listened to the illustrations proved the excellence of the training in conduct afforded by the elementary schools of New York. No disparagement of our own school life is intended, but there can be no question that the average New York child understands the difference between the times of study and of play better than the youngster of the Old Country. The New Yorker loves noise, and flaunts his love far and wide; but he has an equal instinct for silence, and uses it to the full when he knows it to be imperatively necessary.

So now I know how this differentiation has come about. It is a habit gathered from the schools. Naturally, once it is formed, the habit is carried into the atmospheres which call for its exercise: those of the church, the lecture room, the concert hall and theatre. That is the reason why such perfect attention was accorded to the lecture mentioned above, and why the children listened to Damrosch with uplifted faces and in an ideal quiet.

But extremes must always meet—especially in America. A moment after the concert the youngsters were resolved into as many units of undiluted noise. But they had earned it! Even I wanted to shout with them. Damrosch had made me throw back the years and, once more, think with a child's thoughts and see with a child's vision.

It was, as I have said, an unforgettable experience.

CLEVELAND AND THE TEACHERS' CONVENTION

A night in the train and a run of some six hundred miles brought me to the city of Cleveland, an agglomeration of nigh upon a million people. My previous intercourse with musicians in New York had prepared me to expect much in the cities far afield, but to speak frankly, I did not anticipate what I actually found at Cleveland. In the first place, the good fortune befel me to spend an afternoon with two of the most live musicians I have ever met. Arthur Shepherd and Beryl Rubinstein are composers of keen vision. Shepherd played me his Pianoforte Sonata, a thoughtful and logical work cast in moderately modern idiom; Rubinstein played some children's music of a kind which shows that, in the preparation of elementary music, the minds of musicians, here as in England, have turned from the conventional and humdrum to the production of simple and beautiful art.

My third experience relates to the Convention of the American Music Teachers' National Association, at which I was honoured to be the guest-speaker at the banquet. Some hundreds of musicians foregathered from various centres, many coming immense distances, to celebrate the fiftieth anniversary of that Association. Of the president, William Arms Fisher, it is needless to speak. His work and breadth of culture are equally recognised in England and America. The topics discussed during the meeting were instructive, varied, and exhilarating. Of my own part, I should naturally wish to say but little. My first duty was to present a message of greeting from our newly-constituted Incorporated Society of Musicians to the Music Teachers' National Association of America. The document, signed by Dr. Adrian Boult, was printed for me by the Oxford University Press, and

copies were available for every member of the Convention. Approaching the president, I grasped his hand and reminded him of the need for brotherhood between the two great nations, and that the language of music was one of the strongest influences in helping forward so beneficent a conception. Then followed a brief résumé of the conditions pertaining to music teachers in the British Isles, comparisons being ultimately drawn between their respective positions in the two continents concerned.

The contributions of Mrs. Clarke, a lady known throughout the States for her educational work, and of Madame Samaroff, a noted pianist of high intellectual attainments, completed what was to me a most valuable and uplifting experience.

It remains only to repeat and to emphasise the fact that this was the fiftieth anniversary of the founding of the Association. Can any other country show a record like this? Quality of service is, I know, not of necessity complementary to length of days; but beyond all doubt, the spirit at this meeting pointed to the consciousness of a background furnished by fifty years of vigorous life.

BLOCH'S 'AMERICA'

First, imagine an auditorium which reaches from the floor almost to the ceiling in rows upon rows of seats, so that if you mount to the very top the stage seems too far away for contact with music. You will then have a very fair idea of the Masonic Hall of Cleveland, Ohio.

Next, imagine this huge building filled with an audience sitting so quietly that the utmost *pianissimo* of a single instrument comes to you clearly, and you have a good idea of the acoustical properties of the hall. So, when the opportunity came to hear Ernest Bloch's new epic rhapsody played in this hall on two separate occasions, I embraced both with eagerness.

The Cleveland Orchestra is conducted by Nikolai Sokoloff, and rehearsals are evidently as frequent as they are thorough and successful.

'America' is a big, ambitious work, that follows the fortunes of this great country from the earliest settlements of the Pilgrim Fathers to its most modern phases of noise and jazz—a formidable programme. The nature of the work requires the co-operation of much folk-music, and the ingenuity with which this is worked into the texture is perhaps the outstanding feature of the whole. Many of these tunes are familiar on both sides of the Atlantic. The contrapuntal treatment, for instance, of 'Pop goes the weasel' and ''Way down the Swanee River' is masterly, and, in the circumstances attending the conception of the work, curiously impressive.

I left the hall with a feeling in my mind that we are on the threshold of an age in which we and our brethren here will, as they themselves say, go fifty-fifty. Formerly, art illumination sprang wholly from the east, and travelled westwards to this great continent. Presently, we shall find a criss-cross passing of sentiment, east and west mingling in an ever-increasing flow.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

L. B.—'The Pocket Sing-Song Book' (Novello, 1*s.* 6*d.*) contains an excellent Preface, full of practical advice on the conducting of community-singing. With this, plus your knowledge of music, and some natural gift of leadership, you ought to have no difficulty. You say you are in a college choir, but that you are not taught how to breathe or produce your voice properly. We suggest that you and some of your fellow-choristers begin to ask your trainer a few awkward questions. At present you are not getting your money's worth.

W. L. I.—Our remarks about 'Rimington' and other hymn-tunes lead you to ask, 'What constitutes a good tune?' As you claim to have written more than a thousand hymn-tunes we don't feel we can tell you much! However, we hope you will agree that the first requirement in a good tune is that it should be able to stand on its own feet; in other words, it should be so tuney that it needs no harmony to help out its life and interest. Nevertheless, for æsthetic and practical reasons, harmony is a desirable addition. It should be fitting, and good of its kind. If it is clumsily written or contains too many chords, it will clog the wings of the tune; if it is sugary or sentimental or over-chromatic the tune will be enervated. Nor should the harmony be fussy, with too many passing-notes. In short, we may say that a composer shows his invention in writing a tune, and his taste and musicianship in harmonizing it. (2.) We are unable to give you even a rough estimate of the cost of publishing a thousand tunes. A preponderance of S.M. or of such metres as six 10's would obviously make a difference of many pounds.

Oboe.—We are interested to hear of your son's oboe-playing. Here are a few works he might well add to his already good repertory: 'Alla Gitana,' Dukas; 'Andante pastorale' (for oboe and organ), Rheinberger; Pièce, Fauré; Pièce, Pierné; Three Pieces, Bach-Gillet; Three Romances, Op. 94, Schumann; 'Tarantelle,' Raff; Fantaisie, Op. 31, d'Indy. There are also twenty-one Sonatas by Handel in an edition by Max Seiffert for flute, oboe, or violin, with pianoforte. For your chamber music party with oboe: Quartet in F, No. 30 (K. 370), for oboe, violin, viola, and 'cello, Mozart; Variations, Op. 102, for oboe and string quartet, Hümmel, Op. 102; Concerto in C minor for oboe, string quartet, and pianoforte, Marcello. All these may be had from Novello.

Ciryl Edin.—(1.) Not many publishers, we imagine, buy 'lyrics.' Anyhow, we know of no publishers who lay themselves out for that kind of transaction, though they may do so in special cases. Your best plan would be to write to publishers of the type of song you have in mind, and offer them your song-words. (2.) We have no knowledge of the song-publishing society whose advertisement you quote. As you say, their offer seems almost *too* philanthropic. Write for a prospectus, by all means, but don't undertake to purchase quantities of your song when published. As a rule, the undertaking to set words to music and publish them 'free of charge' is a snare. The author has to buy a stack of copies, and he is usually the only customer. So part with no money. There are so many sharks lying in wait for just such folk as you that we utter a warning.

J. R.—You have been holding agitated debate on these points: (1.) 'Does a real artist enjoy other artists' performances, and go out of his way to hear them?' (2.) 'Do they merely go to learn something, if possible?' (3.) 'If they do not enjoy the performances of others, are they unmusical?' In the case of 'a real artist' who is also free from jealousy the answer to (1) and (2) is 'Yes.' (But why 'merely' to learn? The real artist is always bursting to learn.) As to (3), inability to enjoy the performance of others shows a defect on the personal side, but not on the musical—except in so far as all defects of personality adversely influence a musician's work.

E. F. G.—(1.) The only definite thing that can be said about Beethoven's religion is that it was of an indefinite order. There was a good deal of it, and it was drawn from a variety of sources. (2.) Certainly aural training will help sight-reading, especially the vocal kind. (3.) In theory, sonatas are absolute music, but so many have been written to a programme that the classification won't stand. You ask why Beethoven gave such titles as 'Moonlight' to his sonatas. He didn't. The titles were in most cases added by publishers and others. Only two of Beethoven's thirty-two Pianoforte Sonatas were labelled by the composer—the 'Pathetic' and 'Farewell.'

Curious.—(1.) The printing of the alto voice-part in the treble clef an octave higher than sung was no doubt a first result of the dropping of the alto clef. The treble clef was substituted, and the part written an octave above pitch in order to avoid leger lines. Later, no doubt, it was found that the leger lines were less of a nuisance than a notation that gave so false an idea of pitch. The history of notation contains many anomalies of the kind, especially in orchestral music. (2.) Flegler's song, 'Le Cor,' may be had from Novello. State whether you want English or French words.

Diapason.—Without knowing the capabilities of your boys we cannot recommend a cantata or operetta. We are asking Messrs. Novello to send you a list of likely works. From the full particulars given therein you should be able to choose a few to be sent on approval for a final choice. We think the opera you name would be rather too difficult; but send for a copy and judge for yourself.

W. D.—The musical profession is so over-crowded and hard hit in other ways that we hesitate to advise anybody to enter it. Go ahead with your organ work with a view to making it a spare-time job or a hobby. You will then be ready to take advantage of any chance that occurs of taking up music as a full professional.

A. A.—We do not think your pianoforte piece is worth publishing. Sorry! Experienced composers with something to say have a difficulty in getting their works published. You are obviously inexperienced, and have little to say. But this doesn't mean that you need give up composing. Regard it as a delightful hobby—and a purely private concern.

J. H. R.—Your Handel volume certainly seems to agree with that described by F. G. Edwards in the *Musical Times* of November, 1902. We suggest that you write to Mr. William C. Smith, at the British Museum, and ask him to allow you to send him the book for inspection.

H. G. K.—The Variations on the Austrian Hymn are in Haydn's String Quartet in C, Op. 76, No. 3. The Quartet may be had in the Vienna Philharmonia Miniature Scores edition (1s.). This series is excellent in every way. Send to Messrs. Hawkes, Denman Street, W.1, for a list.

H. A. K.—You may obtain Godowsky's pianoforte music and Ernest Schelling's 'Nocturne à Raguze' from Novello's. The two pieces by Chassins, 'Rush Hour in Hong Kong' and 'Flirtations in a Chinese Garden,' are published by Augener.

H. S.—For the *Grave* in Bach's Organ Fantasia in G we prefer minim = 60 to crotchet = 60. But so much depends on the organ and the building that the actual pace may be anything between the two. Aim at keeping the feeling of two in a bar, anyway.

Barnstaple.—Most of the classical pianoforte concertos can be had with orchestral part arranged for a second keyboard. The latter can be adapted to the organ. Franck's Symphonic Variations are very effective treated in this way.

Musico.—(1.) We have no views as to the relative status of the University degrees you mention—and if we had we wouldn't publish them. (2.) Residence is necessary at Cambridge, but not at Oxford.

A. O.—If you are possessed of good average feeling for music, you certainly ought to be able to realise your ambition, and within a year or so play the double-bass in simple orchestral music.

Regular Reader (Ceylon).—We understand that owing to the forthcoming General Election the Handel Festival, due this year, is postponed until next.

Musicus.—We cannot trace the song beginning with the line, 'The shadows were falling from Heaven's great throne.'

Mr. W. H. Davies kindly writes suggesting that 'W. J. T.,' who inquired last month for a book on adding a melody to an unfigured bass, will be helped by Buck's 'Unfigured Harmony.' We know this book, but didn't suggest it because the request was for a book dealing *specially* with melodies.

Church and Organ Music

THE GREGORIAN ASSOCIATION

That plainchant can never be popular until the people learn to sing it was the note struck at the annual meeting of the Gregorian Association held at Syon College, Embankment, E.C., on Tuesday evening, January 29.

The Rev. C. E. R. de Copinger presided over an excellent attendance. The meeting having re-elected the officers, council, and executive committee, settled down to a discussion of the important question of how to teach plainchant popularly.

Mr. Martin Shaw opened with the opinion that, as regards the Psalms, they should concentrate on few—that is from fifteen to twenty—and should avoid the more elaborate endings to the tones; for the Mass, they should restrict themselves to two or three simple settings; as to methods of teaching, he advocated congregational practices without the organ or choir, the teacher to sing the example and let the people repeat it after him.

Capt. Francis Burgess, Musical Director of the Association, followed, endorsing much of the foregoing. He thought they should rely not so much on specialists as on the keen amateur. The good teacher is he who links on what he is teaching to what is already in the minds of his pupils. Hence, as so many people had been early accustomed to the Tonic Sol-fa system, they might consider how it could be used in the popular teaching of plainchant.

Mr. H. A. Hawkins, of Hurstpierpoint College, gave of his valuable experience, saying that he had found that a good chanter singing the alternate verses of the Psalms as they should be sung, almost inevitably inspired the rest to sing the other verses correctly and even artistically. He had achieved fine effects at Mass by having a large unison choir with a smaller harmony choir leading and answering.

Other speakers included the Rev. H. Kynaston Hudson, and Mr. Darwen Fox, the latter suggesting as a method of teaching that the choir or people read the Psalm together first, so that the correct rhythm might be attained, next reciting it on one note so as to show that time did not affect the dynamics of the reading, and finally introducing the inflexions. Mr. Martin Shaw summed up, and expressed the hope that the Musical Director would find an opportunity of giving a blackboard demonstration of the application of Tonic Sol-fa to plainsong; and a vote of thanks to the chairman closed a very fruitful meeting.

C. L. T. Beeching.

Dr. Alfred Hollins gave his annual organ and pianoforte recital at Clapton Park Congregational Church, in connection with the Clapton Park Literary Society, on February 5. His organ solos were Mendelssohn's Prelude and Fugue in C minor (a fine work that should be more often heard at recitals), his own 'Siciliano and Bourrée,' and the Toccata from Widor's fifth Symphony. As pianist, Dr. Hollins was heard in the 'Emperor' Concerto and Franck's Symphonic Variations, the orchestral part in these works being played on the organ by Mr. H. L. Balfour. Miss Dora Labbette sang songs by Spohr, Reger, Stanford, and Donald Ford. Dr. Hollins also gave recitals at Southfields, Westcliff-on-Sea, Tollington Park, and at Upper Clapton, the chief works in his programmes being Bach's Toccata in F, Prelude and Fugue in D, and the 'Great' G minor Fugue, Mendelssohn's first Sonata, Franck's Pastorale, his own Concert Overtures Nos. 1 and 2, &c.

The All Saints' (Bradford) Bach Choir gave its second concert of the season on February 5, with a miscellaneous programme of which the cantata 'O Light Everlasting' was the chief item. Other choral works were Parry's 'There is an old belief,' Charles Wood's 'Glory and honour,' and Bantock's 'They that go down.' Mr. Charles Stott conducted.

MR. CUNNINGHAM IN THE U.S.A.

Our readers will hear with pleasure that Mr. G. D. Cunningham's debut in New York was a brilliant success. His first recital was at the Wanamaker Auditorium, on January 18, the programme opening with Parry's Fantasia and Fugue in G, and including the Reubke Sonata, the 'Wedge' Prelude and Fugue, Franck's Prelude, Fugue, and Variation, and the Finale of Widor's seventh Symphony, with a Wesley Air and Gavotte, Gigout's Scherzo in E, and MacDowell's 'A.D. 1620' for relief. A formidable programme, this. Speaking of the Reubke work, *The Diapason* describes it as 'the high-light of the programme,' and adds: 'To play such a stupendous work with a thorough exposition of its great descriptive powers, and from memory, as Mr. Cunningham did, is the work of a superior artist.'

As evidence of 'the deep impression made by the famous Englishman,' *The Diapason* quotes the following from the report of Noel Strauss, the *Evening World* critic:

> 'A serious and imaginative master of his instrument was introduced to American audiences yesterday in G. D. Cunningham. Although possessing notable technical command of manuals and pedalboard, he shunned display for its own sake. His earnestness of purpose was further exemplified by the avoidance of fancy registrations. What fascination he could impart through this purity of tint was instanced by the Wesley pieces. Few organists can mould a melody with the flexibility and deftness which Mr. Cunningham displayed; the phrases were as sensitively outlined as if they were being produced on a violin. His most amazing feats of bravura were to be found in his superlative rendition of Reubke's Sonata, and here the organist's fine dramatic power and descriptive sense had full play—gifts which were to the fore also in MacDowell's "A.D. 1620."'

Other New York critics speak of Mr. Cunningham's 'unusual technical resources,' 'unerring taste,' 'remarkable memory and fine musicianship,' &c.—all of which we in England have long recognised, and which it is good to see appreciated across the water. One of the most famous of American recitalists, writing to us personally, says, 'We are very much enjoying Mr. Cunningham's visit, both artistically and personally. The high-water mark of his playing has, I think, been the great Reger composition, Fantasia and Fugue on "B A C H," although I derived special pleasure from the Parry G major Fugue.' By the way, it is good to see *The Diapason* describing this Parry work as 'splendid.' We hope that this U.S.A. tour by Mr. Cunningham will lead to trips by other representative English players, with the inevitable result of a better knowledge and appreciation of English organ-playing and organ music. We believe that, so far, Dr. Hollins and Mr. Cunningham are the only two British organists of standing who have toured the States.

LONDON SOCIETY OF ORGANISTS

At the annual general meeting the following new members were elected to the Council to take the place of those retiring under the rules: Messrs. F. W. Belchamber, R. Goss-Custard, R. A. Greir, R. Walker Robson, C. H. Trevor, and John E. West. The vacancy created by the resignation of Mr. Albert Orton was filled by the election of Mr. Theodore Walrond, and the hon. treasurer, Mr. J. Percy Baker, and the hon. secretary, Dr. J. Warriner, were re-elected. The president for 1929 is Mr. G. Thalben Ball, organist of the Temple Church.

Schubert's 'Song of Miriam' was sung at St. John's Church, Lowestoft, on February 8, by the combined choirs of St. John's and St. Edmund's, Kessingland. Mr. C. R. J. Coleman conducted, and the accompaniments were played on the organ and pianoforte by Mr. Ernest Tuttle and Mr. Ben Curtis.

Clarke-Whitfeld's oratorio, 'The Crucifixion and the Resurrection,' was performed at Hereford Cathedral in 1822 and 1825, but there seems to be no evidence of its having been heard since. It will be revived on March 27, at 8 p.m., when a performance will be given at St. Mary's Church, Abbey Road, Kilburn. No doubt many church-choir folk, remembering that old favourite 'In Jewry is God known,' will make a point of being present. Concerning the oratorio, we read in Bumpus's 'History of English Cathedral Music' that it was performed at Hereford Cathedral 'with universal approbation,' at the Hereford Triennial Meeting, in 1822 and 1825, and excited additional interest from the publicity of the circumstance of its having been composed during the agonised feelings of the author for the loss of his eldest son, an amiable young man, midshipman on board H.M.S. *York* (Captain Mitford), who perished, with the whole crew, December 24, 1808.

At Christ Church, Crouch End, special music is sung after evensong on one Sunday in the month, the sermon being dropped on that occasion. The performance is preceded by an explanatory talk by Dr. Walker Robson, the music director at Christ Church. The experiment has a good deal to be said for it. Above all, it provided a solution in cases where it is desired that the actual service music shall be simple. A monthly choir recital gives the singers plenty of interesting work, and the performances being held after the service, a wide selection is possible. Moreover, members of the congregation who have no use for music needn't listen to it. On January 20 the choir sang Parry's 'The Glories of our Blood and State.'

At an organ recital given by Mr. Ronald Bennett at Holy Trinity Church, Barnstaple, on February 12, a much-appreciated feature was a performance of Mendelssohn's Pianoforte Concerto in G minor, with Miss Connie Tall as soloist, Mr. Bennett playing the orchestral part on the organ. Vocal solos (Holst, Handel, &c.) by Miss Edith Mills, pianoforte solos (Chopin and York Bowen), and standard organ works, made up a good scheme.

The Annual Service in connection with Barclay's Bank was held at St. Michael's, Cornhill, on February 14. The Barclay's Bank Male-Voice Choir sang Bach's cantata, 'O walk the heavenly way' (adapted for male voices), Palestrina's 'Come, let us worship,' and Charles Wood's Magnificat for double three-part male chorus. Mr. Herbert Pierce conducted, and Dr. Harold Darke played the organ.

A selection from Mendelssohn's 'St. Paul' was sung at Bermuda Cathedral on January 24 by the combined choirs of the Cathedral and Hamilton Wesley Church. There was a small but efficient string orchestra, and the solos were undertaken successfully by members of the choir. Mr. Henry T. Gilberthorpe conducted an excellent performance, in which Mr. Norman Parker did valuable work at the organ.

The Weybridge Choral Society performed Parts 1 and 2 of the Christmas Oratorio in the Parish Church, on January 22, Mr. C. Kenneth Turner accompanying on the organ. The soloists were Mesdames Goold and Darlington, and Messrs. Harold Knowlton and Arthur Frith.

The organ at Bath Street Primitive Methodist Church, Ilkeston, has been rebuilt and enlarged by Messrs. E. Wragg, and was re-opened with recitals by Mr. Blyton Dobson.

The organ at Wesley Church, Plymouth, has been rebuilt by Messrs. Hele, and is now a three-manual of thirty-five stops. Mr. Gatty Sellars gave the opening recital.

Byrd's 'Great' Service was sung by the Liverpool Bach Choir at St. Luke's Church on February 5, conducted by Dr. James E. Wallace.

Mr. A. George has been presented with a wallet of Treasury notes to mark the completion of forty years' service as organist at Zion Congregational Church, Coedpaeth, Wrexham. He began his duties there when quite a small boy.

Messrs. Rushworth & Dreaper have just completed a new organ for St. Mary's Cathedral, Johannesburg—a three-manual (Choir and Solo played from one manual) of fifty-one stops and thirty-five pistons.

'Ten Orders of Worship from the Book of Congregational Worship,' with music by Walford Davies. [Patersons, paper, 2*s.*; cloth, 3*s.*]

There is much here that is of interest to Church musicians of all denominations. The book is the first part of a larger work designed as a musical companion to the book mentioned in the title. The 'Orders' are short offices, mainly on the lines of the Church of England Orders of Morning and Evening Prayer. Sir Walford Davies's music is admirably suited to its purpose, being diatonic, singable, free from regular barring, and always Church-like. Wisely, he makes liberal use of inflections and progressions that have been associated with Church worship for centuries; the amount of variety he achieves by these simple means is astonishing. The music is printed in both notations, and conveniently laid out. Sir Walford's Introductory Essay sets forth admirably the ideals to be aimed at in Church music, and advises practically how they may be achieved. These eleven pages should be read by all who have to do with the ordering of musical services. They might well survey their efforts in the light of the following passage:

> 'Perhaps it is more bearable in a concert-room that singers should give less than their best, and that when they give their best they should be applauded for it. But for Church musicians it is quite unbearable. In church they can never decently submit less than their best as a vehicle for the spirit of worship, and their best has quite failed if it is applauded. Does this sound too high? It is a bare statement of fact, and, in the editor's judgment, it is the one fact that must be faced in a new spirit with a new and untiring zeal on the part of the simple and devout musical worshippers who constitute the choir.'

Nearly all the troubles that beset Church music arise from the overlooking of the truism implied in the last sentence—that a choir should consist of simple and devout worshippers. They should also be singers—but only 'also,' not as a prime consideration. What a long way Church musicians have travelled from this simple but undeniable first principle! Can they get back to it?

RECITALS

Mr. Purcell J. Mansfield, Art Gallery, Kelvingrove Park, Glasgow—Concert Overture in C minor, *Fricker;* 'Marche aux Flambeaux,' *Guilmant;* Finale (Symphony No. 2), *Widor;* Concert Overture in F, *Mansfield;* Coronation March, *Saint-Saëns;* Finale (Sonata in C), *Macfarren.*

Mr. Leonard Herivel, Presbyterian Church, Jersey—Rêverie on 'University,' *Harvey Grace;* Prelude on 'St. Peter,' *Darke;* 'Short' Prelude and Fugue in E minor, *Bach;* March on a Theme of Handel, *Guilmant.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Rhapsodie on old French Carols, *Faulkes;* Christmas Fantasia on popular English Melodies, *Best;* Fantasia on two well-known Christmas Carols, *John E. West;* 'The Pilgrim's Progress,' Parts 6 to 12, *Ernest Austin;* Rhapsodie on two Carol Tunes, *Gigout;* Christmas Postlude, *Harvey Grace;* Choral-Improvisation on 'In Dulci Jubilo,' *Karg-Elert;* Rhapsodie No. 3, *Saint-Saëns.*

Mr. A. E. Davies, Parish Church, Leatherhead—Sonata in A minor, *Rheinberger;* Andante (Sonata in E minor), *Bach;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Prelude on the 'Old 104th,' *Parry.*

Mr. Frank Wright, St. Botolph's, Aldersgate, E.C.—Pièce Héroïque, *Franck;* Rêverie on 'University,' *Harvey Grace;* Prelude on 'Andernach,' *Healey Willan;* Symphony in E flat, *Maquaire.*

Miss Edna C. Howard, St. Mary-le-Bow—Prelude and Fugue in G, *Bach;* Fugue No. 2 on the name B A C H, *Schumann;* Partita in E (five movements), *Karg-Elert.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Fantasia Sonata, *Rheinberger;* Two Christmas Preludes, *Buck;* Chorale Prelude, 'Rejoice, ye pure in heart,' *Sowerby;* Offertoire on two Carols, *Commette.*

Mr. J. D. Macrae, St. Peter's, Sutton Place, Edinburgh—Fantasia in E flat, *Saint-Saëns;* Sonata No. 1, *Mendelssohn;* Pièce Héroïque, *Franck;* Scherzoso (Sonata No. 8), *Rheinberger;* Finale in B flat, *Wolstenholme.*

Mr. Sidney S. Campbell, St. Margaret's, Leytonstone—Sonata in G minor, *Merkel;* Overture to the 'Occasional' Oratorio; Concert Overture in C minor, *Hollins;* Pastorale, *Bach;* Prelude on 'Rhosymedre,' *Vaughan Williams.*

Mr. George Dawes, Holy Cross Church, Uckfield—Toccata and Fugue in D minor, *Bach;* Rêverie on 'University,' *Harvey Grace;* Funeral March and Hymn of Seraphs, *Guilmant;* Sketch in D flat, *Schumann.*

Dr. G. S. Holmes, St. John's, Upper Norwood—Prelude and Fugue in E minor, *Bach;* Sonata Pascale, *Lemmens;* 'Scenes on the Wye,' *Frederic Wood.*

Mr. G. A. Birch, Wincanton Parish Church—Passacaglia, *Bach;* Allegretto grazioso, *Hollins;* Toccata and Fugue, *Reger;* 'Cornelius' March, *Mendelssohn.*

Mr. Norman Askew, Southfields Central Hall—Fantasia and Fugue in G minor, *Bach;* Evening Song, *Bairstow;* Concert Overture in C minor, *Fricker;* Sonata No. 6, *Mendelssohn.*

Mr. E. D. Gaylor Mason, United Methodist Church, Seven Kings—Grand Chœur in G minor, *Hollins;* Toccata and Fugue in D minor, *Bach;* Triumphal March on 'Now thank we all our God,' *Karg-Elert.*

Dr. M. P. Conway, St. Andrew's, Hove—Sonata No. 6, *Mendelssohn;* Prière, *Jongen;* Preludes on 'Sleepers, wake!' *Bach* and *Karg-Elert.*

Mr. Arnold Goldsbrough, St. Martin-in-the-Fields—Choral No. 2, *Franck;* Toccata on 'Pange Lingua,' *Bairstow;* Passacaglia in D minor, *Reger.*

Mr. P. Ratcliffe, St. James's, New Mills—Prelude in E minor ('Wedge') and Allegro in E flat (Sonata No. 1), *Bach;* Rhapsody, *Harvey Grace;* Introduction and Fugue (Sonata No. 1), *Harwood.*

Mr. Harry Wall, St. Dunstan-in-the-East, E.C.—Prelude in C minor, *Bach;* Scherzo (Sonata No. 5), *Guilmant;* Epilogue, *Healey Willan.*

Mrs. Murray Page, College Street Chapel, Northampton—Concert Overture in C minor, *Hollins;* Finale (Sonata in G minor), *Piutti;* Funeral March in C minor, *Schubert;* Minuet and Trio (String Quartet in A minor), *Schubert-Grace.*

Mr. W. J. Lancaster, Bolton Parish Church—Dithyramb, *Harwood;* Final, *Franck;* Fantasia in G, *Bach.*

Mr. Eric Brough, St. Mary-le-Bow, E.C.—Pastoral Sonata, *Rheinberger;* Prelude and Fugue in G minor, *Dupré;* Toccata, *Boëllmann.*

Mr. W. Stamp, St. Clement Danes, Strand—Three Hymn-Tune Studies, *Charlton Palmer;* Concerto in G minor (first movement), *Handel;* Two Choral Preludes, *Brahms;* Gavotte Moderne, *Lemare.*

APPOINTMENTS

Mr. F. A. Eustace, choirmaster and organist, St. Luke's, Wimbledon Park, S.W.

Mr. J. Durham Holl, choirmaster and organist, Christ Church, Tettenhall Wood, Wolverhampton.

Mr. Ernest Martindale, choirmaster and organist, St. John's Parish Church, Waterloo, Liverpool.

Mr. Donald M. Munro, choirmaster and organist, St. Michael-the-Archangel, Islington, N.

Letters to the Editor

'SCHUBERTIANA'

Sir,—In the interests of accuracy, permit me to call attention to a discrepancy in the Schubert article in the new 'Grove' which seems to have escaped notice hitherto. It concerns the portraits of the composer. At p. 624: '2. A very characteristic half-length . . . by A. W. Rieder . . . engraved by Passini, and we here give the head, from a photograph expressly taken from the original (*Plate LXXI.*).' On Plate LXXI. the portrait is said to be 'from a lithograph by Kriehuber.'—Yours, &c., Edward H. Ezard.

CHORAL-SINGING AND THE MICROPHONE

Sir,—The peculiar manner in which the choir of All Saints', Margaret Street, presented the music broadcast by them under Dr. Nicholson certainly taught us what to avoid. 'Ariel' is inclined to blame the transmission because other choirs have not 'come over' well. It is a pity that he did not listen-in on this particular occasion, because, although I have had experience of the way in which the B.B.C. treats a choir (and from this point of view hold no brief for it), I do not think the transmission could have caused the jerkiness that we got on this occasion.

I have sung for a number of years in a choir alongside one of the members of the choir of All Saints', and for some time past have noticed that he sings with a 'punch' or an aspirate on every note in exactly the same manner as suggested by 'A.R.C.O.' At first I thought it was a little humour on the part of my fellow-chorister, but have since come to the conclusion that it was due to some peculiar training. This opinion was confirmed by the broadcast on January 6.—Yours, &c., Choirmaster.

Sir,—A friend has drawn my attention to the letter by 'A.R.C.O.' in the February issue of the *Musical Times* with reference to the broadcast lecture by Dr. Nicholson, illustrated by the choir of All Saints'.

I have attended All Saints' Church very many times, and have invariably noticed and commented on the fact that the choir sang, 'Come, Ho-holy Go-host,' and so on; so it would seem that the fault does not lie with the broadcast. In fact, before I put my headphones on I said, 'I wonder if All Saints' choir still sing "A-ha-men."'

If 'A.R.C.O.' will pay a visit to All Saints', I think he will confirm my observation, and will probably notice one or two other small faults of diction.—Yours, &c., A.R.C.M.

Sir,—In fairness to Dr. Nicholson, to the choir of All Saints', Margaret Street, and to the B.B.C., I should like to say that my three-valve set reproduced the lecture and illustrations on January 6 very faithfully, and although I am not easily pleased with choirs, I listened throughout the proceedings with real enjoyment. 'A.R.C.O.' may therefore take it for granted that there was something amiss with his wireless set on that occasion.

He is quite right, however, with regard to the *staccato* effect of the singers whenever two or more notes were to be sung to one syllable, and that was certainly very odd in such a reputable choir. But, apart from this objectionable trait, Dr. Nicholson is to be warmly congratulated on having given his worthy venture an admirable start. I find that it is not *always* easy (or even possible) to tune in effectively for chorus singing; but in this particular instance I was fortunate enough to hear the music pretty much as it must have sounded in the studio.—Yours, &c.,

Altrincham, Cheshire. Christie Green.

'THE MESSIAH'

Sir,—Will you allow me to correct an unfortunate slip in my letter in the February number? When referring to the discovery of Handel's original wind parts, I mentioned *flutes*. I should have said merely *wind* parts, as flutes were not among those included.

Perhaps the most characteristic trait of Handel's orchestration is the alternation of passages for small and large orchestras. Handel was evidently planning for big forces from the first.—Yours, &c.,

'Oakhurst,' Mount Park, Harrow-on-the-Hill. Hugh Gardner.

P.S.—A little attention to the score with its artistic alternations between large orchestra and small orchestra (*con rip.* and *senza rip.*), one of Handel's most characteristic devices of orchestration, will show that Handel was thinking in terms of the big battalions when he wrote his score; so that another of the arguments in favour of additional accompaniments disappears.

A BRAHMS-BEETHOVEN THEMATIC COINCIDENCE

Sir,—Facts are indeed stubborn things, and one of the hardest is the fact that what everybody says does not always prove to be the truth. However, let us see why everybody thinks that the opening of the Finale of Brahms's C minor Symphony recalls the corresponding place in Beethoven's Ninth.

First, the history of the illusion is most likely as follows: Brahms, who showed no desire to win people's good opinion, had given much offence by his first Pianoforte Concerto. Next, he had thoroughly upset people in his own country by his 'Requiem.' Moreover, he had most likely annoyed lots of his fellow men by his 'Dass sieht jeder Narr'—I have seen it ascribed to more than one occasion, so it was probably a habit with him. Now comes his C minor Symphony—his first, and also the first written since Beethoven which was worthy of comparison with that master. People were prepared to find fault with it, and so they hit on the opening major theme in the Finale and cried, 'Beethoven! Beethoven!' or words to that effect. The cry was heard in England, and taken up by critics who knew enough of Brahms's rather Handelian kind of originality—more in the spirit than the letter—to make the accusation look reasonable.

Secondly, the emotional situation of the Brahms theme has, as far as I know, been created only twice before—by Beethoven in his two minor Symphonies (the relation of the Finale of the C minor Symphony to the curious Scherzo is a similar piece of emotional drama to that of the Ninth, though not on such a large scale). But there the resemblance ends.

Of course the idea has gained so strong a hold that almost anyone who hears the Symphony of Brahms has probably heard of the analogy first; but judge the music absolutely on its own plane, and Brahms will be seen to have been for once in his life quite guiltless of even unconscious plagiarism; and, incidentally, he had the good luck to give us a much better tune than Beethoven's, though I grant willingly that Beethoven's failure is a greater thing than Brahms's success when the two complete works are considered.—Yours, &c.,

79, Crofton Road, S.E.5. H. V. Spanner.

TUNES FOR 'O VALIANT HEARTS'

Sir,—The complaint in your December 'Occasional Notes,' that J. S. Arkwright's fine hymn, 'O valiant hearts,' is commonly sung to a tune which is quite unworthy of it, must be echoed by those who appreciate the grandeur of the poem. At the thirteenth centenary of York Minster, in 1927, it was sung to Song 4, by Orlando Gibbons, No. 113 in the 'English Hymnal.' This tune was also adopted at the Ripon Diocesan Choir Festival, held last November, and sung with thrilling effect by nearly nine hundred voices, two verses being sung in faux-bourdon. Some might object that the tune is not likely to be popular, but the way it was sung by that great choir at Ripon, of which more than half the voices came from small village choirs, seems to refute such criticism.—Yours, &c.,

Goldsborough, Yorks. A. Hastings Kelk.

MUSIC IN THE CINEMA

Sir,—Mr. Sabaneev in his interesting and suggestive article on music in the cinema remarks, 'In my opinion the sphere of the typical, normal cinema has become too traditional, too infected with commercialism to allow of music's gaining for itself here a more important position than it now occupies . . . music is perpetually doomed to play a secondary part . . .,' &c. If the film itself is the primary object of interest, then the incidental music, whether specially composed for the film or not, should remain *incidental*; when the rôles are reversed and the film accompanies the music, we may, as Mr. Sabaneev suggests, obtain some interesting and valuable artistic results, but not unless the production is deliberately designed with that end in view. As things are at present, it seems to me a mistake to over-emphasise a purely subordinate feature.

As a matter of fact, the most appropriate accompanimental music that I have yet heard was during the special 'pre-release' run of Erich von Stroheim's production, 'Foolish Wives,' at the New Oxford Theatre a few years ago, when the musical director eschewed those feverish *fortissimos* favoured by cinema managers who imagine, apparently, that the orchestra is not earning its pay unless playing loudly the whole time, and maintained throughout the film a tonal level varying from *pp* to *mf*. The music (which, I believe, was composed during the production) thus achieved far more subtle and vivid results by means of suggestion than by crude attempts at illustration.

Furthermore, one wishes, for purely physical reasons, that those responsible for the various noises off-stage would realise that the most effective method of arresting one's attention during a dramatic climax is not by means of ear-splitting explosions, &c., but by *dead silence*—which, needless to say, must be carefully timed if its full value is to be obtained.

But music in the cinema is by no means confined to film accompaniment. In most modern cinemas the programmes have developed, or rather degenerated, into a variety entertainment, of which one of the principal items is the so-called musical interlude. Generally this consists of So-and-So's Symphonic Syncopated Orchestra playing a stupid succession of snippets entitled, 'Melodious Moments with Mendelssohn,' which, bad enough in itself, becomes intolerable when it proceeds to 'Chopiniana' and other acts of desecration.

Or, occasionally, one may hear a soprano, singing Gounod's perversion of the first Prelude from the '48,' aided and abetted by that ghastly contradiction in terms the cinema organ, the foundation tone of which is invariable, namely, Chinese Gong and Dyspeptic Goat.

In case I am accused of exaggeration, I append herewith a list (culled from the *Daily Telegraph*) of the sounds which may be produced from the instrument at the recently opened Regal Cinema at Marble Arch: glockenspiel, xylophone, celesta, vibraphone, sleigh bell, two independent sets of small chimes, side-drum, bass drum, tom-tom, triangle, cymbals, Chinese gong, wood block, tambourine, jingles, castanets, sand block, steamboat whistle, railway whistle, police whistle, thunder, surf, wind howl, rain, aeroplane, slap-on-the-face, Klaxon horn, motor horn, fire bell, telephone bell, bird whistle, horses' hooves, syren, whip crack, ratchet, crockery smash, pistol shot, cannon effect, hand-bell, anvil, and cock-crow.

All the above and even worse is due to the mistaken policy of trying to 'give the public what it wants'; in other words, playing down to the lowest common mental denominator.

I cannot believe that the taste of the average cinema audience is quite as bad as this, for these pathetic efforts to please rarely succeed in evoking really spontaneous applause. What is required at the present moment is plenty of good, wholesome light music of the type described by (I think) Percy Scholes as 'mezzo-brow'—that is, music which is tuneful, interesting, uncommonplace, but easy to listen to, and attractive both to untutored and sophisticated ears—as an example of this, almost anything of Edward German's or the Tchaikovsky of the 'Casse-Noisette.'

From this beginning I see no reason why it should be impossible to pass on to, say, a Bach Suite, which is bound to 'get across' by reason of its infectious rhythmic vitality.

In this way a dual purpose would be served; the public taste would be improved, and the concert-goer could, for once, hear decent music in decent surroundings for a third of the price demanded for a hard, cramped seat in a building closely resembling a mausoleum and in an atmosphere de-oxidised with unalloyed gloom . . . no need to mention names.—Yours, &c.,

Clinton Gray-Fisk.

38, George Street, Baker Street, W.1.

'THE LARYNX AGAIN'

Sir,—From the number of communications, &c., I have received it appears to me that the letter headed 'The Larynx Again' has aroused some attention. If I am allowed to express my opinion I should say that the special idea contained in your correspondent's letter, *i.e.*, that the larynx, and I presume the throat, should be consistently ignored in teaching and singing, constitutes a positive danger. I am aware that it has become fashionable of late to warn pupils of the danger of directing any thought to the throat, so that your correspondent is in fashionable company.

Yet there is one fatal flaw in such teaching, and that is the leaving completely out of account, in practice, the two great principles of 'cause' and 'effect.' If a singer consistently ignores the legitimate attention due to the vocal cords and the moveable resonators, he will run the risk of not placing the sound on the proper part of the roof of the mouth, or of not obtaining nasal resonance.

If proof is required, I shall be prepared to supply it in full detail. I consider that the letters on the larynx which have lately appeared were of the greatest practical value, where true voice-production and voice-building are concerned.—Yours, &c.,

H. Travers Adams.

Sir,—With reference to the letter on the subject of 'The Larynx Again' (p. 1121) of the December issue of the *Musical Times*, will you kindly allow me a little space for a few dissenting remarks, as certain postulates are highly pernicious in their effect on students who in many cases are ardently searching for truth. I wonder whether your correspondent would be surprised to learn that truly great singers, such as it has been the privilege of the writer to have as intimate friends, singers whose vocal *mechanism* is beyond the pale of criticism—such as the famous Antonio Cotogni, admittedly Italy's greatest baritone (master of Jean de Reske), to mention one of the past glories of the grand old school, and present ones such as Dinh Gilly, Pertile, Schipa, Inghilleri, Pampanini—all of whom studied for years to attain their present artistic status, *never* 'concentrate on their hard palate' or use 'the hard palate as a result of enlightened practice.' The vocal mechanism of really great singers is such that the much-loved and much-praised hard palate does not receive such flattering attention, such a monofocus concentration. How easy would vocal emission be for all if the 'vocalist's chief concern was concentration on the hard palate'! The science of vocal mechanics in which the larynx has pre-eminence embraces very much more than mere 'concentration on the hard palate,' which latter is the constant forward-production method which faddists, especially in England, have developed into a hybrid technique, and which, unfortunately for some very fine British voices and talent, has ruined more careers than it would be charitable to mention.

Your correspondent is right when he says that if a singer 'worries' about larynx or technique his interpretation falls to pieces. If he 'worries' about his mechanism he is not a singer yet, and should return to his studies till he has mastered his *instrument*.

Again, to say that 'the singer who knows his business must consistently ignore his larynx' is, to me, absurd; it is tantamount to telling the violinist or pianist to ignore his instrument and just sway to his interpretation. But there can be no really true and effective interpretation without a fine technique, which, although developed by long study into a *quasi*-automatism, must always be *consciously* directed and controlled (it is only fools who place implicit confidence in the subconscious). Yet with this difference: instrumentalists to-day have a definite technique all over the world, but vocalists, poor unfortunate creatures, are not trained on a definite technique, for none exists to-day anywhere. Instead, fads and methods galore reign supreme which are without foundation and are counterfeits of the old technique, merely obscured by colossal universal ignorance of facts and traditions which produced the highest results. The singer need not think in terms of muscles (arytenoids, cricoids, and, maybe, *shriek*-oids); such paraphernalia is useless and idiotic, but he must know the most intimate workings of his vocal cords, he must know every sensation they give from the lowest to the highest note on every vowel. The student and singer must learn to know and *control cause*, for then effect will look very much after itself. The *great singers control cause, and control and guide effect.* They do not trust their larynx to work automatically, and by larynx I mean particularly the vocal cords, because they know that *part* of their attention must necessarily be held on the instrument, on the live, palpitating principle which is vocal mechanism. To sing on effect while ignoring cause is indeed a lame, limping, one-sided idea, which courts trouble and gets it. The subject is too vast to pursue here, but please do not think I am attacking your correspondent, for I am sure he is quite sincere and conscientiously convinced of the truth of his assertions. No; I am attacking the system—that is, the devastating constant forward-production method so prevalent in England and so baneful in its effects, and oh! so poor in results.—Yours, &c.,

43, Mowbray Road, N.W.6. E. Herbert-Cæsari.

BACH'S TOMB

Sir,—To those familiar with the dishonouring condition of Bach's resting-place in the Johanniskirche, Leipsic, it will bring relief to learn that the Bach-Gesellschaft has charged itself with the duty of embellishing the vault in which the sarcophagus stands. It is intended to complete the renovation in time for the Bachfest which is to be held at Leipsic in June. On financial and other grounds it is desirable that this act of homage, in the year that commemorates the bicentenary of the production of the 'Matthäuspassion,' shall be rendered as universally as possible. To that end the Bach-Gesellschaft makes a particular appeal for new members, and I would invite those who desire to respond to it to send their names and addresses, along with a ten-shilling Bank of England note, to the Geschäftstelle der Neuen Bach-Gesellschaft, Nürnberger Strasse 36, Leipsic.—Yours, &c.,

King's College, Old Aberdeen. C. Sanford Terry.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady violinist wishes to meet good pianist for mutual practice. Classical music.—R. V., 104, Ferme Park Road, Stroud Green, N.8.

Contralto (advanced) wishes to meet lady accompanist, for mutual practice. One wanting practice in sight-reading would suit. Monday or Thursday evenings. —Miss Chamberlain, c/o 15, Langham Place, W.1.

Lady violinist would like to meet pianist for mutual practice; or would join string trio or quartet.—F., 105, Roding Road, Clapton, E.5.

Lady pianist wishes to meet singer or instrumentalist, for mutual practice. Liverpool or Wallasey.—M. H., c/o *Musical Times.*

Pianist (W.2 district) wishes to meet good violinist or 'cellist for mutual practice.—Pianist, c/o *Musical Times.*

Pianist (gentleman) wishes to meet advanced violinist for mutual practice of classical works. W. London. —H. M. A., c/o *Musical Times.*

Candidate for F.R.C.O. (July) wishes to meet another, for practice of ear-tests. London.—C. F. H., c/o *Musical Times.*

Sharps and Flats

'Sottish' Fantasia, Bruch.—*Concert Programme.*

'Tis very easy. I just spread my fingers over the right notes and then press them the right way.—*Gieseking.*

In theory I'm heart and soul in sympathy with the moderns. I just naturally am in sympathy with new things and the people who want to try new things in new ways. In music, though, the results are less agreeable than the theory. The idea of music shaking off fetters and striking out towards new dimensions seems entirely laudable. But the sounds that result! —*Fannie Hurst.*

I hate musicians of all kinds. They're always talking about opus this and opus that.—*George Copeland* (*pianist*).

At evening service the choir sang the Management and Nunc Dimittis to Clarke Whitfield's beautiful setting.—*Derby Daily Telegraph.*

I don't want to convey any message. I play what I like the way I like it, and the audience generally likes it too. And I don't give a whoop about leaving the world a better place when I die. And too much Beethoven never did anybody any good.—*George Copeland.*

'Evening Subject, "What is hell like?"

'Come and hear our new organ.'

Church notice.

Competition Festival Record

Chesterfield (January 24-26).—The children's day included a wide range of classes—vocal and instrumental, soloists, choirs, country and sword dancers. Blackwell Council School (Mr. L. Walton) won high praise, and the Mary Wakefield Memorial Medallion went to Clay Cross Girls' School. Sir Henry Coward distributed the prizes, which never consist of money.

Inter-Sectional Co-operative Contest.—This is the first competition jointly organized by co-operative societies in the Sheffield district. Choirs and quartet parties from the three sections—Midland, North-Western, and North-Eastern—were brought together. It is hoped to develop this idea into a National Co-operative Choir Festival to embrace the whole of the movement. In the mixed-voice choir class Mansfield and Sutton were first, Bolton and Long Eaton being second and third. Barrowford Male Choir stood first in its class, followed by Halifax and Long Eaton.

Mansfield.—The eleventh Festival promoted by the Education Department of the Mansfield Co-operative Society showed an increased entry. The challenge cup for children's choirs was won by Barrow Hill Primitives, with Mansfield Wesleyan Reform and Kirkby Co-operative equal seconds.

'Mrs. Sunderland' Competition.—This, one of the oldest Festivals, ran for four days at Huddersfield. There was a crowded children's day. The girl soloists pleased better than the boys. Marsden Council School (Mr. S. B. Haycock) took the first place among choirs on the first day. The Samuel Firth shield for elementary schools was won by Leeds Green Lane. Miss Jessie Hewitson took first prizes both in an instrumental competition and in the girls' solo class. In the male-voice quartet class Sheffield Orpheus gained its sixth

successive win in open competitions. Colne Valley (Mr. G. E. Stead) won the male-voice choir contest, and Golcar Baptists (also conducted by Mr. Stead) won in the mixed class, Huddersfield Vocal Union (Mr. Fletcher Sykes) being only a couple of marks behind. The Rose Bowl for soloists was won by Norman Crabtree, of Keighley.

Renfrewshire. (January 25-February 2).—The eleventh Renfrewshire Festival ran for ten days at Greenock, and was well supported by both competitors and public. Principal awards: Men's Choirs — Greenock Male-Voice Choir; Women's Choirs—Barrhead Co-operative Choir; Mixed Choirs—Greenock Festival Choir; Church Choirs—Radnor Park U.F. Church Choir, Clydebank; Junior Choirs—Dumbarton Equitable Co-operative Junior Choir; School Choirs (Premier)—Greenock High School; (Post-qualifying)—Greenock High School; (Senior)—Holmscroft School, Greenock; (Junior)—Craigieknowes School, Greenock; (Infants)—Hillend School, Greenock; Boys' Choirs—St. Mary's School, Greenock; Scottish Country Dancing (Senior)—Clutha Team, Greenock; (Junior)—Renfrew Brownie Pack; Vocal Solos (General)—Joseph C. Gardiner, Paisley; (Scots Song)—David M'Kerral, Southend, Kintyre.

COMING FESTIVALS

Redhill, Reigate, and District.—The fourth Festival takes place on March 13 and 16. An unusual feature is that almost all the test-pieces are from one work—Eric Gritton's cantata 'The Holy Child,' which will be performed complete once during the Festival, and again at the prize distribution. Secretary—Miss Donkin, Upmeads, Reigate.

Welwyn Garden City.—The first Eisteddfod is announced for March 22, 23, and 25. There are sections for music, elocution, literature, general knowledge, photography, arts and crafts, cookery, and needlework. Most of the prizes consist of silver and bronze medals. No money is given. Entries are to be in before March 5, to Mr. E. Mein, 3, Elmwood, Welwyn Garden City, Herts.

ROYAL ACADEMY OF MUSIC

Two concerts of more than usual interest have taken place during the last month, on January 28, in Duke's Hall. Rowland Dyson, who comes from Cleckheaton, played the first movement of Blättermann's Trumpet Concertino, with organ accompaniment by Douglas Hawkridge. It was an exceptionally good performance, the tone being firm and finely controlled. The Finale of Louis Vierne's Organ Symphony No. 1, Op. 14, was well played by E. Power Biggs, and Joan Allen, a Bristol girl, is to be congratulated for her tone and general style in Bach's 'Chaconne' for unaccompanied violin. The Aria from 'Elijah,' 'Hear ye, Israel,' was sung by Jean Campbell-Kemp, from Glasgow. Vocally and dramatically it was an interpretation quite out of the common.

On February 11, Arnold Bax's Quintet for oboe and strings was the main feature of the chamber concert. This interesting work is characteristic of the composer, and the middle movement—*lento espressivo*—is wistfully Irish in its idiom. It was played by Helen Gaskell and a male string quartet, and exceedingly well done.

A surprisingly good performance of 'The Bell Song,' from 'Lakmé,' was given by Joan Coxon. Whatever the song may be worth musically, this young singer, a native of Southsea, 'flung off' the coloratura effects with astonishing facility. I was much impressed by May Turtle's conception of two *Lieder* by Richard Strauss; there was more than mere singing in her performance. The standard of this concert was well above the average.

On Tuesday and Wednesday, February 5 and 6, opera performances took place in the Duke's Rehearsal Theatre, the works being Debussy's 'L'Enfant Prodigue' and Pergolesi's 'La Serva Padrona.' Both were produced, rehearsed, and staged by the students of the Opera Class, and Winifred Baines, as producer and stage-manager, deserves hearty congratulations. Despite the doubting Thomases in the land, opera is not moribund in England when such nurseries exist and flourish. 'L'Enfant Prodigue' was a most satisfactory show, the three principals, Irene Morden, Markby Ryan, and Brinley Harris being in their respective parts excellently good. In Markby Ryan the Academy has a bass-baritone who is a worthy successor to Arthur Fear.

The end of the term orchestral concert will take place at Queen's Hall on the afternoon of March 20, when Sir Henry Wood will conduct. Included in the programme will be Goldmark's Overture 'Sakuntala,' and two movements from Tchaikovsky's Symphony Pathétique.

Apropos of Jean Campbell-Kemp, a message came from the B.N.O.C. for a singer to take the part of Eva in 'Die Meistersinger.' At a moment's notice she had set forth, and was most successful. No better illustration of the worth of the Opera Class and of the annual opera performances at the Scala Theatre is needed. Indeed, when the request came, Mr. Julius Harrison, the conductor of the Opera Class, is said to have asked Mr. Frederic Austin, 'How many Eva's shall I send?' F.

ROYAL COLLEGE OF MUSIC

Following on the performances of scenes from 'Aida' and 'Samson and Delilah' early in the term, the Opera Class gave two complete performances of 'Hansel and Gretel' on February 12 and 19. The caste of the principals was duplicated in most cases, all the characters except the Witch being changed for the second performance. A feature of the performances was that they were conducted by a student of the College, who thus gained valuable operatic experience.

College conductors had another opportunity of testing their ability at the concert given by the Second Orchestra on the afternoon of February 12, when the following items were conducted by students working in the Conducting Class: The Overture to 'Son and Stranger' (Mendelssohn), Prelude to 'Lohengrin' (Wagner), Pianoforte Concerto (Haydn), played by Miss Nan Pulvermacher, and Delibes's Ballet Music to 'Sylvia'; in addition, Dr. Malcolm Sargent conducted Haydn's Symphony in D and de Falla's Suite 'El amor brujo.' The performance of this last item, which bristles with strange rhythms and technical difficulties, reflected the greatest possible credit on the orchestra.

At the first Patrons' Fund Rehearsal of the term, devoted to artists and conductors, Miss Dorothy Erhart conducted a Suite by Armstrong Gibbs, 'Crossings.' This choice by Miss Erhart had an additional interest from the fact that it was originally produced at a Patrons' Fund Rehearsal some years ago. Miss Anne Wood sang with insight and intelligence three very little-known songs by Gustav Mahler, Miss Josephine Brown played with charming delicacy and refinement the A major Pianoforte Concerto of Mozart, and Mr. Gethyn Wykeham-George displayed high executive and interpretative qualities in two movements from Dvorák's 'Cello Concerto.

The Cobbett Prizes have long been a familiar institution at the College, and during the past month the second half of the 1928-29 competition was awarded. The scope of this portion of the competition was the performance of the prize compositions, namely, Miss Imogen Holst's Phantasy Quartet and Miss Grace Williams's Phantasy Quintet. Three sets of players entered for the former, and the prize of fifteen guineas was divided amongst the following: Reginald Morley, Barbara Pulvermacher, Mary Gladden, and Alexander Nifosi (eight guineas); Helen Stewart, Kathleen Curry, Mary Gladden, and Irene Richards (seven guineas.

There was only one entry for the performance of Miss Williams's work, but this reached a sufficiently

high standard to justify the award of a prize of five guineas.

The result of the competition for the Hopkinson gold and silver medals has been announced, the gold medal being awarded to Miss Fredericka Hartnell and the silver medal to Miss Millicent Silver. Dr. Ernest Walker was the examiner.

TRINITY COLLEGE OF MUSIC

In reviewing the work of the students so far this term we find that good preparation is going on for the Queen's Hall invitation orchestral concert to be given in April, as well as for the Grotrian Hall chamber music concert. Reverting to the April orchestral concert: the day on which this is given is usually the annual presentation day, but this year the distribution of prizes and diplomas has been postponed to the occasion of the orchestral concert to be given on June 29. Then, too, the Opera Class is busy with rehearsals of 'Monsieur Beaucaire,' to be produced at the Scala Theatre in early July.

On Wednesday, March 6, Mr. Egerton Lowe will lecture on 'Pianoforte Playing.' This lecture is open free to the public.

Distributions of prizes and certificates at which the College has been represented have been held at Brixton, Cambridge, Chatham, Cheltenham, Halifax, New Cross, Oxford, Southend, Sheffield, Swindon, Torquay, Watford, Wigan, and Winchester.

As a result of the competition recently held the following scholarships have been awarded: For one year—Pianoforte, W. H. Davies, E. M. Essenhigh, K. M. Hone; Singing, E. M. Essenhigh, R. A. Parry; Violin, L. Dobroshitski, C. Goldberg, L. Perkoff; Violoncello, F. H. Stainer, E. M. Thorp. For one term on probation—Pianoforte, R. B. Dennis, G. M. Morgan, M. A. I. Noble; Singing, M. D. Stone.

University Degree Scholarships (awarded provisionally for one year when the Intermediate Mus. Bac. examination must be passed), Alan Carter and Alfred Felber.

London Concerts

ROYAL PHILHARMONIC SOCIETY

Schnabel's playing of the 'Emperor,' on January 31, suggested that he knew more about the music than Busoni, Paderewski, and the giants of old—a tall suggestion, but an admissible one, for the world's appreciation of Beethoven has grown more intelligent during the last decade or so, and there is no reason why a pianist with the technique of finger and mind should not discover something that was unknown to 19th-century tradition. Schnabel seemed to put a new coat on the music, and it made the old familiar garment that it replaced a trifle faded.

For the rest, it was a Cameron night. A last-minute engagement twelve months ago suddenly put Mr. Basil Cameron among the elect, and there no doubt he will remain. There are no magnetic tricks in his style, and no messages to the audience—just a sound and well-detailed working method such as an orchestra likes, with imagination at play behind it. Mr. Cameron conducted the 'Manfred' Overture, Goossens's 'Sinfonietta,' and Brahms's third Symphony. M.

B.B.C. SYMPHONY CONCERT

The 'Kaisermarsch' has somewhat dropped out of value during the last fifteen years. One guesses that its revival on February 1, with the National Chorus to help, was due to the proximity of the ex-Kaiser's seventieth birthday, for, with a subtlety that was very creditable to the B.B.C., there was no announcement that the events were connected.

Wagner's piece of pumped-up enthusiasm sounded very well except for the dull effect of the unison choral singing. Wagner wrote the choral part for the *vulgus* to sing, but a national chorus might have four parts written in. May we hope for this on the occasion of the ex-Kaiser's eightieth birthday?

The choir had a better chance in Eric Fogg's 'The Hillside,' of which it gave the first performance in London, and one had time to admire the richness of its tone and the alertness with which it tackles a job—plenty of time, for the music lingers without absorbing the attention. Tagore's poem breathes gently, but there is movement in its syllables; they should drift easily along, in the lightest of musical company. But Mr. Fogg's music clogged their feet and put a stop to their drift. The words always seemed to be waiting for the slow-witted strains to catch them up.

Mr. Fogg conducted his own work. Sir Landon Ronald, as conductor-in-chief of the concert, was admirable in a Haydn Symphony and Rachmaninov's second. M.

B.B.C. CHAMBER CONCERT

The programme of the B.B.C. chamber concert held in the Arts Theatre Club on February 4, was for once in a way free from contemporary music from Central Europe, the evening being devoted to songs by Fauré, Ravel, Honegger, Poulenc, Milhaud, and others, sung by Madame Claire Croiza, and to two works for violin by English composers, Delius's second Sonata in one movement, and a new Sonata by Arnold Bax. Both these were played by Messrs. Emil Telmanyi (violin) and Arnold Bax (pianoforte). The evening provided a welcome change after the rather persistent worship at the shrine of Schönberg which had characterised the previous concerts. The incense was becoming stale.

Interest on this occasion centered chiefly upon the first performance of the Sonata by Bax. M. Telmanyi's vigorous tone was anything but suited to the pensive, rhapsodic style of Delius; the effect was like an attempt to reproduce a Turner sunrise with the means and methods of early Gothic sculpture; the delicate curves and washes of harmony which contribute so much to the charm of Delius were destroyed, and there remained but a jagged and harsh caricature of the original. But when it came to the Bax Sonata this style of playing did not seem so out of place. Bax's music, when it is not deliberately lyrical, will stand for a certain amount of rough treatment. The first of the two movements of this work reminded us, on first hearing, of the proverb about quarts and pint pots. The material sounded too heavy for the medium selected, its conception too broad and orchestral for the intimacy of chamber music, although, as is the case in all Bax's music, the writing for the pianoforte *is* pianoforte writing—if only for the few whose technique is on a level with that of the composer—and the writing for violin *is* violin writing. The sheer complexity of ideas seems to call for a larger canvas. There was some fun and 'rough stuff' in the second movement, but on the whole it was a disappointment. It is rarely that one meets with such naïve tunes and rhythms from Bax. Let him remember he is Irish, and refrain from these unfortunate translations from the Russian.

The French songs had a distinct family resemblance to one another, but the irritating little mannerisms were forgotten in Madame Croiza's exquisite performance. Three songs by Fauré and Ravel's difficult Mallarmé songs left the deepest impression. Poulenc and Milhaud were represented respectively by 'Le Bestiare' and 'Catalogue des Fleurs.' The former composer's thumb-nail essays in Nature study were slight and amusing, but only the instrumental accompaniment appeared to have any connection with the words. Milhaud's 'Catalogue,' I have to confess, beats me every time I hear it. If he had written vulgar tunes to fit the seedsman's eulogy of his wares perhaps the audience might laugh with him, but when the composer solemnly sets out to be soulful about a few high-falutin' botanical names, he is merely a bore.

By the way, was it really necessary to have a conductor to keep a string quartet together to accompany Honegger's 'Pâques à New York'? P. H.

HUNGARIAN QUARTET

The Hungarian Quartet won our gratitude for an exceedingly lucid performance of a work by their distinguished countryman, Zoltán Kodály. In this country Kodály is known chiefly by his 'Psalmus Hungaricus' simply because there are in England more choirs than quartets. But I venture to think that the Quartet will live when the Psalmus is forgotten. Individual and modern as the Quartet is, it is also completely free from the weakness of most modern music. The last movement lacks, perhaps, some of the strength and point of the first, but nowhere is there a bar to which reasonable critics could take exception; the harmonic scheme is 'advanced' but not outrageous, and obviously is part of the composer's idiom; there are no wearisome repetitions or wilful, extravagant tricks of colour.

It made a very favourable impression, and one felt that the interpreters had given their whole mind and heart to the playing of it. Obviously Kodály's Quartet interests those who perform it as much as those who listen to the performance. I shall look forward with considerable pleasure to a repetition of this most attractive experience. F. B.

SPENCER DYKE QUARTET

The Spencer Dyke Quartet began its recital on January 22 with an exceedingly well-balanced reading of Beethoven's F minor Quartet, which was followed by a new work, the composer of which, Gordon Jacob, is already known as an able pianist and an alert impresario. Mr. Jacob approaches the quartet without any particular bias. At first he seemed determined to impress us with his independence and 'modern' outlook; then it appeared as if the word 'modern' would need to be qualified by the addition of *ma non troppo*: later still all traces of the boasted independence and modernity seemed to have disappeared. It is, of course, nothing new for a young composer to reveal here and there immaturity of style. There was a time when Wagner himself betrayed the influence of Bellini, and in time Mr. Jacob may himself develop an individuality of which there is little sign at present. But the Quartet is a pleasant enough piece of music, which perhaps does not exploit to the full the best possibilities of the medium, but also free from the now common tendency to mistake a purely technical for a real musical interest. F. B.

HEWITT QUARTET

The Hewitt Quartet concluded its recitals without causing us to alter the opinion we had formed of its abilities at the first concert. The playing is accurate but not immaculate; the readings command respect but not enthusiasm. And perhaps it is inevitable, in the circumstances, that these players should be heard to the best advantage in modern music. There this coolness, this academic atmosphere, this complete detachment, is a decided advantage. When the players come to Beethoven (as they did at the last recital), they have nothing to say of their own, nor can they repeat without some loss what has been said by others. It must be remembered, of course, that quartet playing is now better than it has ever been, and if the judgment one has to pass on Mr. Hewitt and his colleagues is not undiluted praise, it is that they fully deserve to be judged by the highest standards. Of the new Quartet by Jarecki, which was introduced by Mr. Hewitt and his colleagues, all that need be said is that it was played, it was heard, it did not conquer. F. B.

BUDAPEST TRIO

The recital of the Budapest Trio suggested various improvements in the technique of the players and in the ensemble. The pianist still tends to act the bull now and again, and overwhelm the strings. But on the whole the desire to secure a fair balance of tone exists, and we must not forget the strings suffer from congenital weakness when matched by a grand pianoforte. The programme consisted of a classical and two modern compositions. The Trio of Ildebrando Pizzetti —new to most of us—well shows the serious aims and the unusual partiality of this composer for tunes of the folk-song type. Unlike other composers he never makes capital of the more obvious qualities of the Italian folk-song—its melodic lining, its unsophisticated rhythms. He gives us rather an impression of popular melodies; he wants us to share with him their finer qualities, the suggestion of something simple and elemental yet intensely poetic in quality and evanescent. Its opposite number was the Tchaikovsky Trio 'In Memory of a Great Artist,' the full romantic glow of which the Budapest Trio realised well. But the day when these things moved us very deeply is passed. F. B.

ST. CECILIA FESTIVAL

There is something very attractive about unison singing, if it is well done. And it invariably is well done at the St. Cecilia Festival when a choir of five hundred voices, drawn from girls' clubs, sings under Mr. Harvey Grace's direction, with Dr. Darke playing the organ. For there is no trace of ponderousness nor of forced tone; it is all perfectly flexible yet precise, substantial but not solid, nimble and fresh.

Presumably some music is fitter than other for this sort of treatment, yet at Queen's Hall, on February 9, arias of Bach and Handel, folk-songs, and modern songs by Harvey Grace, Vaughan Williams, Thomas Wood, and others, all seemed to go equally well. Descants, perhaps, are still better, or at any rate they lend variety of a different kind from that of the part-songs which also figure in these programmes. The choir in its turn becomes an audience when soloists like Miss Sybil Eaton and Mr. Dale Smith play and sing. And so the concert is called a Festival because it approximates in both form and spirit to those happy functions which crown the work of the competition meetings and appropriately bear that name. An amateur orchestra specially organized *ad hoc* by Mr. Humphrey Kempe helps with the accompaniments, and contributes pieces of its own—all in the festival spirit. F. H.

SOUTHWARK CATHEDRAL

Both the programme and the performance were exceptionally good at Southwark Cathedral on February 9. It sometimes happens that the cathedral atmosphere overwhelms these special musical services so that the always interesting works chosen approximate in sound to an ordinary anthem. This reproach could not have been levelled on this occasion even at Brahms's 'Song of Destiny,' which, by reason of its familiarity and position at the beginning of the programme, might have found the choir (by the way, it contained some women's voices) unalert. It would have been fatal in Kodály's 'Psalmus Hungaricus,' which was undoubtedly what chiefly attracted the very large congregation. This furious work depends very largely on the tenor soloist. Mr. Steuart Wilson brought to it the right intensity of feeling, and the choir caught the flame from him.

Holst's 'Hymn of Jesus' also received a thoroughly alive performance. Here, perhaps, it was the sheer difficulty of dovetailing details from awkwardly disposed forces that gave the impression of special vigilance on the part of the choir—the solo from a distance, for example, was not quite in tune, and the semi-choir was mixed up with the main body of singers. The work depends so much on its 'effects' that the conductor's chief pre-occupation will be with its joinery. Mr. Edgar Cook undoubtedly made a good job of it, but he did not quite avoid giving the feeling that if it could have been sung straight through again, there and then, a magnificent performance would have followed a good one. Between the two big choral works the London Symphony Orchestra played Franck's Symphony, and played it well.

A friend of the Cathedral had contributed a large sum towards the expenses. He has the satisfaction of knowing that he got for his money (and gave to the rest of us) one of the best afternoon's music ever heard at Southwark. And that is saying a good deal. F. H.

ROYAL CHORAL SOCIETY

An operatic programme at a concert of the Royal Choral Society is something of an event, for this excellent chorus is supposed to be trained in favour of music which encourages silent meditation. How utterly unfounded such a suggestion is was proved by the great energy and gusto the singers put into their singing when Dr. Malcolm Sargent led them first to the Hall of Song on the Wartburg and then to the fields where the Mastersingers acclaim Hans Sachs and his pupil. If all musical performances were as clear technically, and as spirited, Beckmesser's office would be a sinecure. And the audience which filled the hall of song by the Albert Memorial rose to the occasion. Every item was keenly appreciated, and the meeting of the bards aroused a feeling which anywhere else would have been a warm demonstration of enthusiasm. The singers were all known and trusty—Miss Miriam Licette, Mr. William Boland, and Mr. Keith Falkner can be relied upon to do justice to the familiar parts of Elsa and Elizabeth, of Lohengrin and Walther, of Hans Sachs. F. B.

SHURA CHERKASSKY

Mr. Shura Cherkassky, who gave a pianoforte recital at Æolian Hall on January 31, is said to be still so young as to class his performance as prodigious. But the ear alone gave no hint that he was still young. His technical accomplishment was prodigious in the loose, colloquial sense of the word—such double-octave playing as his took the breath away not only as a feat of physical prowess, but for its clean musical beauty. But he was no mere virtuoso pianist of the fast and loud type, for although he played Liszt (a transcription of the G minor Organ Fantasia and Fugue, and the B minor Sonata), he played it with his own very musical interpretation.

The Fugue, indeed, was more Liszt than Bach with its high speed and sharp contrasts, but it was a consistent and thoroughly thought-out piece of work, while the poetry behind the rhetoric of the Sonata was fully appreciated in the most lovely varieties of tone. There was therefore virtuosity, speed, and loud tone (but it was never beaten out with sheer brute force as is so often done), and uncanny precision. But all these things, usually regarded as ends in themselves, were subservient to a musical purpose, and that purpose showed insight remarkable in a young artist. F. H.

ELEANOR TOYE

Miss Eleanor Toye, who sang at Grotrian Hall, should do really well in her chosen profession. She sings in tune, and sinks herself in the spirit of her music. If her training so far has not been of the sort to enable her to change colour to any marked degree, it has at any rate left her voice unfettered and spring-like. Miss Toye's high notes, in particular, are to be admired for their ease and sweetness, and in certain types of song one could not wish to hear a more ingratiating singer.

Certain qualities, however, she at present lacks. She seemed to be uncertain how to strengthen an emphasis. When the text called for intensity, one would willingly have had less suavity and a tone that rang more brightly. Emerson once spoke of the 'stomachic enunciation' of the English. We felt this to be lacking in Miss Toye, English though she is. Her speech sounded impersonal and her inflections too casual. It seemed as though she feared to break up the line of her phrases. Yet if the breath is being equably paid out and the throat is free, consonants cannot impair the flow of tone. And without them one of the chief factors of characterisation is lost.

A more resonant quality in the lower part of Miss Toye's voice is desirable, and one felt that an immediate improvement could be made by the adoption of a smiling position of lips and teeth and a conscious focussing of breath on the hard palate. The programme was full of interest. H. J. K.

LEONARD ASHDOWNE

Mr. Leonard Ashdowne, who sang at Wigmore Hall, achieved a measure of success which was due to good words and dignified tone. Effects arising from a considered breath control, leaping contrasts, or imaginative qualities were few and far between. By no means a mettlesome singer, then, but all the same a very pleasant one. His baritone voice was dark in colour, and perhaps it was naturally too small to serve aggressive tactics of any kind. His utterance was too neat to kindle enthusiasm.

His habit of moving carefully from vowel to vowel robbed his singing in German of some of its significance, and caused him to stiffen his tone on high notes. But on coming to a group of English songs Mr. Ashdowne showed his true bent. Here we had genial manners, wit, and tenderness, and all went well. H. J. K.

Music in the Provinces

Bath.—Mendelssohn's 'Reformation' Symphony was performed by the Pump Room Orchestra, under Mr. Jan Hurst, on January 23.

Birmingham.—On January 23, in the absence of Mr. G. D. Cunningham, Dr. Malcolm Sargent conducted the City of Birmingham Choir in Bach's 'Sing ye to the Lord,' Bantock's 'The Golden Journey to Samarkand,' Vaughan Williams's 'Just as the tide was flowing,' and a group of madrigals. Among the pianoforte solos contributed to the programme by Mr. Michael Mullinar were five Sonatas by Cimarosa.——At the West End Cinema concert, on January 20, Dr. Boult conducted the City Orchestra in Schubert's sixth Symphony (in C), Butterworth's 'Two Folk-song Idylls,' and Bantock's 'Old English' Suite. Miss Marie Howes, accompanied at the harpsichord by Mr. Frank Howes, sang Rameau's Cantata 'Diana and Actæon' and an Old English group.——Dohnányi, who had not been at Birmingham for thirty years, conducted the 'Eroïca' Symphony and his 'Ruralia Hungarica' on January 24, and played the pianoforte part of his 'Variations on a Nursery Tune,' and Dr. Boult conducted.——The conductor at the West End Cinema on January 27 was Sir Thomas Beecham, whose programme included the Salzburg C major Symphony of Mozart and the Delius 'Cuckoo' and 'Summer Night' pieces. He also gave his hundred and thirtieth speech on the Imperial League of Opera.——Mr. Joseph Lewis conducted the Orchestra on February 2 in the 'New World' Symphony, Bantock's 'Helena' Variations, and Mozart's 'Lucia Silla' Overture.——Miss Mary Abbott joined the Philharmonic String Quartet on January 29 in Pianoforte Quintets by Brahms and Josef Suk. A week later the Quartet, led by Miss J. Lamb, played Elgar's Quartet.——Schnabel played at a recent Max Mossel concert.

Bognor.—Ethel Smyth's 'A Spring Canticle' and 'Hey Nonny No,' Bantock's 'Sea Wanderers,' and Warlock's 'Three Carols' were sung by the Bognor Philharmonic Society recently under Mr. Norman Demuth. The orchestral works included Schubert's fifth Symphony (in B flat), and Bruch's G minor Violin Concerto played by Mr. Albert Sammons.

Bolton.—At the Choral Union concert on January 23 Sir Hamilton Harty conducted the Hallé Orchestra in Schubert's C major Symphony and Butterworth's 'Banks of Grey Willow,' and the choir, under Mr. Thomas Booth, sang 'The Lord is my Shepherd' and 'Give the king Thy Judgments,' from Bantock's 'Song of Songs.'

Bradford.—Mr. Albert Sammons played Elgar's Violin Concerto on January 19 at the Subscription Concert given by the Permanent Orchestra under Dr. Malcolm Sargent.——At the Philharmonic concert on February 3, Mr. Julius Harrison conducted the Leeds Symphony Orchestra in Dvorák's Symphony in D minor, Berlioz's 'Le Corsaire' Overture, and Sibelius's

'En Saga.'——Franck's Pianoforte Quintet was played by Mr. William Murdoch and the Virtuoso String Quartet on January 20.

Bristol.—The Choral Symphony was performed by the Choral Society on February 9, the choir of three hundred and seventy and the orchestra of sixty being under the direction of Sir Thomas Beecham. The work had been studied under Mr. C. Kingsley Killip, who conducted the performance of Brahms's 'Song of Destiny.' The instrumental pieces included the Handel-Beecham 'The Gods go a-begging' Suite and a short piece for strings from Grétry's 'Zemire et Azor.'——The annual Ladies' Night concert of the Bristol Royal Orpheus Glee Society was, as usual, a popular success. Mr. George Riseley conducted for the fifty-second year in succession. Dr. Lee Williams took the baton for the performance of 'Dormi, Jesu!' and 'Break, Break, Break.'——A concert of out-of-the-way works was given at the Little Theatre on January 19. Miss Catherine Startup played violin solos by Pugnani and Steibelt, and took part in a Suite by Quantz for flute (Mr. Charles Souper), viola (Miss Madeleine Jacobi), 'cello (Mr. Eric Luton), and violin. Miss Lucy Vincent played Mozart's Andante for oboe.——On February 6 the Clifton Quartet played a Quartet by C. S. Lang, of Clifton College, and were joined by Mr. F. Littlepage (double-bass) in Schubert's 'Trout' Quintet.

Carlisle.—Brahms's 'Requiem' was sung by the Choral Society under Dr. Wadely on January 24, the principals being Mr. George Baker and Miss Mabel Ritchie.

Cavendish.—The Choral Society sang Elgar's 'Banner of St. George' on February 5, conducted by Mr. Harold Vincent.

Derby.—A highly successful performance of Elgar's 'From the Bavarian Highlands' and Coleridge-Taylor's 'A Tale of Old Japan' was given by the Derby Co-operative Society with orchestra in Central Hall, on January 25, under the Society's conductor, Mr. Frederick J. Stevenson.

Fleet.—Parry's 'Pied Piper of Hamelin' and Elgar's 'Banner of St. George,' with small choral items, made up an enjoyable concert given by the Fleet Musical Society on February 5. Mr. W. J. Marks conducted.

Gloucester.—The annual concert of the Orpheus Society, held on January 31 under Mr. S. W. Underwood, provided a pleasant evening of male-voice music of the better class. This included Lloyd's 'Let my voice ring out,' Holst's three Hymns from the 'Rig Veda,' a new setting of 'The curfew tolls the knell of parting day,' which was conducted by the composer, Dr. C. Lee Williams, and some new arrangements of old tunes by Mr. Underwood.——The Pro Arte players, on a visit for the Gloucester Chamber Music Society, gave Rieti's Quartet in F.

Guildford.—The coming-of-age of the Guildford Subscription Concerts is being celebrated in a series of which the first, held on February 5, took the form of a recital by Miss Sybil Eaton and Mr. Plunket Greene. The second programme, on February 19, was a song-recital by Mr. John Coates. The orchestra is to play under Mr. Claud Powell on March 5.

Halifax.—A concert was given at Victory Hall on January 24 by Bradford Philharmonic Orchestra, under Mr. Keith Douglas, the programme including the 'Emperor' Concerto, played by Mr. William Murdoch, Tchaikovsky's fifth Symphony, the 'Boutique Fantasque' Suite, and the Entr'acte from 'A Village Romeo and Juliet.'

Hereford.—The 'Jupiter' Symphony, the 'Prometheus' Overture, and some Schumann and Vaughan Williams made up a good scheme played by the Hereford Orchestral Society on February 13, conducted by Dr. Percy Hull. In the Schumann 'Concertstück' for pianoforte and orchestra, Mrs. Percy Hull was the soloist. Miss Betty Bannerman sang.——The Harmonic Society at its concert on February 5 sang Parry's 'Blest Pair of Sirens' and some small choral works, conducted by Mr. Hubert Hampton.

Hertford.—The East Herts Musical Society gave 'King Olaf' on January 31, under the direction of Mr. W. J. Comley, the principal parts being taken by Miss Dorothy Robson, Mr. Frederick Steger, and Mr. Frank Phillips.

Hucknall.—'Merrie England' was sung on February 13 by the Hucknall Philharmonic Society, conducted by Mr. Henry Dobson, with Miss Eveline Stevenson, Miss Kathleen Coxon, Mr. George Hedges, and Mr. Ernest Platts as soloists.

Hull.—Sir Henry Wood conducted the Philharmonic Orchestra in Mendelssohn's 'Italian' Symphony on January 31. The programme included an Overture, 'Red Riding Hood,' by C. H. Phillips.

Ipswich.—Miss Elisabeth Schumann and Mr. William Primrose took part in the concert given by the Male-Voice Choir on February 6. Under Mr. Jonathan Job the choir sang three of Bantock's 'Seven Burdens of Isaiah' and Cecil Forsyth's 'Kubla Khan.'——Bax's Flute and Harp Sonata was played at the Public Library by Mr. C. Kony and Madame Korchinska.——Ravel's A minor Trio was played by the Budapest Trio at the Garratt Memorial Hall.

Leamington.—Morley, Elgar, Holst, Vaughan Williams, and Charles Wood were names in the programme of the Male-Voice Choir's concert under Mr. S. F. Bates on February 7. Mr. Steuart Wilson's singing and Mr. Howard-Jones's pianoforte-playing added to the importance and attractiveness of the occasion.

Leeds.—On January 26 the Symphony Society, a body of amateurs under the direction of Mr. Harold Mason, played German's Welsh Rhapsody, Dunhill's 'Guildford' Suite, and, with Madame Charlotte Davies, two movements of Mozart's A minor Pianoforte Concerto.——The Yorkshire String Quartet played Beethoven's Op. 130 at the Bohemian Chamber Concert on February 6.——Madame Suggia was the soloist in Lalo's Concerto at the Leeds Symphony Orchestra concert, conducted by Mr. Julius Harrison, on February 9.

Leigh (Lancs).—The Leigh Church Players gave 'An Elizabethan Daye' on 'Februarye nynth and syxth' (thus the programme), in which were strung together many well-known Elizabethan songs and madrigals chosen and arranged by Mr. G. Parker, who directed operations.

Lichfield.—The Lichfield Musical Society gave its fifty-third concert on February 1, with Schubert's 'Song of Miriam' and Elgar's 'Banner of St. George' as the chief items. The orchestra played some Handel, and Miss Emily Broughton, Mr. Ronald Cooke, and Madame Northall sang solos. Mr. Ambrose P. Porter conducted.

Liverpool.—'Appalachia' was conducted by Sir Henry Wood at the Philharmonic concert on January 29, other works of the occasion being a little-known Symphony in G by Mozart and Tchaikovsky's 'Hamlet.'——A Dolmetsch recital was given on January 26, with a varied and characteristic programme.——At the B.M.S. concert on February 7 the programme included Goossens's 'Phantasy' Quartet and Pianoforte Quintet, and a Quintet by Lawrence Collingwood.

Manchester.—Sir Edward Elgar conducted the performance of 'The Dream of Gerontius' at the Brand Lane concert on January 26. The principals were Mr. Steuart Wilson, Miss Muriel Brunskill, and Mr. Harold Williams.——At recent Hallé concerts the works of chief interest have been as follows: January 17, Boyce's Sinfonia in B flat, Bax's 'In the faery hills,' Dohnányi's 'Ruralia Hungarica' (conducted by the composer); January 24, 'Don Juan,' 'Death and Transfiguration,' and 'Till Eulenspiegel'; January 31, Schumann's fourth Symphony; February 7, Bach's 'Now shall the grace,' Elgar's 'The Music-Makers,' Harty's 'With the wild geese,' Delius's 'Sea-Drift,' Bantock's 'The Pierrot of the Minute,' Bax's 'Mater ora filium,' and Stanford's first Irish Rhapsody.——

At the Municipal Concerts on January 21, under Sir Hamilton Harty, the programme included Glazounov's fourth Symphony and Mozart's Bassoon Concerto in B flat, played by Mr. Archie Camden.——Ravel's Quartet, Dittersdorf's in E flat, and Dvorák's Pianoforte Quintet were played at the Catterall concert on January 30. (For other Manchester notes, *see* p. 265.)

Newcastle.—The concert of the Choral Union mentioned in our last issue was conducted by Mr. George Dodds, the Society's conductor, and not by Capt. Amers.——On February 2 the Bach Choir gave a concert of Northumbrian and Cumbrian folk-songs. Some were in choral form, as arranged and conducted by Dr. Whittaker. Others were still songs, with Miss Ena Mitchell and Mr. Ernest J. Potts as their singers, and some were given by Miss Annie Eckford as pianoforte solos written by Jeffrey Mark, Holst, and Ernest Farrar.——Quartets by McEwen, Frank Bridge, and Bax were played by the Virtuoso Quartet at a B.M.S. Concert on January 19.——Mozart's Concerto for flute and harp was played by Mr. E. J. Bell and Miss Gwendolen Mason at the Philharmonic Society's concert under Mr. Bainton on January 27.

Norwich.—Vaughan Williams's Overture to 'The Wasps' and Beethoven's Violin Concerto, played by Miss Isolde Menges, were the chief items in the programme given by the Philharmonic Society under Dr. Statham on January 24.——Miss Raya Garbousova appeared at the Municipal Concert conducted by Mr. Maddern Williams on January 26.——Mr. Cyril Pearce's second chamber concert opened with Mozart's Trio in E flat for pianoforte, clarinet, and viola, and ended with Dunhill's Phantasy-Trio for pianoforte, violin, and viola.——The Norwich String Quartet played Mozart and Mendelssohn on February 7.

Nottingham.—The Sacred Harmonic Society invited the Hallé Orchestra and Sir Hamilton Harty to give a concert on its behalf on February 6. The programme consisted of the third 'Leonora' Overture, Franck's Symphony, the Theme and Variations from Tchaikovsky's third Suite, and an excerpt from 'Coq d'Or.' ——Mr. William Woolley's choir gave a concert of unaccompanied part-singing on January 31, the chief works being Cornelius's 'The surrender of the soul,' Parry's 'There is an old belief,' Coleridge-Taylor's 'The Fair of Almachara,' Mr. Woolley's 'The Skylark,' and a selection of madrigals.

Oxford.—At the fourth Subscription concert a varied programme was given by the Æolian Chamber Orchestra under Mr. Guy Warrack. It included a Concerto in D minor by Mudge, four songs from Arne's 'Alfred,' Jensen's 'Reigen,' Mozart's Bassoon Concerto, played by Mr. Richard Newton, Mr. Warrack's 'Wiegenlied,' and Vaughan Williams's 'On Wenlock Edge' cycle, sung by Mr. Steuart Wilson.——'Samson' was performed at the Town Hall on January 27 by the West Oxford Choral Society under Mr. A. Louis Smith.

Rayleigh.—The Choral Society sang Mendelssohn's thirteenth Psalm and Elgar's 'Banner of St. George' on February 2, conducted by Mr. Donald Priestley.

Richmond (Yorks).—The Richmondshire Choral Society chose a varied programme for its concert on February 12—Bach's 'Coffee' Cantata, Balfour Gardiner's 'News from Whydah,' and Parry's 'Blest Pair of Sirens.' The soloists were Miss Edna Hodgeson, Mr. W. A. Hepworth, and Mr. Raymond Borrows. The Yorkshire String Quartet played Handel and Raff. Mr. Arthur Fountain conducted.

St. Alban's.—The St. Alban's Bach Choir gave Brahms's 'Requiem' and Bach's 'Sleepers, wake,' on February 5, conducted by Mr. W. L. Luttman. Miss Joan Elwes, Mr. Roy Henderson, and Mr. Bertram Davies were the soloists.

Southampton.—At the second Philharmonic concert of the season, Bach's 'Peasant' Cantata and Holst's 'Rig-Veda' Hymns were performed under the conductorship of Mr. Ronald Dussek. The soloists were Miss Bertha Steventon and Mr. Howard Fry. Robin Milford's Suite in D minor (for oboe and strings), Holst's 'St. Paul's' Suite, and pieces by Bach and Grainger were played by the orchestra.——Commencing on February 4 the B.N.O.C. gave a successful opera week at the new Empire Theatre. Eight operas were performed, the conductors being Eugène Goossens (sen.), John Barbirolli, and Leslie Heward.——On February 13, Sir Thomas Beecham visited Southampton to explain the aims and objects of the Imperial League of Opera, and to form an organization for the Hampshire district. A meeting was held in the Mayor's Parlour, under the chairmanship of the Mayor (Councillor M. H. Pugh), and it was unanimously decided to form the necessary organization which will bring the district within the scope of the Beecham scheme.

Sunderland.—Chorales by Bach and part-songs and madrigals by Balfour Gardiner, Coleridge-Taylor, and Weelkes, were sung by the Sunderland Philharmonic Society on February 7, under Mr. R. F. Jarman.

Tonbridge.—Under the direction of Mr. George J. Kimmins the Tonbridge Choral Society gave Schubert's 'The Song of Miriam,' 'The Lord is my Shepherd,' and 'Great is Jehovah,' Stanford's 'Phaudrig Crohoore,' and Eaton Faning's 'The Song of the Vikings.'

Watford.—At a concert given by the Aldenham Orchestral Society on January 23, the works conducted by Mr. Ludwig Lebell included 'Suite in the Old Style,' by Delibes, a Concerto for strings by Humphries, and a Symphony and Concerto by Mozart.

Winchester.—The Winchester Music Club gave its last concert of the season on February 5, conducted by Dr. George Dyson. Success was scored by Dr. Dyson's new choral work, 'In Honour of the City.' The choir also sang madrigals. Other items were Haydn's 'London' Symphony, harp solos by Debussy and Hamilton Harty, &c.

Woking.—The Musical Society had an appreciative audience on February 5, when it gave a concert consisting principally of works for string orchestra—a Purcell Suite arranged by Albert Coates, Elgar's Introduction and Allegro, and Serenade, and a Glazounov Suite. Mr. Ronald Dussek conducted.

HOLBROOKE'S 'BRONWEN'

The first performance of Josef Holbrooke's 'Bronwen,' by the Carl Rosa Company, at Huddersfield, was a profound disappointment: not because of any actual failing of its music, but because it proved—and proved conclusively—what infinitely better work Holbrooke could have done if he had not fallen into the error of believing that only in following the Wagnerian pattern can salvation be found. I frankly cannot understand this attitude of humility on the part of the composer—and librettist—of 'Bronwen.' It seems inconceivable that any pattern should be accepted without close scrutiny, that any composer should be satisfied with a story because it has certain elements in common with another 'successful' story. The ambition to do for Great Britain what Wagner did for Germany is a noble idea. But before one can hope to succeed in achieving it, it is necessary to take into consideration racial characteristics. The symbolism which the German loves may be less desirable where men and women have a keener sense of humour. When in the third Act of 'Bronwen' one of the few survivors of the battle between British and Irish proceeds to cut off the head of the king of England, even the hardy, sturdy audience of Huddersfield could not repress a smile. When the magic cauldron was shattered at a blow, and warriors began to chase one another up and down the stage, the atmosphere was that of pantomime, not of drama. The use of the kinema at the end, was again purely artificial and, far from heightening, hindered the suggestive power of music. To these dramatic failings, attributable to the libretto, must be added some due to other causes. One of the singers—probably suffering from a cold—suddenly and unexpectedly gave up all pretence of singing and spoke

his part. At another point an address to the crowd was delivered to an empty stage. These, and the uncertainty of the orchestral playing, robbed the performance of some of its means of force and effect. But it is rather significant that when for a moment symbolism disappeared and characters acted like human beings—albeit of a bygone age—the standard of the performance improved and the quality of the music rose at a bound.

If the story had been ruthlessly stripped of symbolism, if instead of that cauldron in which wicked men throw naughty babies, the centre of interest had been shifted round the princess who marries in a foreign land for reasons of state, the result might have been very different. The plot, thus reduced, would be ideal for the purposes of opera. The departure of the king's daughter in the first Act, even as it is, cannot fail to move the spectator. I can imagine no more dramatic contrast than that between the rough warriors who claim her hand and the princess already pledged to one of her countrymen. But that was not enough for the librettist of 'Bronwen.' He wanted symbolism, and he retained all the impossible relations between the characters, which make out Bronwen's English lover to have been her nephew. Is it necessary? Are we any better or wiser for knowing that when he sings 'Sleep, little sister,' he really ought to say, 'Sleep, auntie'? I can imagine no surer way of turning drama into farce.

Holbrooke's score is unequal. The orchestration is at times excellent, at times unnecessarily heavy. The rude vigour of the Irish scenes, the planning of the first episode, and some of the music of the third Act, denote uncommon talent for dramatic writing. But the composer is not over-scrupulous. The dances interpolated in the third Act gave him a fine opportunity of which, however, he availed himself in a half-hearted way. One is excellent, and full of vitality; the other might have come out of Cecil Sharp's collection of folk-songs. For all I know the tune may date from the days of Bronwen. But it is unwise to suggest even a link between the Folk-Song Society and the primitive men who boil a baby without turning a hair. Holbrooke will perhaps write a great opera some day; he could already have one to his credit if he had insisted on scrapping all that in the story of Bronwen is of its time, and retained those human elements which are for all time. F. B.

MUSIC AT MANCHESTER

The end of the Hallé season is now well in sight. What substantial contribution to an enlarged musical culture has resulted? Our Berlioz knowledge extended, even though estimates of his value be not raised; acquaintance gained with relatively insignificant examples of seldom-heard composers of our own and earlier times; interesting visits from Dohnányi, Medtner, and Ansermet; the Atterberg Symphony in celebration of the Schubert Centenary, which we now know from the composer's own confession in the press to have been conceived more or less as a musical joke. But the years are passing, and musical Manchester still remains ignorant of works of riper and maturer genius exemplified in Arnold Bax's new Symphony, Gustav Holst's Choral Symphony, Stravinsky's 'Sacre du Printemps,' Frederick Delius's 'Mass of Life' and Double Concerto for violin and 'cello, Arthur Bliss's 'Colour' Symphony, Honegger's 'King David,' Kodály's 'Psalmus Hungaricus,' Schönberg's Five Orchestral Pieces, or the *later* symphonic work of Sibelius, of Bruckner, of Mahler, not to mention the 'London' or 'Pastoral' Symphonies of Vaughan Williams, the latter of which was scheduled for performance two or three seasons ago, was actually rehearsed, and then the promised performance withdrawn on the laconic plea that the Executive (!) did not think it would appeal to the Hallé type of public. Are we to assume that this same Executive considered the Rubin Goldmark arrangement of 'Negro Spirituals' heard early in this season *would* appeal to this same public? Is it the wish of the Executive that these concerts should still be regarded as 'Symphony,' as distinct from the more popular type often wrongly called 'Promenade'? Anybody who will examine the nightly programmes played yearly for eight weeks in the London Queen's Hall in the early autumn will find a consistently higher level of substantial musical worth maintained there under more onerous conditions than obtain here. Is it merely fanciful to trace the recently observable decline in fine musical worth of some of the Hallé concerts to the fact of broadcasting arrangements? If so, which counts most—the Society's ideals or those of the B.B.C.?

With scarcely-veiled cynicism the Hallé conductor last July, possibly in response to pleas for a greater recognition of work of the character just named, made 'a sporting offer' of willingness to play any desired new work if only the costs of extra rehearsals were forthcoming. Can it be that this attitude furnishes some clue to conspicuous omissions or inclusions of work in the Hallé programmes? Can the Society's artistic and educational claims be fully acknowledged when relatively trivial works claim attention to the exclusion of those of worthier nature? All these orchestral miniatures demand considerable time in preparation; might not the truer artistic economy, to put it no higher, be the devotion of this amount of time and thought to the study of some of these larger-scale and more æsthetically satisfying works?

Is it not the plain fact that beyond the immediate neighbourhood of Manchester the Society is gradually declining from the proud position held in former days, when, for example, Manchester shared with London the distinction of shaping the appreciation now so lavishly bestowed on Strauss, at a time when he was very much of a problem? Does the Society always quite realise its obligations to so fine a tradition? It would indeed be a pity if the significance of the Hallé Concerts Society were to end within the borders of the county.

It must be regretfully, but candidly admitted that, 'The Messiah' apart, choral concerts are not appreciated here, judging by sparse attendances. Last year 'Israel in Egypt' drew the smallest audience, and much the same happened on February 7, when Delius's 'Sea Drift,' Bax's 'Mater ora Filium,' and Elgar's 'Music-Makers' were sung. I am amongst those who think the Hallé chorus best suited to the monumental works; it is at present completely deficient in the subtler interpretative qualities. Roy Henderson gave them a taste of the way in which Delius's music should be approached—his singing was so sensitive as to make the choral work seem wooden-headed by comparison, and yet hard preparation had been given to this work, and Bax's Motet. Originally Bach's 'Sing ye to the Lord' had been included in the same evening's scheme, but it was quickly evident that the choir was overloaded, and Bach was jettisoned. All concerned were lucky to get through the evening of February 7 without casualties.

The ways of some conductors baffle the sense of mere ordinary listeners. For example, did Elgar ever authorise a fourteen- or fifteen-page 'cut' in his 'Falstaff' poem, or was it just Harty's playfulness in the performance last October? And did Mendelssohn in the 'Italian' Symphony ever score for muted brass in the third movement? Most folk would say 'no,' but some of us undoubtedly heard muted trumpets that night.

The make-up of programmes has been constantly changed in an apparently capricious manner; things do not always run straightly in orchestral matters any more than in other businesses, but the Executive ought to realise that its issue of a fully detailed scheme prior to the commencement of its season, on the strength of which tickets are bought, often to hear specified works, constitutes an implied contract to produce certain articles on a given date. I quote from its preface: 'The programmes given in the following pages form in themselves perhaps the best invitation

it would be possible to extend to lovers of orchestral music of the finest kind. If that is not a clear invitation to buy on the strength of the quality of the actual goods offered for sale, then language has no meaning. The Executive includes at least two prominent barristers, and two most eminent business men. Should it not be part of their duty to see that promise and fulfilment in these matters are brought into accord with Manchester commercial practice, and a limit placed on the conductor's caprice in these matters?

C. H.

Music in Scotland

Aberdeen.—The Aberdeen Oratorio Choir, with the assistance of the Scottish Orchestra, performed Verdi's 'Requiem,' Mr. Willan Swainson conducting.

Coupar Angus.—The Perth Madrigal Society (conductor, Mr. David T. Yacamini) gave a concert of part-songs.

Edinburgh.—The programmes of the Paterson Orchestral Concerts (Scottish Orchestra) were on the same general lines as those of the Glasgow Choral and Orchestral Union, noticed below. Mr. Albert Coates conducted.——At the fifth of the Reid Orchestral concerts, Dame Ethel Smyth conducted a performance of her own Mass in D, and the programme contained also Somervell's 'Normandy' Variations for pianoforte (soloist, Prof. Tovey) and orchestra (conductor, Dr. Mary Grierson), and Mozart's 'Magic Flute' Overture. At the sixth concert the programme comprised Bach's third 'Brandenburg' Concerto, Schumann's rarely-heard Concerto, Op. 86, for four horns and orchestra, Mozart's Sinfonia Concertante for violin, viola, and orchestra, and Beethoven's seventh Symphony.——The programmes of Prof. Tovey's Sunday concerts during the month included Handel's Concerto Grosso in B flat, Purcell's second 'Gordian Knot' Suite, and Bach's A major Pianoforte Concerto (soloist, Prof. Tovey), all played by the strings of the Reid Orchestra, Beethoven's Pianoforte Trio in B flat, Op. 97, Brahms's Pianoforte Quartet in G minor, Op. 25, and a pianoforte recital by Prof. Tovey, comprising Bach's third 'French' Suite, Beethoven's 'Waldstein' Sonata, Schumann's Fantasia, Op. 17, and Brahms's Ballades Nos. 1 and 2, Op. 10, and 'Paganini' Variations.——At the fourth of the series of University Historical concerts, Prof. Tovey presented, with critical and explanatory comments, a Brahms programme, consisting of the 'Cello and Violin Sonatas, Op. 99 and 101, and the C minor Trio for pianoforte, violin, and 'cello, Op. 101.——The Scottish String Quartet gave a programme of string quartets by Haydn, Beethoven, and Dvorák.——The 1928 Choir (conductor, Mr. Robert C. Gray), a recently formed choir of young singers, gave a first concert of part-songs.

Galashiels.—At the third of the series of subscription concerts, the Scottish Orchestra provided the programme, Mr. Albert Coates conducting.

Glasgow.—For the third and final month of the Scottish Orchestra season (Glasgow Choral and Orchestral Union) Mr. Albert Coates succeeded Mr. Albert van Raalte as conductor. The programmes included: Symphonies—Beethoven's C minor, Schubert's 'Tragic' No. 4, in C minor, Brahms's No. 4, in E minor, and Tchaikovsky's No. 5, in E minor; Symphonic Poems, &c.—Scriabin's 'Le Divin Poème' and the 'Poème de l'Extase,' Tchaikovsky's 'Francesca da Rimini,' Schelling's 'Victory Ball,' and Hadley's 'Lucifer'; Overtures—Beethoven's 'Egmont,' Wagner's 'Flying Dutchman' and 'Mastersingers,' Nicolai's 'Merry Wives of Windsor,' and Glinka's 'Russlan and Ludmilla'; Suites, &c.—Respighi's 'Pines of Rome,' the Scarlatti-Tommasini 'Good-humoured Ladies,' Mozart's 'Kleine Nachtmusik,' for strings, and Elgar's 'Enigma' Variations; Concertos, &c.—Mozart's Violin Concerto in D (Mr. Loris Blofield), Beethoven's 'Emperor' Concerto (pianoforte, Mr. Frederic Lamond), Saint-Saëns's Pianoforte Concerto No. 2, in G minor (Mr. Arthur Rubinstein), Dohnányi's 'Nursery Song' Variations for pianoforte and orchestra (Dohnányi), and de Falla's 'Night in the Gardens of Spain,' for pianoforte and orchestra (Mr. Arthur Rubinstein); Miscellaneous—Borodin's 'Prince Igor' dances, Liadov's 'Four Russian Folk-songs,' and the Bach-Esser Toccata in F. For the final concert the programme was, as usual, chosen by popular vote, and comprised well-worn favourites: Tchaikovsky's Symphony 'Pathétique' and 'Nutcracker' Suite, Beethoven's 'Leonora' No. 3 Overture, and Sibelius's 'Finlandia,' the only surprise item being Schelling's 'Victory Ball' Fantasy! The Glasgow Choral Union and the Scottish Orchestra joined forces, with Mr. Wilfrid Senior as conductor, in performances of Kodály's 'Hungarian Psalm,' Delius's 'Sea Drift,' and Vaughan Williams's 'Sea Symphony.' During the thirteen weeks' season, from November 10 to February 9, the Scottish Orchestra took part in fifty-four concerts—thirty-seven at Glasgow, twelve at Edinburgh, and one each at Aberdeen, Dundee, Dunfermline, Galashiels, and Helensburgh.——The Fellowes String Quartet, led by Mr. Horace Fellowes, gave two chamber concerts, presenting Quartets by Haydn, Mozart, and Beethoven, two by Schubert, and, with the co-operation of other local players, what was announced as the first performance at Glasgow of the Schubert Octet.——Miss Amy Monteith, a young Glasgow pianist, gave a first recital.——The Caledonian House Ladies' Choir, a city warehouse choir with a successful competitive festival record, gave a concert of part-songs, Mr. Thorpe Davie conducting.——The newly-formed Glasgow Chamber Music Society has engaged the Budapest String Quartet to give a week's series of seven chamber concerts in the M'Lellan Galleries, Glasgow, in October. This is stated to be the Budapest Quartet's first visit to Scotland.

Greenock.—The Greenock Orchestral Society (conductor, Mr. J. Peebles Conn) gave its annual concert. The programme included Schubert's 'Unfinished' Symphony, Mozart's 'Magic Flute' Overture, Mackenzie's 'Britannia' Overture, Bizet's 'L'Arlésienne' Suite No. 2, and Grieg's 'Holberg' Suite for strings.

Helensburgh.—At the second of the series of subscription concerts, the Scottish Orchestra furnished the programme, Mr. Albert van Raalte conducting. The third concert took the form of a recital by Madame Elisabeth Schumann (soprano) and Mr. Angus Morrison (solo pianoforte).

Perth.—The Perth Madrigal Society (conductor, Mr. David T. Yacamini) gave a Scottish concert. The Perth Orchestral Society (conductor, Mr. R. P. M'Glynn) gave its annual concert. The most ambitious items were Mozart's Concerto in E flat for two pianofortes and orchestra, and Weber's 'Oberon' Overture.

General.—The 'international celebrity' concerts given at Glasgow, Edinburgh, Dundee, Stirling, and Ayr comprised a violin recital by Kreisler and a vocal recital by McCormack, assisted by Lauri Kennedy ('cello).——The third of the Max Mossel series of subscription concerts at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan took the form of a recital by Madame Elisabeth Schumann (soprano) and Artur Schnabel (pianoforte), Schnabel making a profound impression on this, his first, visit to Scotland.

Sebastian.

Music in Wales

Aberdare.—The Bethel Choral Society, braving the financial risks of the prevailing depression in this mining area, gave a performance of Dvorák's 'Spectre's Bride,' with the help of an amateur orchestra, conducted by Mr. Dan Edwards. Musically the performance is said to have been highly successful. The soloists were Miss Megan Thomas, Mr. Trefor Jones, and Mr. Frank Phillips.

Aberystwyth.—The programmes of the weekly College concerts have included among the chamber music items Schumann's Quintet, Op. 44, for pianoforte

and strings, and Dvorák's Quintet, Op. 81, for the same combination, Schubert's String Quartet in D minor, the Andante and Vivace from Bach's Double Concerto, and Purcell's 'Golden Sonata,' the soloists in both cases being Miss Esmé Silver and Mr. Hubert Pearce. Orchestral items have comprised Mozart's Symphony in G minor, 'Finlandia,' and some small items. Solo instrumental numbers by Handel, Marais, and Marcello have been given by Miss E. Cook (violin), Mr. Hubert Pearce (viola), and Mr. Haydn Lewis ('cello).

BANGOR.—At the fourth special concert the University College Orchestra, under Mr. E. T. Davies, played Holst's Fugal Concerto, a Mozart Violin Concerto with Miss K. Washbourne as soloist, and an interesting Suite for solo pianoforte and strings (Miss Enid Lewis at the pianoforte). At the fifth special concert the Birmingham Chamber Music Players contributed two works which proved of great interest —Elgar's Quartet in E minor and a set of seven Bagatelles under the collective title of 'Nugæ,' by J. B. McEwen. They also collaborated with the College players in a spirited performance of the Mendelssohn Octet.——The weekly programmes during the month have included the Fauré Violin Sonata, a 'Cello Sonata by Henry Eccles, a Haydn Quartet ('Sunrise'), the 'Archduke' Trio, and Frank Bridge's Miniature Trios (second set), together with various vocal items.——Two concerts for children have been given. At the Musical Club concert, on February 7, Mr. Pat Ryan joined the College players in the Mozart and the Brahms Clarinet Quintets. The Mozart was beautifully played. Mr. E. T. Davies is giving a series of eight lectures on 'The History and Development of Musical Art.' The College Choral Society is rehearsing Bach's 'St. Matthew' Passion for performance in May.

CARDIFF.—On January 18, the Countess of Plymouth organized a concert in aid of the Miners' Relief Fund. Orchestral items included German's 'Welsh Rhapsody,' Berlioz's 'Carneval Romain,' Moussorgsky's 'Dance of the Tumblers' and Howells's 'Puck's Minuet.' Miss Rosina Buckman contributed a number of vocal items, and the Mountain Ash Girls' Choir, conducted by Miss E. Thomas, sang some part-songs.——On February 6, the Budapest Trio gave a chamber music concert at the Girls' High School, the programme including Ravel's Trio in A minor and Dvorák's 'Dumky' Trio. ——The National Orchestra of Wales has been making a great stride forward in its performances. Recent programmes have included Brahms's Symphonies Nos. 1 and 3, Dvorák's Symphony No. 4, the Overture to 'The Mastersingers,' and Strauss's 'Death and Transfiguration.' Lighter items have been Honegger's 'Pacific 231,' Liszt's Rhapsody No. 2, Saint-Saëns's 'Algérienne Suite,' &c. Dohnányi's 'Concertstück' for 'cello and orchestra (soloist, Mr. Ronald Harding), Mendelssohn's Violin Concerto in E minor (soloist, Mr. W. Primrose), and the 'Liebestod' from 'Tristan and Isolda' (vocalist, Miss Stiles Allen) have also formed parts of the programmes.——Dr. Hopkin Evans recently gave a lecture to the Cardiff Cymmrodorion Society on the renascence of music in the country. He emphasised the influence of the folk-song, and, quoting Sir Henry Hadow, said that 'every artist who had compelled the attention of the world had done so by addressing it as the spokesman of his own people.'—— Mr. Ifor Evans, lecturing on 'German Hymns and Hymn-Tunes,' spoke of the manner in which Bach had used hymn-tune melodies in his works, and said that few of the old Welsh tunes had been given an artistic arrangement. It is possible that the lecturer may have been unaware of the series of fine meditations on famous tunes written for the Harlech Festival a few years ago though it is quite true that good work of this kind is scarce.

NEWPORT (MON.).—On February 4, at the Girls' High School, a chamber music lecture-concert, under the auspices of the National Council of Music, was given by Miss Evelyn Cook (violin), Mr Ronald Harding ('cello), and Mr. Charles Clements (pianist-lecturer). Beethoven's great Trio in B flat, Op. 97, and Brahms's Sonata for pianoforte and violin, in A, Op. 100, were the chief items in the programme, and Miss Cook and Mr. Clements contributed a number of solo items by Bach, Handel, and Purcell.——On February 5, at the Central Hall, the National Orchestra of Wales played Schubert's 'Unfinished' Symphony, Nicolai's Overture to the 'Merry Wives of Windsor,' and an Entr'acte and Berceuse from Massenet's 'Don Cæsar,' together with Liszt's 'Hungarian Rhapsody' No. 2. Miss Davis Bennett and Mr. Ronald Chivers contributed vocal numbers.

GENERAL. — Some considerable interest was aroused a short time ago by the Mid-Rhondda Choir's performance of a Mass by Edward Gardner, a Council roadman and a local amateur. Members of the choir had copied out the parts, and a small orchestra assisted. The work is slight in construction, and simple melody is more obvious than harmonic mastery, but both the work and the circumstances of its performance reflect credit on all concerned.

THE YULE-TIDE FESTIVAL AT VICTORIA, B.C.

Since the inaugural Festival at Quebec some two years ago, similar Festivals, sponsored by the Canadian Pacific Railway, have taken place in various parts of Canada. There has been a general tendency to move westward, with the result that December of the past year witnessed the first of such Festivals on the Pacific Coast, the Yule-tide Festival held at Victoria, British Columbia, from December 22 to Twelfth-Night.

The movement still being somewhat young, a few words in explanation may perhaps not be out of place.

Though it may be safely concluded that the Railway Company has its own interests at heart in the matter, the production of such Festivals as have taken place during the past two years will ultimately prove of untold value to Canada both educationally and internationally.

In each case the outstanding note has been characteristic of the particular part of the country in which the Festivals were being held. At Quebec, the French folk-songs were a prominent feature; at Winnipeg, the many foreign nations that constitute the major part of the population of the prairie provinces were represented with their various folk-songs and dances; Banff was chosen as a fitting setting for a Scottish Festival; and Victoria, said by many to be more like England than any other part of the Empire, was the setting for the recent English Yule-tide Festival. Vancouver, as one of the coming sea-ports of the world, has been chosen for the Sea Music Festival, to be held the latter part of January, and a Festival similar to those already held at Winnipeg, has been arranged to take place in March of this year at Regina.

In Canada generally, and more particularly in the West, music of a generally educational nature is not available to the masses to any great extent, and since the choral work of these Festivals is produced chiefly by local talent under the direction of competent directors, a personal interest in the proceedings has been created. As an ultimate result of the preservation of the national music of the many various races of which Canada is composed, it is not very difficult to foresee that this music will, in the course of generations, become a valuable asset in what will eventually be the National music of Canada.

The programme of the Yule-tide Festival, conducted by Mr. Harold Eustace Key, musical director for the Canadian Pacific Railway, covered a period of two weeks, and opened with a performance of the Chester Mysteries at the Crystal Garden Theatre, on the evening of December 22.

This Mystery play, written by a monk of Chester Abbey, Randal Higden, and first performed exactly six hundred years ago, was the first performance of the kind to be seen at the Coast, although there have

been two previous performances at Toronto in connection with Hart House.

To Major Bullock-Webster, of Victoria, from whose dramatic classes the cast was drawn, and under whose direction the initial work was carried out, great credit is due. The finishing touches were given by Mr. J. Harry Smith, of Montreal, and Miss Charlotte Cotter, of Toronto, both of the C.P.R. Press bureau, and both of whom have had considerable experience at Hart House. Considering the inexperience of the players, and the general character of the play, together with the unfamiliar English of the Middle-Ages, a most creditable performance resulted. The costumes were those used previously at Hart House, and the setting was made at Montreal, both being thoroughly artistic and leaving nothing to be desired in this respect. Of the incidental music, composed by Dr. Healey Willan, of Toronto, for a concealed choir and string quintet, and performed by the Elizabethan Quartet and local musicians, it may be said that the result was altogether enjoyable.

Monday brought two more performances of the Chester Mysteries—one in the form of a children's matinée and another evening performance. This was followed the same evening by one of the most impressive events of the whole Festival, the community carol-singing in front of the Parliament Buildings. The setting was unusually attractive, showing the Buildings, that lend themselves unusually well to such treatment, brightly outlined against a clear, fine sky. The crowd, led by Mr. Key (who makes an ideal master of ceremonies for such occasions), grew both in enthusiasm and size as the evening proceeded, till finally when the Lieut.-Governor left his car to join in the singing of the National Anthem, the scene was one not easily to be forgotten.

The entertainment for Christmas Day was more in the form of general festivities than any set programme, and took place, for the most part, during dinner. At intervals the Elizabethan Quartet, in period costumes, sang carols. The great event of the evening, however, was the bringing in of the Boar's Head, which was done with faithful regard for tradition. Led by the Jester, the little procession made the round of the tables for all to see, the Steward carring his staff of office, the pages and the chef with his prize, all the while singing the old 'Boar's Head' carol.

The remainder of the programme included a most successful play, 'Mr. Wardle's Christmas Party,' adapted from the 'Pickwick Papers,' one more performance of the Chester Mysteries, another concert of Christmas music, and a concert of carols given by the Quartet. This latter concert was really interesting from a historical point of view, since the selections were drawn from carols covering a period from the 15th century to the present day.

On New Year's Eve there were special wassailing carols and hogmanay carols, and, as a fitting close, Twelfth-Night Revels on the evening of January 5.

Musical Notes from Abroad

PARIS

During the past weeks attention was chiefly called by numerous first performances of symphonic music. In spite of the current apprehensions as to the unattractiveness of modern music for the public at large, our concert associations feel more and more the necessity of varying their programmes with new items. A short account of some of the latter will be the object of these lines. Beginning with the Colonne Association, under the direction of Gabriel Pierné, we note the second Suite in C, by Enesco, the well-known violinist. Composed in 1915, this work is not particularly novel, but is endowed with honest lyricism and sound architecture. R. Blin is responsible for an orchestral suite, 'En Champagne,' composed in 1917 while he was fighting on the French battle-front. Reacting against the warlike atmosphere around him, the composer depicts calm country scenes, the twilight on the fields, the awakening of Nature. His music sounds sincere in intention, and is well scored.

Madame Béclard-d'Harcourt presented a cycle of Indian popular melodies collected at the Andes, arranged by herself. They are exquisite specimens of South-American folk-music. Madame M. Grey sang them with perfect art, and they met with popular success. Of Piriou's symphonic Suite entitled 'Au Pays de Kômor,' and based on the poem by Leconte de Lisle, only a fragment, 'In the Tempest,' was performed for the time being. It aims at depicting the tragic beauty of a storm on the coast of Brittany. The music is vigorous and solidly built, and lacks neither colour nor picturesqueness.

At the Lamoureux Concerts was performed 'Trois Chansons à dire,' by R. Charpentier, composed for female vocal trio with orchestral accompaniment. These songs testify to the author's musical temperament. At times they take a popular turn; in other passages the musician indulges in concise but ingenious symphonic developments. They were expressively sung by Mesdames Malnory, Vhita, and Taskin. Delannoy's 'Ballade,' inspired by MacOrlan's novel 'La Chiourme,' is elegant, endowed with a personal turn, and soberly expressed.

At the Pasdeloup Concerts, conducted by Rhéne-Baton, we have had Capdevielle's symphonic poem 'Evocations de l'Averne,' which, following Virgil and Homer, leads us to the gates of Hades. The piece is frankly of a dramatic character and the composer shows considerable gifts in that direction. A Phantasy for pianoforte and orchestra, by Paul Le Flem, efficiently performed by Madame Zurfluh-Tenroc, brought forward a genuine musical personality. M. Le Flem is a faithful Breton, and his music is deeply impregnated with the spirit of the popular art of that interesting French province.

As in past years Walther Straram inaugurated at the Champs-Elysées Theatre a series of sixteen weekly symphonic concerts at which, along with works drawn from all epochs of musical history, the claims of modern music are well recognised. Since their foundation, only a few years ago, the Straram Concerts may justly claim to have attained a high degree of perfection in the study and the execution of their varied programmes. The latter are composed in a spirit of liberal eclecticism over which presides the keen musical intelligence of the chief. The first novelty presented was a Pianoforte Concerto by D. Latzarus. It is in the classic form, giving the chief part to the soloist. The slow movement is pregnant with emotional qualities, and the first and last movements are of a brilliant and rhythmic character. I was unable to attend the two subsequent concerts, at which first performances were given of a 'Suite Valaque,' by the Rumanian composer F. Lazar, and three 'Pastorales' by J. Rivier.

Petro J. Petridis.

ITALY

MILAN

One-act operas seem to be in vogue at present, and an addition to the list was Lattuada's 'Le Preziose Ridicole,' presented at La Scala on a recent Saturday night for the first time. The libretto is taken from Molière's 'Les Précieuses Ridicules.'

The composer is still a very young man, and besides being armed with unbounded enthusiasm, possesses no mean courage (his new setting of 'Don Giovanni' is to be premiered at the San Carlo of Naples in a week or so). The opera is preceded by an overture sketched on themes later developed in the vocal or instrumental score, with the result that one gains the impression either of an opera based on the motives of a symphony, or a potpourri (the Overture) orchestral arrangement taken from the opera.

It is a difficult work to sum up with certainty, and one is inclined to postpone judgment. There are pages of undoubted loveliness and charm, and yet one

cannot dismiss a sort of anxiety for the general effect. The stage movement is uncertain, and in the hands of any but a good producer would drag the opera into open ridicule. As it is, there are at least two sections which should most decidedly be cut. This carefully attended to, one would not hesitate to give unstinted praise and approval. There are portions strongly reminiscent of Bach, Handel, and Pergolesi, but not to the extent of borrowing. The music is original, and achieves the end of a clever caricature. The instrumentation shows a lack of knowledge of brass effect, if we may judge from the failure of certain mock pompous passages that on paper look splendid.

Mafalda Favero and Ebe Stignani sang respectively the rôles of Madelon and Cathos; Gorgibus was well, if a little heavily, interpreted by Baccaloni; and as La Grange and Croissy, Venturini and Baracchi were well placed. The Polish tenor Jan Kiepura sang the more important part of Mascarille, but forced matters, both in singing and acting. More discreet was Faticanti as Jodelet. Santini conducted, and he and the composer were the recipients of much applause.

'Le Preziose Ridicole' was followed by 'Casanova a Venezia,' a new ballet by Adami and Pick-Mangiagalli, dealing with the various amorous incidents of the famous gallant's career in Venice. Like 'Vecchio Milano,' the ballet which was produced here last year, 'Casanova' more nearly approaches pantomime than the traditional Russian Ballet. The principal figure is an actor, and not a dancer, and, as the story revolves round him, there is more miming than dancing. One is at a loss to know whether the choreographer, the same in both ballets, is trying to create a new form or if he is simply incapable of developing an original theme on traditional lines. The result, however, is far from uninteresting. Indeed, to many a layman it will prove better entertainment than the classic dance, for the simple reason that it is possible to include a dramatic figure, and is easier to follow. That is speaking of the form. As an individual work of art, 'Casanova a Venezia' has no secure foundation, either musical or choreographic. The story abounds in interest, but the recent appearance of a cinema film dramatising the story is too fresh in people's minds to allow Signor Adami to 'get away with' his extensive borrowings of another's ideas.

'Boris Godounov,' with a new protagonist in the person of Rossi-Morelli, has been given a number of times, and during the next week or so we are promised Ravel's 'Spanish Hour.' Puccini's 'Il Tabarro,' one of the three one-Act operas that form the Trittico, has been played also, with marked success. One is inclined to rank this short work as among Puccini's best things.

At Rome the Royal Opera has been having a good deal of Mascagni, with his 'L'amico Fritz' and 'Cavalleria.' The performances have been marked by the patronage of the young Princesses Giovanna and Mafalda, whose presence has stirred many of the city's youth into a seeming interest in opera. The principal singers have been Claudia Muzio, Bertana, Franci, Lauri Volpi, and Stracciari. Verdi was represented by his worst opera, 'Traviata,' and Bellini by his most sentimental, 'Norma.'

I regret to report that Toti Dal Monte, after her first performance of 'Il Re,' last month's novelty, was taken seriously ill, and has now gone to the Riviera to recuperate. It will probably be six months before she will sing again. Her part in 'Il Re' was taken by Mercédes Capsir after a delay of some twenty days. Though less brilliant than Dal Monte, Capsir is a better actress, and sustained the rôle very creditably. The opera improves with acquaintance, and continues to attract good houses.

CHARLES D'IF.

TORONTO

This (January) has been an eventful month for music. After an absence of many years, opera again tried its fortune under the ambitious auspices of the American Opera Company. This well-equipped organization from the Rochester School of Music (or, rather, the Eastman School, as it was founded by Mr. Eastman) is directed by Mr. Vladimir Rosing, who has as associates Mr. Campbell McInnes (for diction) and Mr. Frank St. Leger (for orchestra). We were unexpectedly impressed with the taste and unusual vocal efficiency shown in presentations of 'Faust,' 'Figaro,' and 'Butterfly.' In matters of clean-cut utterance and emotional restraint the performances were worthy of the best opera traditions, particularly in choral work. And, happily, there were no 'stars.'

Toronto was favoured with another surprise—an evening of truly remarkable singing by the Prague Teachers' Chorus, under Prof. Metod Dolezil. It is almost impossible to imagine more highly trained singers from a true standard of musicianship, particularly as to range and technique. Works, many of them entirely unknown here, by Smetana, Jan Kunc, J. B. Foerster, and Fricker constituted a most interesting programme.

The Philharmonic concert drew large houses for a joint recital by Florence Austral, Paul Kochanski, and John Amadio; and for the Detroit Symphony Orchestra, the latter brilliantly conducted by Mr. Victor Kolar, assistant to Mr. Gabrilowitsch, who is on holiday. Disappointment in the failure of Sir Thomas Beecham to appear as guest-conductor was amply offset by Mr. Kolar's magnetism and the vigorous originality shown in his reading of the Tchaikovsky fifth Symphony.

Other outstanding events include the impeccable Roland Hayes in a typical programme—he sang to a packed house, and was in perfect voice; Mischa Heifetz in a brilliant and commanding programme, given with his customary magnificent reserve, Dr. Ernest Macmillan directing the Toronto Conservatory Choir and Orchestra in the Christmas Oratorio; and Dr. Orr Kunits conducting the Toronto Symphony Orchestra in some of its best work this season—strangely enough, the Tchaikovsky fifth again.

And now we are quiet again, waiting eagerly for the Mendelssohn Choir Festival. There will be four concerts, but we fear not nearly enough seats to accommodate the applicants. Again we are to welcome Mr. Fritz Reiner and the Cincinnati Symphony.

H. C. F.

VIENNA

THE NEW SITUATION AT THE STAATSOPER

The Vienna Opera occupies a unique position among the operatic theatres of the world. Nowhere else is the attention and public interest equally centred in an operatic theatre. There can be no comparison, in this respect, with London, where the short operatic season is a passing episode within each musical year; or with New York, where operatic activity is left to the initiative and taste of a small wealthy circle; nor, indeed, with Paris—for although the French government contributes its share (and a rather meagre one) to the maintenance of its two opera houses, they are a social affair rather than a vital factor in the public life of the city. At Vienna, where the government covers the entire cost of the two State theatres, and where, consequently, the State Opera is financially supported by each individual citizen, there is a unique situation. The ardour, even passionate interest, with which all Viennese citizens follow the reports and activities of the Staatsoper and its changing fortunes, cannot perhaps be conceived by anyone not thoroughly familiar with local conditions and mentality. This impoverished country clings to its State Opera with a grim determination, as to its last great possession saved from a great and mighty past. It is the merit of Franz Schalk that the standard of the house has not been lowered, like that of other and wealthier opera houses—indeed, it has improved during the trying post-war period—so that Vienna's Staatsoper may now be considered by far the best of all German-speaking opera houses, if not the best in Europe—even though

musical Vienna is otherwise, frankly speaking, but a shadow of its past.

Amid almost feverish interest on the part of the general public, the Staatsoper has recently passed through a long-awaited crisis. The outcome was the appointment of a new director in the person of Clemens Krauss, who will assume the post with the beginning of the new season. This means the retirement of Schalk from a position which he has occupied for eleven years, and which no one had expected him to leave within the next few years. Schalk will, however, remain as guest-conductor, and many think that the directoral rôle of the resourceful man is but temporarily finished.

Clemens Krauss, at any rate, undertakes no light job. With Strauss, Schalk, and Furtwängler as guest-conductors beside him, and with Bruno Walter as a silent candidate at his back, he faces a difficult task. Krauss, a Viennese by birth, has proved his abilities as a conductor at the Staatsoper in his youth; and his experiences at Frankfort, where he has since served as director, will be valuable to him. He undertakes to waive guest tours for the sake of constructive work at the Staatsoper, and he promises a completion of the ensemble, and some interesting novelties. This is important in view of the present situation; the current season has been almost unparalleled in the history of the house for its lack of new works. With half of the season passed, the Staatsoper has so far placed to its credit one single novelty—Rabaud's innocent and mildly entertaining opera 'Marouf,' the production of which was less an artistic necessity than an act of courtesy towards the French government, in recognition of the Vienna Opera's successful visit there last year. Ravel's 'L'enfant et les sortilèges' is promised as the second, and so far only, novelty of the season; a meagre harvest.

FURTWÄNGLER

Furtwängler, having definitely declined the directorship of the Vienna Opera (a post so coveted by almost every great German conductor) in favour of the Berlin Philharmonic Orchestra, has still retained his activities as director of the Vienna Philharmonic concerts. Vienna, though disappointed, has not allowed his tremendous popularity to suffer from the incident. The Philharmonic concerts are completely sold out, and Furtwängler's name remains a magnet also with the choral concerts of the Gesellschaft der Musikfreunde, which he shares with Robert Heger. From Furtwängler the Philharmonic subscribers accept even modern music, and might accept even ultra-radical works if he chose to produce them. There is nothing that Furtwängler might not risk here, and it is, indeed, deplorable that he does not give his Vienna audiences the same strong musical food which he presents to Berlin. Is it respect for the proverbially conservative Philharmonic *genius loci*, or merely lack of time for rehearsals? Debussy's 'Nocturnes'—two of them only, 'Les Sirènes' being omitted for want of a chorus—are as far afield as Furtwängler has this season gone in the way of modernism. For the balance, he has presented familiar classic and romantic works, albeit with a perfection that made them appear new and surprising.

In the Gesellschaft concerts, Furtwängler has given a beautiful production of the 'St. Matthew' Passion—a centenary performance, so to say. Just two hundred years ago, the Passion was first heard at Leipsic—an unassuming 'occasional' composition for Easter Week, presented with a modest handful of artists at St. Thomas's Church; while at the same hour Leipsic's general interest centred upon the première of a new Passion by one Gottlieb Fröbel, at the New Church. A century later, Mendelssohn began the Bach renaissance with his historical performances of the 'St. Matthew' Passion; and again a hundred years later, a crowded hall at Vienna listened attentively to the gigantic work in Furtwängler's marvellous performance. Karl Erb was the Narrator—the most perfect of Bach singers to-day, impeccable in style and intense expression.

ROBERT HEGER'S NEW SYMPHONY

Robert Heger, well known to Covent Garden audiences for several seasons past, is acknowledged here as a musician of great merit and value. In his quiet, unassuming, sincere way he has gradually arrived at an important position in the musical life of the city. But his importance as conductor both at the Staatsoper and Gesellschaft der Musikfreunde is a sword that cuts both ways. That a fine conductor could also be a composer of worth seems still inconceivable to the majority reminiscent of the malicious *bon mot* concerning 'Kapellmeistermusik.' In the music of a composing conductor, we are all too prone to look for plagiarisms, and those determined to find them will discover them everywhere. It bespeaks Heger's prestige and popularity that such reminiscence-hunting was waived for the première of his second Symphony. Habitual explorers disagreed whether Strauss, Bruckner, or Mahler had inspired this or that passage, but the dissension within so wide a radius was sufficient evidence for Heger's originality, and the general public accepted the Symphony with even more readiness than Heger's big choral work 'A Song of Peace,' which we heard last season.

The Symphony is in four movements, with varying moods and strong, well-calculated contrasts, yet united and rounded out, as it were, through one theme which goes all through the work and recurs in ever new shapes and disguises. 'Fantasia seriosa,' 'Scherzo furioso,' 'Notturno,' and 'Perpetuum mobile' are the inscriptions of the four portions, and such wide scope of moods offers Heger splendid opportunities. He has the mastery of his craft, proving it in an imposing thematic and contrapuntal workmanship; he scores brilliantly, with imagination and wit, and with an infinite sense of colour. Above all, he speaks the language of a cultured musician, and with obvious sincerity. Heger's romanticism is free from sentimentality, his modernism is never strained, and always convincing. Indeed, Heger redeems, with this piece, the much accused 'composing Kapellmeister'—for perhaps only one so perfectly associated with the orchestral apparatus and so familiar with its possibilities could write a piece so brilliantly effective as the dazzling, electrifying 'Perpetuum mobile.' The success of the Symphony was great, and Heger received an ovation.

Paul Bechert.

Obituary

We regret to record the following deaths:

Lawrence Walker, on January 6, at Belfast. Dr. Walker was born at Gloucester about sixty-seven years ago, but at a very early age he came to Armagh, so that he was always regarded, and indeed regarded himself, as an Irishman. Like many good musicians he received his training in a cathedral, being in the Armagh choir until his voice broke. In those days he won considerable renown as a solo singer, and was in great demand at concerts in the neighbouring towns. At the age of seventeen he was appointed organist of Carrickfergus Parish Church, and shortly afterwards of St. James's Church, Belfast—a position which he held for about forty years. Here he laboured unceasingly to raise the standard of Church music. For many years Dr. Walker was lecturer at Queen's University, Belfast, where his teaching was a delight and an inspiration. He had a first-class brain, and his analysis of a work was always clear. But there are two respects in which Dr. Walker was pre-eminent—as a pianist and as a pioneer, locally, in chamber music. From Bach to Ravel he played everything, but neither in this nor in any other branch of his music would he stoop to the cheap or the meretricious. Early in life he instituted a series of chamber concerts, which continued up to the time of the war. These concerts, in their early days, attracted only a small number of music-lovers, but that small number will always remember with gratitude the opportunity,

otherwise denied, of hearing great music well performed. Many, like the present writer, owe their first introduction to perfection in music to hearing the Brodsky Quartet, who were annual visitors, play Mozart and Beethoven at these concerts. The inevitable financial loss was borne by Dr. Walker. Any review, however brief, of his life must lay stress on his continual and self-sacrificing efforts to help to raise the status of the musical profession. He was the founder, and first hon. secretary, of the Ulster branch of the I.S.M. and president, since its inception, of the Ulster Society of Organists and Choirmasters. When the Society of Professional Musicians in Ulster was inaugurated (for private reasons, he refused the presidency) he became vice-president, and held that post up till his death. Musical Ulster takes leave of its leader with respect, gratitude, and affection. G. H. FitzSimons.

Sylvester Smith, on January 21, at Belfast. He was born at Chilwell, Nottingham, in 1863, and was a soloist in the local church at the age of six, when he sang Spohr's 'As pants the hart.' Taking up the study of the violin while still a boy, he later played among the first violins in the Leicester Opera House. Singing, however, claimed him ultimately, and he enjoyed much success as a tenor on the concert-platform and in oratorio. He declined several invitations to join various opera companies, preferring to make business his main occupation. He removed to Belfast in 1889, and his valuable work for the Ulster Amateur Operatic Society, and a host of other musical enterprises in Northern Ireland, will be long and gratefully remembered.

Siegfried Ochs, at Berlin, on February 6, aged seventy. He founded the Berlin Philharmonic Choir forty-seven years ago, and worked indefatigably as its trainer until its dissolution in 1920. Subsequently he conducted the choral class at the Berlin High School. He did much to popularise Bach's music, and also introduced to Berlin a good deal of British music. He wrote a comic opera, 'In the Name of the Law,' an autobiography, and several books on choral society work.

Minnie Hauck (Baroness von Hesse-Wartegg), at Lucerne, on February 6. Born at New York, on November 16, 1852, of German parentage, she began her career as a singer at a concert at New Orleans when about thirteen years of age. She made her debut on the lyric stage three years later at New York, playing Amina in 'La Sonnambula.' She made her appearance at Covent Garden in 1868, and thenceforward enjoyed a brilliant career.

Henry William Brooke, in London, on January 23. He entered the firm of Novello & Co. in 1873, and became a partner on the retirement of Henry Littleton in 1887. He was associated with the manufacturing side of the business, of which he remained in active control until a few weeks before his death. Mr. Brooke was a Fellow of the Royal Philharmonic Society, and a supporter for many years of the Royal Choral Society.

F. G. M. Ogbourne, on January 9, at the Charterhouse, where he was one of the Brothers. He was born in 1851, and studied the organ under E. H. Thorne and other teachers. After holding various important London appointments he went to St. Andrew's, Holborn, in 1903, remaining there till 1925. He was a well-known recitalist, and was for many years professor of the organ at Trinity College.

David Frame Flint, at Glasgow. He was organist and choirmaster of Hillhead Congregational Church, a well-known pianoforte merchant, past-president of the Glasgow Society of Organists, son of the late W. F. Frame who was in his (pre-Lauder) day Scotland's favourite comedian.

Helen Whomes, at Bexley Heath, on January 30, aged fifty-two. She was one of the directors of the firm of Whomes, Ltd., and an excellent musician. Until recently she was the organist of Christ Church, Bexley Heath.

Gustave van der Velde, accidentally, from coal-gas poisoning, at Brighton, on January 14, aged seventy-eight. He had been professor of the violoncello at Brighton School of Music for about thirty years.

Marion Richardson, at Edinburgh. Well-known as a concert and opera singer, and singing teacher, daughter of the composer of the favourite song 'Mary' ('Kind, kind, and gentle is she').

H. Everitt Loseby, at Dundee; sometime musical director at His Majesty's Theatre, Dundee, and prominent as a violin teacher.

In common with (apparently) the entire press of this country, we were misinformed concerning the late Mr. Goldschmidt, whose obituary appeared in our February number. It was there stated that he was a pianist, but one of his personal friends tells us that he held an official legal post, and was not a musician. The confusion probably arose through similarity of names, his being Otto, after his father, but preceded by Walter.

Miscellaneous

An interesting concert will take place on Tuesday, March 5, at 8 p.m. at the Royal College of Music, Prince Consort Road, S.W., by kind permission of the Director and Council, when Handel's cantata 'L'Allegro ed il Pensieroso' will be revived, with its original orchestration, under the direction of Mr. Charles Kennedy Scott. The soloists will be Miss Caroline Hatchard, Miss Mary Morris, Mr. Percy Manchester, and Mr. George Pizzey, and the choruses will be sung by the Oriana Madrigal Society Choir, accompanied by a special orchestra with harpsichord and organ. The concert is being held under the auspices of the Oriana Madrigal Society and the Kensington Music Club, and those interested can obtain invitations and further particulars from the hon. secretary, K.M.C., Miss Edna Grasemann, 25, Campden House Chambers, Sheffield Terrace, W. 8 (telephone: Park 2572).

The group of singers who recently began activities under the title of 'The London Singers' have discovered that there is already a quartet party bearing that name. They will therefore be known hereafter as 'The London Vocal Quintet.' A change of personnel has also taken place, and the Quintet now consists of Mesdames Beatrice Hughes-Pope, Gladys Currie, Gwen Minshull, Messrs. Stanley Parsons and Eustace Belham. The repertory will be of old and modern madrigals, folk-songs, and part-songs. The secretary is Miss Minshull, 1, Claverley Grove, N.3.

Mr. Walter Yeomans will give the members of the South-East London Recorded Music Society a talk on the Brandenburg Concertos on March 11, at Sanders's Café, High Street, Lewisham, with gramophone illustrations. Further particulars from the secretary, Mr. V. Webling, 52, Winn Road, S.E.12.

THE MUSICAL TIMES

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Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

TENOR

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air — COME, JESU, COME ("Come, Redeemer").
Air — WHAT VOICE IS WITH THE TEMPEST ("From depths of woe")
Air — TUNEFUL HARPS AND VOICES ("How brightly shines").
Air — THOU ART MY GOD ("Lord, rebuke me not").

ALTO

Air — GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

BASS

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air — DO THINE ALMS ("Give the hungry man thy bread").
Air — WITH JESUS WILL I GO ("Wailing, crying").
Recit. — AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
Air — BLESSED RESURRECTION DAY ,, ,,

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SOPRANO

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Air — O PRAISE THE LORD ("O Praise the Lord").
Recit. — O JESU, OUR REDEEMER ("There is nought of soundness").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS ,, ,,
Air — THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

TENOR

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Recit. — REJECT IT NOT ("Sages of Sheba").
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Air — UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

ALTO

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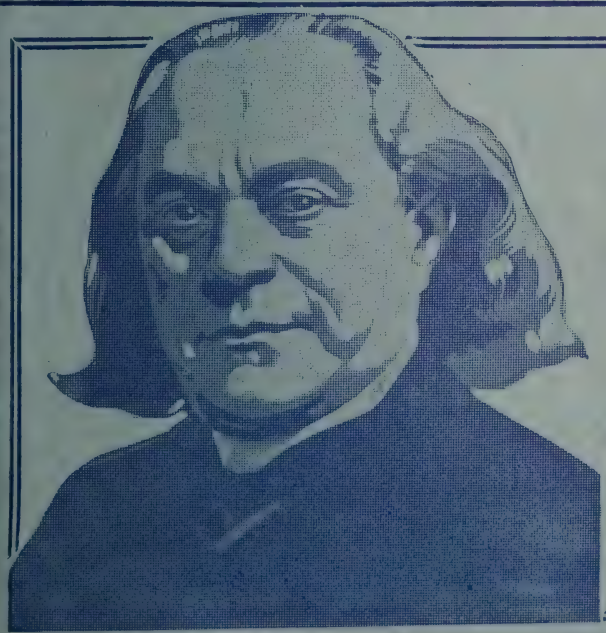

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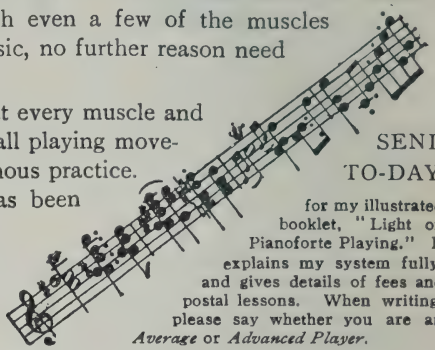

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(For List of Contents see Page 368.)

BERLIOZ: A POSTSCRIPT TO A DISCUSSION

By M.-D. Calvocoressi

There has been of late a good deal of controversy on Berlioz. Hence this postscript, written not with the idea that it (or any other) might close the discussion, but with the firm conviction that, fifty or a hundred years hence, the same discussions will still be cropping up, and similar postscripts will perhaps be written.

Berlioz is the only composer of any magnitude whose music has so long remained a bone of contention. The best way to account for this singular case is, I think, to consider carefully the sum and substance of the objections offered to this music. These are definite enough, but as a rule have been stated rather too summarily. One of the very few writers who have taken the trouble to make a full case against Berlioz is the French critic Jean Marnold ('Hector Berlioz, Musicien,' in the *Mercure de France*, January-February, 1905). As his essay appears to have remained unnoticed here, and has not been republished in volume form, I shall quote, in brief, its main points.

'Berlioz's harmonies are dull and clumsy. He hears his chords never as a whole, the product of certain natural affinities which determine certain necessary conditions (selection and spacing of notes, in each chord and from one to the other), but merely as a compound either of "notes," aiming at certain effects, or of "intervals," associated in order to sustain each note of a melody taken singly. His modulations are either of the stereotyped order, or haphazard and incoherent—in the latter respect, those in the Invocation to Nature in "La Damnation de Faust" are a case in point.

'All this does not mean that "he did not know how to write." Indeed, at the age of twenty-seven (when he wrote the "Symphonie Fantastique") he showed far greater expertness than Wagner at twenty-eight (at the time of writing the "Flying Dutchman"). It is simply that he was quite devoid of the sense of harmony. He was, first and last, a monodist. He could and did create superb examples of melody, but had no sense of the beauty and logic of the polyphony derived from melody; nor did the affinities and possibilities of his melodies interest him: he saw none and sought for none. Hence these melodies remain sterile so far as concerns the working out, the modelling of the work into a whole. A case in point is the "Dies Iræ" in the "Requiem," which consists of separate slices artificially assembled, without any trace of a consistent plan.

'Berlioz could neither create logical musical form nor avail himself of existing forms with any degree of surety and originality; see, for instance, the looseness of the "varied rondo" form in the "King Lear" and "Benvenuto Cellini" Overtures. The Offertory in the "Requiem"—which is, all told, one of his finest inspirations—consists merely of two alternating melodies, with a central trio and a coda. The only forms he used freely are those of the Minuet, the Scherzo, the Andante, and the March.'

Let us acknowledge forthwith that all strictures against Berlioz (apart from that concerning form, a point as to which a deadlock is reached, but including that which would deny him the gift of significant melodic invention) have been emphatically challenged. There are many competent and sensitive judges (critics, practising musicians of all orders, and plain listeners) who have never felt any poverty or clumsiness in Berlioz's music; so that we may well hesitate before deciding one way or the other. But what we can say without hesitation is that there is no other composer on whose music the same kind of strictures could crop up with unabated strength after nearly a century of discussion (for what Ravel said of Berlioz this very year 1929 is substantially the same as Marnold was saying in 1905). And it is not in the least—as one eager defender of Berlioz, Mr. Ernest Newman, would have us believe—a case of conventional theory *versus* live, original practice. No critic of Berlioz is adducing school rules in support of his arguments. Nor should we overlook the fact that the harmonies and modulations of the most unconventional innovators—Liszt, Moussorgsky, Debussy, Ravel, and others—are accepted as a matter of course, quite apart from references to theory. More generally speaking, when music remains an object of interest sixty years after its composer's death, a critic suddenly questioning the adequacy of its harmonies and modulations (I leave the matter of form alone for the time being) would probably stand in a state of splendid isolation.

Indeed, it is very curious how the words 'Berlioz is the only musician who . . .' are bound to run through every debate on him. Ravel declares that 'history shows no other example of a composer so thoroughly devoid of harmonic sense.' Mr. Ernest Newman describes Berlioz as 'a composer whose mind worked along lines very different from those of any other composer.' Dr. Buck (*see The Dominant*, February, 1929) considers that Berlioz's ideas have never become 'current coinage' in the musical world—in which respect he is certainly unique among composers of his calibre. The list could be made much longer; and it will be noticed that I was compelled to start with the very same words.

Let us, then, deal with him as with an exception pure and simple; but even then he must stand or fall, broadly speaking, by the same standards as all composers—it is impossible to imagine standards applying to one composer and to no other. This does not mean, however, that we shall not be able to see light in his case.

A remarkable fact is that, with a very few exceptions, both his admirers and detractors agree on one point: the inadequacy of his form considered from the purely musical angle. The deadlock to which I have alluded is reached only when the former allege that it does not matter in the least, and the latter that it makes all the difference in the world. Form, when all is said and done, merely means consistency and continuity of interest—not the application of certain school rules. Therefore the objection, if justified, is a very serious one. Again, we may note that Berlioz is the one composer against whose music it crops up persistently, and from all quarters (against Liszt it is put forward only by a small number of confirmed opponents; and Richard Strauss has partisans who contend that his tone-poems make sense from the purely musical point of view).

Let us consider the stand taken by the upholders of the notion that music—I mean, of course, instrumental music intended for the concert platform—may quite satisfactorily depend upon a programme as a prop, failing which it would collapse then and there. No one has asserted so far that the relation of a programme to a tone-poem could be that of the words to the music in a song, an opera, or an oratorio, except Mr. Newman, who writes (*Musical Times*, November, 1911), 'What is the difference between Schumann telling us that his subject is "Faust" by the device of making Faust and Margaret sing definite words and Liszt telling us that *his* subject is "Faust" by the device of printing that word on his title-page?' This, in my opinion, amounts practically to a *reductio ad absurdum*, as I have attempted to show in articles on programme-music. But to say of Berlioz's music that its comprehension depends upon a knowledge of its literary associations amounts to practically the same thing. That most of his admirers should be ready to grant the point shows, I think, the weakness of the case they make.

If we were to speak of a picture or a building that calls for verbal explanations before its significance can be perceived; of a poem that has no meaning except in conjunction with certain designs illustrating it; or of a play that is unintelligible apart from the music associated with it, the absurdity would be patent forthwith. But in the matter of programme-music, people are found to accept, without bating an eyelid, the notion of an equally incongruous co-operation of the music and the programme.

It is true that this plea has been put forward on behalf of no other music than Berlioz's, and that no claim has been made that it may be understood as music pure and simple—music that carries its own justification, as every work of art must do, in accordance with its own governing principles and chosen mediums.

So far the positive results of our inquiry are: That an enormous majority agree as to the weakness and inconsistency of Berlioz's form; that at any time a number of competent judges are to be found who hold that his harmonic and modulatory procedure is equally weak and inconsistent; but that in the past and in the present one finds a number of competent judges for whom Berlioz's music carries conviction, and who, accordingly, either challenge the above strictures or brush them contemptuously aside.

Assuming—as is only reasonable—that there is a measure of truth in the criticisms so persistently levelled at Berlioz's harmony, modulation, and form, it becomes possible to describe him—without unfairness, I think—as a composer in whose make-up certain fundamentals were lacking. He is, so to speak, in the position of a man constitutionally incapable of using certain elements, articulations, or turns of speech—of a writer who cannot master, say, the use of all tenses and conjunctions, nor assemble his sentences into paragraphs and his paragraphs into chapters. But he unquestionably had the gift of enthusiasm. His speech may be halting and his sentences disconnected: but it is vivid, and he supplements its deficiencies by pointing out the object of his enthusiasm with so much conviction that not infrequently he succeeds in convincing others.

To this end his literary activities may have helped not a little. He was endowed with an extraordinary capacity for self-advertisement and for pushing his wares. All the biographical information published during his life-time was inspired by him; most of the information published since is founded either on this inspired literature or on his even more highly sensational and fictional 'Memoirs.' How far his music, unassisted by his flaming professions of faith and declarations of revolt, could tell the tales that he is so eager to force upon us is a question that must remain unanswered. But it is only a secondary question. All these fabrications and posturings of Berlioz's (so patiently traced and convincingly exposed in the biography by Adolphe Boschot, a relentless critic and yet a keen lover of Berlioz) are part and parcel of Berlioz's individuality. While indulging in them he is as sincere (as true to himself, that is) as when in the throes of musical inspiration. We may detect fabrications and posturings in his music, too, and yet feel that even there his humanity peeps out. This, I think, is the true reason why his music endures, and one of the main reasons why criticism of it never ceases.

Even those of us who find the greater part of his output unconvincing will grant that his music reflects his nature both faithfully and

strikingly. They will grant it, I think, without endorsing the notion that music is to be considered as a sort of 'portrait of the artist.' 'Try to see the man in his music' is one of the vaguest and most fallacious catchwords of musical criticism; and it is only in the narrowest most matter-of-fact sense that it applies to Berlioz. Perhaps we may even say that a little too much of the man, of the individual and exceptional elements, crop up in his work, without expanding into wider significance. Or maybe the interest of his music lies chiefly in its grasp of the emotions of life as distinct from æsthetic emotion. Those of us who feel that music is a pure art 'with a tremendous significance of its own and no relation whatever to the significance of life' (Clive Bell's definition of art) would, in this case, naturally incline to pass a good deal of Berlioz's by. If so, let us ask again if there is another composer of whom the same might be said with any semblance of justification. The reply is obvious, and the conclusion that follows is that Berlioz stands indeed as an exceptional, isolated figure in the history of music.

THE PHYSIOLOGY OF MUSICAL CRITICISM

By A. Kalisch

In four full-dress articles in the *Sunday Times*, and a fifth which purported to be a review of Sir Henry Hadow's 'Collected Essays,' Mr. Ernest Newman has been lamenting the absence of any definite standard in musical criticism and clamouring for the creation of what he calls a 'physiology.'

With deference, I think the word 'physiology' is an unhappy choice. Ninety-nine people out of a hundred will naturally imagine that it is a matter of nerves, brain-cells, circulation, respiration, and even of liver, but he categorically tells us that those who think thus completely misunderstand him.

I am, however, in a little doubt what it is that he does want, and I have an uneasy suspicion that he is not quite sure himself. He says he will deal with the subject more fully elsewhere, and then perhaps he will be able to enlighten us. Perhaps it does not pass the wit of the plain man to find out for himself and anticipate Mr. Newman. Let us try.

In this case the analogy of the arts cannot help us, for there is no art which does not suffer from the same disability as music, and none in which standards can be said to be definitely fixed. For instance, is there more in common between the views of the *Ars Poetica* of Horace and the latest utterances of the leading critics of the weekly press than there is (to use Mr. Newman's own example) between Berlioz and Ravel? Can Mr. Michael Arlen understand Matthew Arnold? Could Botticelli and Van Gogh have conversed for five minutes without quarrelling? How would our old friend Vitruvius get on with Sir Edwin Lutyens?

It would be strange indeed if music, which is probably the most fluid of all the arts, should be the first to acquire a set of fixed principles.

Mr. Newman here seems to have landed himself in a difficulty. Either he will have to say that the other arts have a complete physiology, and yet are in the same parlous state as music, or that it is impossible in any art to have such a system as that for which he longs.

How can we escape the personal equation?

Let us for the purpose of this argument grant that all Mr. Newman's complaints of the present state of musical criticism are justified. Let us admit that, as practised to-day, the work of musical critics tells the reader more about the writer, than about the composer whom they criticise. Much might be said in defence of the present system, but I will only say that Mr. Newman commits an injustice to himself, because very often he himself is the more interesting personality than the composer of whom he is writing. Why does every intelligent reader of the *Sunday Times*—apart from the supermen, who, as one of them told us the other day, first turn to the cricket news from Australia—immediately rush to the musical page? Is it because Mr. Newman can tell us more about a composition from the mere reading of the score by his fireside? Or because we think he has a complete 'æsthetic' of musical criticism at his finger-tips? And should we be more anxious to read him if we did know all about his *apparatus criticus?* Probably not, if only because in that case the element of the unexpected could be eliminated. Everyone who knew the theory could be as good as he.

Setting æsthetic theory aside for the moment, what is the alternative to the present state of affairs?

Mr. Newman objects that we do not know enough about the composers; but it seems to me rather that we are in danger of knowing too much and ending in the desperate straits of the legendary professor of a German University, who declared that it was impossible to appreciate the true inwardness of the second part of Goethe's 'Faust' without knowing exactly the totals of Goethe's washing bills in his youth and the reasons why he was often irregular in his payments. There are many of us who think that now we know enough about the state of Beethoven's digestion when he wrote the slow movement of the seventh Symphony, or his thirst when he wrote the Finale of the ninth, we know all that is likely to be useful about his reading, his friends, and his enemies. In fact, Mr. Newman does not make it clear what he wants to know, except these things which he says are irrelevant.

If Mr. Newman will cast his memory back to the days when he 'commenced author,' he will surely remember the melancholy rut into which

musical criticism had fallen, when most of the writers on musical events dealt in a singularly incompetent and uninteresting way with the elements of musical grammar. It is indeed his greatest claim on us all that he was among the first to lift musical criticism, in this country at any rate, out of this same rut. It is surely a libel to say that he wants us to return to the old pedantries. It may be that we do not particularly care to know how Beethoven's last Sonatas affect Mr. A or Mr. B, but it is surely more interesting than to be told in a soulless professional way that in spite of many arbitrary eccentricities, the 'pedal points in the Sonata Op. 111 are treated with consummate skill.' It is unfortunately true that much of the appreciation of music in these days is sad stuff, but it is surely better than that. But there seems to be no alternative other than that of dwelling on 'personal reactions'; and the sum of the matter is that we must wait and see till Mr. Newman tells us.

Ad Libitum

By 'Feste'

Two readers ask me to discuss a couple of books. Reader A is enthusiastic about Mr. Colles's 'Voice and Verse,'* and feels sure I shall agree with its main thesis. B sends me a copy of what is something of a miracle in these days of expensive books—a 'History of Music,' by Prof. Buck, costing (hold tight!) sixpence.†

In regard to 'Voice and Verse' I am going to disappoint my correspondent by disagreeing with the author's chief point. Judging from the numerous reviews of the book, I am in a minority of one, so my opinion really counts for little or nothing. But I have been asked to say my puny say, and nothing can now stop me. Moreover, I have for many years been in a state of monotonous agreement with almost every word of Mr. Colles's; a friendly tilt will be a diversion for me, and will not be taken amiss by him.

As a rule, to dissent from an author's premise and main conclusion is to condemn his book. 'Voice and Verse' provides us with an exception, for I read it with lively enjoyment and (I hope) with profit, in spite of remaining unconvinced by its principal argument. Here is the thesis with which Mr. Colles sets out:

> 'That music is based . . . on human impulses finding expression through the voice and answering to human needs which vary with circumstances; that instrumental music is merely an extension of vocal music. At whatever stage we take the European development of the art of music we find its composers incorporating in their instrumental music their experience of vocal music. Every one of the recognised instrumental forms exhibits the process, and it is not outgrown as the forms mature. Rather it sinks deeper as the purely instrumental characteristics grow stronger.'

As a general statement this may be true, but it is not all the truth. In his emotional crises primitive man was of course vocal rather than instrumental, for the good reason that his voice was usually the only instrument handy at the moment. But we may be sure that he had his moments with contraptions made from hollow shells and other sonorous bodies, stretched ligaments, cow-horns, and drums of sorts. Much was no doubt done with sizable bones (of a recently-vanquished enemy for choice) beaten on broad-bladed weapons—the marrow-bones and cleavers of a later period. When Bully Bottom said, 'I have a reasonable good ear in music; let us have the tongs and bones!' he was joining hands with the early Briton. Moreover, despite the fact that much dancing was accompanied with song, it is pretty certain that rude contrivances of percussion were used as much. All the early advantages were on the side of the voice, of course, but instrumental music was a fair second, or what becomes of Jubal, 'the father of all such as handle the harp and organ'? (But probably the higher criticism has long since wiped him out, poor chap!) Man was always a singing animal, but he played as soon and as often as he had instruments.

The debt of instrumental to vocal music was inevitable, but there were two sides to the transaction. Against much that is purely vocal in early keyboard works may be set even more vocal music by later composers (especially Bach and Beethoven) that was conceived instrumentally. And the main grievance against much present-day song-music by the so-called 'advanced' composers is that the singer is given music more apt for instruments. Mr. Colles says that the vocal element 'sinks deeper as the purely instrumental characteristics grow stronger.' It does—so much so that it has long ago been almost entirely submerged.

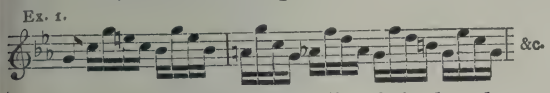
Nor can I agree that in the 'Forty-eight' 'the traces of vocal origin are as strong as in the works of Bach's primitive predecessors. The subjects themselves are all of vocal range, rarely more than the compass of an octave . . . the structure of each fugue is vocal . . .' The range of the subjects is surely due less to any vocal tradition than to the limitations of a pair of hands. A four-part (or even three-part) fugue in which the subject extended much beyond the octave would almost certainly tend to sprawl outside the player's reach. As for the structure of the fugues, it may be argued with reason that the vocal fugue owed its form to the instrumental. Surely the keyboard

* Oxford University Press, 7s. 6d. † Ernest Benn.

ricercari and *canzone* of the early Italians often went far nearer the genuine fugue than any choral efforts of the same period.

Traces of vocal origin are seen in only a few of the 'Forty-eight,' *i.e.*, the E flat in Book 2, the 'Saints in Glory' Fugue, &c. Oddly, Mr. Colles quotes the other E flat Fugue, and says that 'Bach's development of his theme is that of choral music.' But if ever there was a passage that owed its origin to the keyboard and to nothing else, it was the semiquaver figure which forms the codetta, and which is so extensively developed that it appears in thirty-one of the Fugue's thirty-eight bars. Here it is, used as an episode:

Ex. 1.



It is exactly right for the lie of the hand over a keyboard, and just as wrong for every other medium. There is no trace of vocal feeling in it. There *is* such a trace in the tune of the Chopin Nocturne Mr. Colles quotes. But (at the risk of appearing captious) I must part company with him concerning Chopin as a whole. It is true that to play through the Nocturnes is to realise that they are songs—'a glorification of the manners of Italian opera, particularly as exemplified in the style of Bellini.' But Chopin didn't confine himself to Nocturnes (thank goodness!). The greater Chopin is in the Studies, Scherzos, and Preludes, which owe very little to any vocal influence, least of all to Bellini. And even the Nocturnes contain many pages that are anything but song-like. Chopin was, in fact, a purely instrumental composer, and he showed this by his comparative failure when he tried his hand as a song-writer.

I think, then, that Mr. Colles works his opening proposition too hard. In fact (this being one of my argumentative and contrairy days) I feel disposed to take a view diametrically opposite, and contend that the art of music has suffered considerably from its vocal side. The words have been a snare and a stumbling-block to all concerned—the composer to whom a text, no matter how poor, is a very present help in trouble; the singer who finds his best market in the syrup of the 'lyric'-monger; and the general public, which loses what little critical sense it has when a song is being handed out. Observe what happens at any gathering other than a public concert—and to some extent even there. Instrumental music, no matter how good or well performed, is usually regarded as a background for chatter; but let some songster get to work, and no matter how bad the music or how faulty the singing the company is attentive. It would be a blessing if all vocal solos could be banned for a year, especially as there are so few able to sing with a degree of skill, taste, and musicianship comparable to that shown by the average good instrumentalist. We should then get down to real music: the pure milk of the word, sonatas, symphonies, and chamber works—just plain 'Ops.,' with no programmatic or textual jam to help the vitiated palates and feeble stomachs. For them there are cinemas, restaurant bands, and, on high days, grand opera. However, more about opera later.

Let us go back to the 'Forty-eight' for a moment, since that is ground chosen by Mr. Colles. He mentions the Fugues, but they are only one-half of the work—and in some respects the less inventive half. I said that few of the Fugues showed any marked vocal traces. When we turn to the Preludes we find such traces almost non-existent. In fact, they appear in only one out of the four dozen pieces—the E flat Prelude, in Book 1. Here bars 10-15 might be a piece of *a cappella* music, and the rest of the movement derives from the organ.

As for Bach's predecessors, I am inclined to think that many of the faults in their work are due to their anxiety to get away from the vocal style before they had any significant instrumental material to put in its place. They seemed to revel in their new-found freedom from the limitations of the voice, and their revels too often took the form of showy passages that bore us as much as they no doubt excited the players (who were generally the composers themselves). It happens that while I am writing this article there comes from Peters a new volume of Straube's 'Alte Meister des Orgelspiels,' wherein is abundant confirmation of this view. It contains some remarkably brilliant things by Brühns (1665-97), Bohm (1661-1733), Kerll (1627-93), and Froberger (1615?-67). (The showiness of Buxtehude is so familiar to most organist-readers that I pass him over.)

If it be objected that these men were so near Bach as to be contemporaries as well as predecessors (though most of their composing was finished by the time his was well under way), we may go farther back to that remarkable man Tunder, the discovery of whose excellence as a choral composer has recently caused some stir. As a keyboard writer (if we may judge from the few examples available) he was a tremendous chap, writing organ music with bold harmonies, difficult double pedal and widespread manual parts that have not the slightest suggestion of vocal origin. And there were also pre-Bach French composers doing much the same thing—in fact, the early French writers seem to have been ahead of the Germans in some ways.

I mention these examples, not for the sake of merely making a point, but because I have long felt that the traditional view of the early

instrumental composers does them a lot less than justice. When I was in the pupil stage, one of the first things I was taught in regard to the evolution of style was that the 17th-century composers could think only in terms of vocal polyphony, and accordingly wrote keyboard pieces accommodatingly labelled 'apt for viols or voices.' No doubt much of their work was as suitable for voices as for instruments, but it doesn't seem to have occurred to historians that when a composer transplanted the choral idiom to instruments he may have done so from choice, and because he felt that what he wished to express called for that grave and sustained style which is at least as effective on strings or on the organ as when sung.

It was also a favourite means of obtaining contrast. Does the first part of Bach's 'St. Anne' Fugue sound less mature than the two sections that follow? Yet it is pure vocal music; transposed down, it would be so good a piece of choral writing that it might pass for an original. Nevertheless, it is equally perfect as organ music. And, *mutatis mutandis*, we might say the same of most of the slow sections in the string works of Byrd and Purcell.

Such things as the 'St. Anne' Fugue serve as reminders that Bach's keyboard writing was far less aggressively instrumental in style than that of his immediate predecessors; and the more mature his work, the greater its dependence on plain statement rather than on showy accessories. As for the Elizabethans, despite that 'apt for viols and voices' label, they wrote keyboard pieces that will tie up many a dashing pianist to-day.

So, in fine, I beg leave to differ (as contestants in the local Debating Society say) *in toto* and *ab initio* with Mr. Colles's premise that instrumental music is merely an extension of vocal, and that the vocal idiom was not outgrown as the instrumental forms matured.

In his final chapter Mr. Colles says very truly that 'Dramatic expression of words through song is an essential stage through which a nation's music must pass if it is to maintain its identity.' I am not so sure, however, that in order to make the most of song we must bring it into 'musical drama of some sort (which for convenience we call Opera).' Germany had a rich treasury of song before Wagner had written his best work. Had there never been a single German opera the nation would still have expressed itself in song through Schubert, Schumann, Brahms, and Wolf, with a completeness and subtlety to which opera can add nothing. Opera can do no more for song than load it with costume and properties, the usual result being to coarsen it and leave nothing to the imagination. Would Charles Wood's 'Ethiopia saluting the colours' be finer as an episode in an opera than it is as a song? Must we actually see 'the guidons marching by' and the ancient woman, 'blear-eyed, hardly human'; must we hear her broken accents, instead of having them merely suggested by a slight change of tone on the part of the singer? If so, Heaven help us! The future has nothing for us but the cinema, and art will soon be one long series of 'close-ups.'

Somebody wrote somewhere recently that operatic singing was the highest pinnacle in vocal art, and Mr. Colles too seems inclined to exaggerate its importance. Surely a fine *Lieder*-singer takes the top place. Those of us who sat at the feet of Plunket Greene in his palmy days, and heard him reel off thirty odd songs, taking us at will over the whole range of moods, and switching us from one period and country to another, with no aid beyond a pianoforte accompaniment, may well ask what operatic singer can do a like interpretative feat. And P. G. could do this, not with one programme but with many, all made up of words and music of a quality that few operas can maintain for so long a stretch. Your born song-singer is your true Pied Piper: he has us all at his heels, whereas his limelighted and bedizened brother of the opera gives us no more than an occasional thrill with yawns between.

But the conclusion of Mr. Colles's with which I fall out most is this: 'If we are not going to have English opera, in the end we are not going to have British music.'

What! Was there no British music before Purcell tried his hand at opera? And (to reverse the proposition) how much English opera was there during the Elizabethan period? I rub my eyes on seeing so sane a critic bring forward opera as the acid test, the *sine qua non*, and the crux (the local Debating Society has me in its toils again!). If the test holds, Italy has been the most musical of countries for generations, and is now in danger of decline because some of her younger composers are trying to get away from opera and to develop a symphonic school. Germany was far behind her in Beethoven's day (!). Franck and Berlioz did France a bad turn by giving her something more solid than the trivial operas which the misguided and no doubt prejudiced Bruneau declared had 'almost dealt a death-blow to music.'

If Mr. Colles's proposition holds good, Germany's musical greatness began with Weber and Wagner, for there was, strictly speaking, no German opera before. (Mozart's are, on the whole, Italian operas written by a German.) The English revival under Parry, Stanford, Elgar, Mackenzie, must have failed because it has given us no English opera that has taken its place in the repertory. But *did* the revival begin with these composers? Surely not. 'Maritana' and 'The Bohemian Girl'

stepped straight into the repertory and stayed there, so the credit for the re-birth of English music must go to Wallace and Balfe. No! It won't wash. Let us have English opera by all means, and the sooner the better. As Mr. Colles says, it will provide an opening for the talented young musicians who are being turned out in hundreds from our training institutions. But whenever it comes, its incidence will have little bearing on the standard of English music in general. It may even lower that standard, for, as has been well said, in opera it is always the worst features that gain the most applause, and the works of the second- and third-rate composers almost monopolise the stage. Only in real music—especially chamber and symphonic works—do the lesser men find their level.

I am sure that Mr. Colles is under no illusions as to the relative unimportance of opera in the musical scheme; and I dwell on his astonishing dictum because it has been extensively quoted and made the most of by opera 'fans.' The 'fan' proudly points to a galaxy of great composers who have written opera. But how often do we see their names on the bill? A run of Beethoven, Gluck, Weber, Schubert, or even Mozart, would put up the shutters of any opera house, and its fortunes could be revived only by a course of Puccini, early Verdi (for we are rarely allowed to hear 'Falstaff' and 'Otello'), Massenet, Leoncavallo, Mascagni, one performance of the 'Ring,' and a few isolated ones of Wagner's other operas. (Recently-published statistics of opera performances in Germany show that Mozart, with 762 performances, came below Lortzing, who pipped him by five, with 767.) The great composers' operatic misses far outnumber their hits. Only Wagner kept on hitting, and his hits will survive when the musical-film has superseded the opera, because they have the merit of being strong just where most popular operas are weak—on the purely musical side. Long after the cinema has swallowed the opera house, our descendants will be listening to the cream of Wagner, either in the concert-room or as film accompaniments.

I admit that I have said some of this before, but the repetition has been necessary in order to support my argument. To the reader who hastily assumes that I am prejudiced against opera I reply that, on the contrary, I am a warm admirer of that form of entertainment. There are several operas that I have found quite enjoyable; and my dislike of the rest has been due to disappointment with some of the mere details, such as the music, or the story, or the English translation, or the whatnots.

(Mr. Fernandez-Arbos, conductor of the Madrid Orchestra, has just been telling an American music journalist something about the state of the art in the Spanish capital. Opera at Madrid is poor, he said; the public demand merely a star singer—a tenor for choice—with plenty of long-held high notes. The chief patrons of the opera are wealthy folk who will not attend symphony concerts, which depend for their existence on the professional and middle classes. What is the opera doing for Spanish music and music in Spain?)

As I said at the beginning of this article, my timid dissent from Mr. Colles's main thesis and conclusion does not detract from the value of the book. It is full of good matter, with, for core, a study of Purcell that is easily the best thing so far done in that way. So good is it that one wishes Mr. Colles would work it up into the exhaustive book on Purcell that has yet to be written. I had noted for quotation many happily expressed bits of wisdom, but space is running out, and I have still to say a few words about Prof. Buck's sixpennyworth. All I can do, therefore, is to add a hearty 'Hear! Hear!' to the chorus of approval that has greeted 'Voice and Verse.'

The price is only one of several astonishing things about Dr. Buck's 'History of Music.' Others are its novel plan, the skilful condensation, the freshness with which much that is necessarily familiar has been expressed, and (above all, perhaps) the breadth of outlook. As to the plan: 'in the belief that understanding should proceed from the known to the unknown,' Dr. Buck has written the history of music backwards in seven chapters—Music at the present time; The Romantic movement; The Viennese School; The Contrapuntal age; The Renaissance; The Vocal Millennium; and the Infancy of music. He prefaces these with a thoughtful chapter on the Meaning of History. The backwards method works out far more naturally than one would expect. It is, in fact, a refreshing change to start reading a history of music that doesn't open with an account of the Cypriote double-flute (*circa* 600 B.C.), the folk-music of the Jebusites, the Hittites, and the Amalekites, or that well-thumbed treatise the 'Sangītarātnakara' of Sārñgadeva (1210-1247).*

Dr. Buck's thumbnail method is nowhere better shown than in his glance at contemporary composers, *e.g.*, 'the tongue-tied eloquence of Sibelius,' 'the appealing querulousness of Ravel,' 'the brilliant rhodomontade of Strauss'; Bartók 'is still apparently in doubt as to how he should express the things he undoubtedly has to say'; Bloch, 'after amazing the world by his ability to translate the whole spirit of Israel into music, goes deliberately into the wilderness in search of quarter-tones'; the music of Schönberg and his followers 'has had time to establish itself beyond the range of a

* Recent researches have convinced me that this generally accepted date is wrong. It should be 1210-48 N.S. But see Brit. Mus. Add. MS. 10,421,887B.

few intellectual devotees, and it has, to all appearance, failed; and the gospel that attracts no congregation must ultimately die of inanition.' Bax is 'fresh and vigorous, full of intensely musical feeling,' but always creates 'a suspicion that he "went modern" a little against his better judgment.' Stravinsky has attracted his young coterie 'more by his astonishing virtuosity—one might almost say "slickness"—than by any great value in his content or depth in his emotion; and it looks as if his disciples are being forced, after their apprenticeship, to re-discover themselves.'

The sketch of Beethoven, too long to quote, and too compact to sample, is among the book's best pages; the essential conservatism of Wagner is well shown; the origin of equal temperament—a puzzle to many a musical man in the street—is so simply explained that the reader who fails to understand deserves to remain in darkness. And so I might go on, listing the excellences of this miniature history. Instead, I point out a couple of what I think are small slips: Carl Phillip Emanuel Bach is usually credited with the invention of sonata form, and Dr. Buck (p. 40) appears to agree. Historians always seem to overlook or underestimate John Sebastian's share in the sonata. His Organ Trio-Sonatas come very near to the real thing, with their definite second subjects, recapitulation, and key schemes. On p. 52 *recitativo secco* is said to be unaccompanied—a misleading way of showing that it was supported by an occasional chord, instead of by a definite accompaniment (*stromento*).

I add that this history fills only seventy-nine small pages, and it fills them to such purpose that there is not a redundant sentence. I started to give it a 'reviewer's skim'; I ended by reading every word; and it now takes its place on my shelves with its fatter fellow-histories of music—a minnow among the Tritons, but well in the swim.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XL.—Peter Philips

Recent research has shed much light on the career of Peter Philips, and has supplemented the admirable memoir by the late William Barclay Squire in Grove's 'Dictionary of Music and Musicians' (third edition, vol. 4). On this account it may be well to include him in the present series, adding a little, and correcting not a few of the biographical statements that have hitherto appeared.

Born in 156½, most probably in Devonshire, Peter Philips studied music in the choir of St. Paul's Cathedral, under Master Sebastian Westcote,* from 1572 to 1578. His name occurs as a choirboy of St. Paul's in the year 1574, as appears from the Visitation Book of Bishop Edwin Sandys (Bishop of London's Registry). We meet with an interesting reference to him in Westcote's will, dated April 3, 1582, namely, a bequest of £5 13*s.* 4*d.* to Peter Philips, 'remaining in my house'—a fact which suggests that Philips, after his voice broke, continued to lodge in his master's house until 1582. He fled to Antwerp in 1588.

Philips began to compose prior to the year 1580, as there is a Pavan by him, dated 1580,* in the Fitzwilliam Virginal Book (i. 343), with the note 'the first one Philips made.' In this same Virginal Book is a Fantasia by him dated 1582 (i. 352). After the year 1590 there are ample evidences of the wonderful musical powers of the English exile. In 1591 was published at Antwerp his collection of madrigals, 'Melodia Olympica' (dated December 1, 1590), of which editions appeared in 1594 and 1611. This was followed by his 'Primo Libro de Madrigali,' for six voices, printed by Phalèse in 1596.

In 1597 Philips was appointed organist to the Archduke and Archduchess Albert and Isabella; and in 1598 his eight-part madrigals appeared, a work reprinted in 1599, and again in 1615. In this same year (1598) his old school-fellow, Thomas Morley, included two of Philips's English vocal pieces in his 'Madrigals to five voices,' and it is to be noted that Morley also inserted a Pavan and a Galliard by Philips in his 'Consort Lessons' (1599).

Mr. Henry Davey thus writes:

> 'Philips, who remained a Romanist, took Holy Orders and left England; he became Canon of Bethune, and afterwards lived at Rome, then was appointed one of the three organists to the Viceroy of the Netherlands; and in 1610 Canon of Soignies, where he still lived in 1633.'

This sentence contains several errors. Philips did not take Holy Orders before leaving England; he does not appear to have lived at Rome; his canonry at Bethune was only obtained in 1622; and he did not live at Soignies in 1633, as he died in 1628.

As to the date of Philips's ordination, I take it to be 1601,† and it seems most probable that he became a priest in order to qualify himself for a benefice; anyhow, it is certain that on March 9, 1610, he was appointed to a canonry in the Collegiate Church of St. Vincent, at Soignies—an old Irish foundation. Previous to his appointment he had published, in 1603, his 'Second Book of Madrigals' for six voices, at Antwerp (dedicated to his patrons the Archduke and Archduchess), of which a second edition appeared in 1615.

After the year 1610, Philips abandoned secular writing and devoted himself exclusively to sacred music, as became a Canon of Soignies. His first published collection of pieces, 'Cantiones Sacræ,' for five voices, appeared from Phalèse's press in 1612, and were dedicated to the Blessed Virgin. This volume was followed a year later by another bearing a similar title, for eight voices, dedicated to St. Peter. In 1613 was also published, by Phalèse, his 'Gemmulæ Sacræ Binis et Ternis Vocibus cum Basso Continuo ad Organum,' of which editions appeared in 1616 and 1621.

Quite a delightful little volume by Philips, entitled 'Les Rossignols Spirituels,' was issued

* *See* No. VIII. of the present series.

* Published in Morley's 'Consort Lessons' (1599), and in Senart's 'Den Lusthof' (1603).

† He was a student of logic at Douai in December, 1598 (State Papers, Domestic Series, P.R.O., vol. 269, No. 69).

by Jean Virulier, of Valenciennes, in 1616, being a collection of hymns or motets, including a 'Hodie Maria Virgo' (S.S.S.T.) signed by J. Palestrina. In this work Philips's name appears as 'Organist to their most Serene Highnesses the Archduke and Archduchess.' A second edition was issued in 1621, and a third (posthumously) in 1631. He also published, in 1616, another volume of sacred music, 'Deliciæ Sacræ Binis et Ternis Vocibus, cum Basso Continuo ad Organum,' dedicated to his viceregal patrons, a second edition of which appeared in 1622.

On January 5, 1621, as is recorded by Bergmans in his 'L'Organiste des Archiducs Albert et Isabelle, Peter Philips' (Gand, 1903), Philips exchanged his post as Canon of Soignies with Jerome van der Berghe for a perpetual chaplaincy in the Church of Saint Germain at Tirlemont (Brabant). Less than a year later he was appointed Canon of Bethune, a title which he is given in his collection of 'Litanies of Loreto' (set for from four to five voices, with basso continuo, published by Phalèse in 1623), and in the second edition of the eight-part 'Cantiones Sacræ,' which appeared in the year 1625.

Canon Philips lost his munificent patron, the Archduke Albert, on July 15, 1621, and at the funeral of this Prince, on March 12, 1622, he walked in the procession, heading the Court Chaplains. An interesting memento of the funeral procession was published by Jacques Francquart, at Brussels, in 1623, in which the portrait of Philips appeared.

Philips's last work was the first part of his 'Paradisus Sacris Cantionibus conditus, una, duabus, et tribus vocibus decantibus,' dated Brussels, April, 1628. He died soon after, as is recorded in an entry from the notebook of Dr. John Southcote, published by the Catholic Record Society: '1628. Peter Phillips, priest, died at Brussels' (vol. 1, p. 113). Dr. Fellowes gives the date of his death as 1625, but 1628 is correct. Other writers, including Barclay Squire, in 'Grove,' tell us that Philips was Canon of Soignies 'till his death in 1633,' but this statement is probably due to the fact that the second and third parts of his 'Paradisus' appeared in 1630 and 1633 respectively. As a fact, these two volumes were published posthumously.

Philips had a wonderful reputation on the Continent, but, as Mr. Squire writes, 'he was not forgotten in England,' as is evidenced from the following extract from Peacham's 'Compleat Gentleman' (London, 1627):

> 'Nor must I here forget our rare Countreyman, Peter Phillips, Organist to their Altezza's at Brussels, now one of the greatest Masters of Musicke in Europe. Hee hath sent us over many excellent Songs, as well Motets as Madrigels; he affecteth altogether the Italian veine.'

In recent years Philips has come into his own in England, and much of his sacred music was revived at Downside and at Westminster Cathedral by Sir Richard Terry. At the septcentenary celebrations in commemoration of St. Francis, at Assisi, in October, 1926, Philips's Motet in honour of the great founder of the Friars Minor, 'O Virum Mirabilem,' for five voices, was sung—as edited by Mr. H. B. Collins, from 'Cantiones Sacræ' (1612).

XLI.—Orlando Gibbons

Strictly speaking, Orlando Gibbons can scarcely be classed as a Late Tudor composer, but inasmuch as his upbringing at Cambridge was of that period, and as he was steeped in the traditions of the Elizabethan composers, he may fittingly close the present series. Moreover, Dr. Fellowes styles him 'one of the most important figures among the Tudor school of English musicians,' and a special folio volume is devoted to him in the Carnegie 'Tudor Church Music' series. Hence it may be well to summarise his biography.

To the average man Gibbons is known only by his Service in F, his 'Hosanna to the Son of David,' and his madrigal, 'The Silver Swan,' but these represent only a small fragment of the numerous compositions—more than a hundred and fifty—which perpetuate his fame.

Orlando Gibbons was the youngest child of William Gibbons, one of the Norwich 'waytes,' and was born at Oxford in December, 1583. He entered the choir of King's College, Cambridge, in February, 159$\frac{5}{6}$, and continued there until 1599, matriculating in the Easter term, 1598. After his voice broke he was (apparently) appointed assistant choirmaster, and between the years 1601 and 1603 was paid special fees for providing musical performances.

So great was Gibbons's reputation in 1603 that he was made organist of the Chapel Royal on March 21, 1604. He graduated Mus. B. at Cambridge in 1606, and was incorporated at Oxford *ad eundem* on July 14, 1607. Not only was he a brilliant organist; he was also an incomparable virginalist, and in 1611 he collaborated with Byrd and Bull in the virginal collection entitled 'Parthenia,' he being then a little over twenty-seven years of age. Out of the twenty-one pieces in this printed work, Gibbons contributed six, of which his 'Fantazia of Foure Parts' is a really great work.' *

Between the years 1611 and 1618 he received many marks of Court favour, and in September, 1619, was appointed Court Virginalist, at a salary of £46 a year; he was also one of H.M. Musicians, at a further salary of £40. In 1612 appeared his only volume of madrigals, entitled 'First Set of Madrigals or Motetts of 5 Parts,' containing twenty numbers, including such gems as 'The Silver Swan,' 'Now each flow'ry bank of May,' 'What is our life?' 'Dainty, fine bird,' 'Ah, dear heart,' and 'Nay, let me weep.'

Gibbons's 'Cryes of London' is remarkable for having parts for viola and a superimposed vocal score for S.A.T.B., and is in reality an 'In Nomine' for strings, one of the viols playing the plainsong melody 'Gloria Tibi Trinitas.' This Fancy was probably composed *circa* 1614, and it is certain that one of the MSS. containing it was written by Thomas Myriell in 1616.

On the occasion of the founding of the Chair of History at Oxford, by Camden, on May 17, 1622, Gibbons was, at Camden's request, given the degree of D. Mus., another recipient of the degree being

* Orlando's brother Ferdinando was one of the Waits of Lincoln. Dr. Fellowes writes: 'Of Ferdinando nothing is known beyond the fact that he is mentioned in the wills of his mother and his brother Ellis.' But in the Corporation Records of Lincoln, under the date of June 8, 1611, a livery was ordered to Ferdinando Gibbons, one of the City's musicians.

William Heather (founder of the Chair of Music at Oxford). A year later, in 1623, Gibbons was given the post of organist of Westminster Abbey, where he took part in the funeral service of James I.

Early in June, 1625, Gibbons was summoned to bring the Chapel Royal choristers to Canterbury to greet the new Queen, who had been married by proxy to King Charles I., at Paris, on May 11. On the feast of Pentecost, June 5, he was seized with a fit of apoplexy, and died, being buried on the following day in Canterbury Cathedral, where a tablet was erected to his memory, with his bust and coat of arms. He died intestate, but his widow, Elizabeth, obtained letters of administration on July 13, 1626.

Thanks to the efforts of the late Sir Frederick Bridge, a Gibbons Commemoration was given at Westminster Abbey on June 5, 1907, attended by the Worshipful Company of Musicians, and a replica of the Canterbury bust was presented to the Abbey by the late C. T. D. Crews, who also defrayed the expense of the Commemoration. The many celebrations of 1925 are of too recent date to dwell on. Gibbons's chief monument, however, is his Church music, which is now available to all.

THE PRAYER BOOK VERSION OF THE PSALMS, AND ITS MUSICAL RENDERING

By G. C. Richards

(Canon of Durham, and Professor of Greek and Classical Literature in the University of Durham.)

In 1535, Miles Coverdale translated the Psalms. When the Great Bible of 1539-41 (often called Cranmer's Bible because of Cranmer's Preface to six of its seven editions) came out, a large part of the work had been done by Coverdale, and we may attribute the Psalter to him with some confidence. He had, in composing his version, made considerable use of the Latin translation of the Old Testament by Sebastian Münster, Court preacher at Heidelberg. He was, of course, like every divine of the day, familiar with Latin, and could speak it and write it as a means of communication with foreign scholars. It is therefore *primâ facie* likely that this would affect his version, and so it does, though not in the way we should expect (*i.e.*, in the vocabulary) but in another direction.

Within the last twenty years considerable progress has been made in the analysis of ancient prose rhythm. Prof. Thaddeus Zielinski's study of Cicero's speeches first drew attention to the subject in this country, and Prof. A. C. Clark, of Oxford, has found his results of the greatest use in establishing the text of Cicero's speeches. Almost every year scholars are applying the results of these researches to fresh Latin authors. The Roman orators borrowed from Greece a rhythmical termination to the rhetorical sentence ('Clausula'), which had certain definite variations. The most common were :

1. — ∪ — | — ∪ : cretic and trochee.
   morte ui | ˋcistis. : with its metrical equivalent.
   — ∪ ∪ — | — ∪
   esse uide | atur. ; an ending the frequency of which in Cicero drew ridicule upon him.
2. — ∪ — | — ∪ — : double cretic.
   cessit au | daciae.
3. — ∪ — | — ∪ — ∪
   gaudium peruenir. : cretic followed by two trochees.

If occasionally three long syllables ('Molossus') or long two shorts long ('Choriambus') are allowed as substitutes for a cretic, and, of course, allowing the final syllable to be long or short, we account for 84.7 per cent. of the 17,902 'clausulæ' in Cicero's speeches.

The pleasure given to the ear ('Cicero Orator,' 198, uoluptas aurium) caused this rhythmical arrangement to affect all prose writers, historians, and Christian writers as well as orators. St. Cyprian uses the three simple forms as given above almost monotonously. Presently, however, the sense of quantity began to disappear, and yet the rhythmical system persisted and triumphantly adapted itself to the stress accent alone. Thus ultimately we find :

1. génus hum | anum;
2. bóna re | média ;
3. gaúdia | pérue | níre ; *

which are quite wrong from the point of view of quantity :

(*a.*) ∪ ∪ — |— — (*b.*) ∪ ∪ ∪ |∪ ∪ ∪

(*c.*) — ∪ ∪ |— ∪ |— ∪

but quite right from the accentual point of view.

Finally, the rules of the 'cursus,' as it came to be called, were drawn up for the guidance of the Papal Chancery in the 12th century, and dominated European Latin down to the Renaissance, when scholars deliberately departed from it. But it had rooted itself too deeply in the Church to be discarded, and it was only natural that it should affect any translation from the Latin into the vernacular.

I have recently been investigating its effect on the Prayer Book. I thought at first that I was the pioneer in this field, but Mr. John Shelly, in a short article in the *Church Quarterly Review* for 1912, can claim that honour. What he states there is absolutely correct. He found that in sixty per cent. of the Collects the 'cursus' was obeyed. The Collect for the Annunciation has all three forms in the Latin, and those forms slightly modified in the English. I started with the Litany, in which I found that of the thirty-one petitions with which it begins, every one conforms to the 'cursus' with one slight variation, which can be briefly explained.

The mediæval names given to the three usual varieties are (1) Planus, (2) Tardus, (3) Velox. It is greatly to be desired that we should continue to use this nomenclature. Some names must be devised, and though we may justly think that 2 and 3 might have been better inverted, there is a great advantage in adhering to the old system.

An analysis of the thirty-one petitions shows that eight are ordinary 'cursus planus,' *e.g.*, 'mércy upón us'; eight are Cicero's variation, which (now that the sense of quantity has gone) means the insertion of an extra syllable,

* I have deliberately taken the illustrations given by Prof. Clark. It would be easy to illustrate by examples the gradual disappearance of the quantitative rhythm until it was entirely replaced by accentual rhythm.

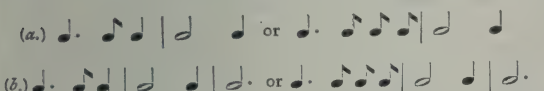
e.g., ' míserable sínners.' In some cases ' planus ' is, on the other hand, docked of a final syllable. This is to be expected in the English language, which is so full of strong monosyllables, some of which, *e.g.*, ' all,' seem to occupy more time in pronunciation than others, almost ' aw-awl.' So in the Litany we find ' únder our | féét.' This makes seventeen cases of ' planus ' ; there are nine of ' tardus,' either ordinary (' shów it ac- | -córdingly '), or with an extra syllable (' cóming of the | Hóly Ghóst'), and five of ' velox,' *e.g.*, ' ángry with | ús for | éver.'

I was then prepared for something similar in the Psalms ; and I find that in seventy-five per cent. of the verses the ' cursus ' is observed in both halves, very seldom in the same form in both, though occasionally, perhaps to express identity of meaning, *e.g.*, ' brúise them with a | ród of | íron : . . . píeces like a | pótter's | véssel.'

It is now patent that the Anglican chant, with its three and four bars, arose quite naturally and normally, and modern attacks upon it are only ridiculous. ' Velox ' suggested the four bars, ' planus ' suggested the three, and ' tardus ' is applicable to either half, as plainly we may emphasise its last syllable and separate it from the others. It is, however, equally clear that if we are to have a system of pointing in which every syllable is properly pronounced (and let me remark that a monosyllable may have a stress accent by itself and lose it in a sentence), and no unimportant word has a strong accent (and this is the object of the most recent Psalters), it must be realised that this is unattainable if we persist in two-time chants. Anyone can see this if he tabulates the permissible variations (Psalm 1) :

1. ' Planus '—' gódly shall | pérish ' ; but often : ' doéth it shall | prosper.'
2. ' Tardus '—' císe himself | dáy and níght ' ; but often : ' plánted by the | wáterside.'
3. ' Velox '—' stóod in the | wáy of | sínners ' ; but often (Psalm 2) : ' fúriously | rage to | géther.'

On the other hand, triple time can meet every requirement :



But the application of this new knowledge I, who am no musician, must leave to the musicians. I have written, because I want them to understand, in the first instance, how Coverdale would have recited his own version. He would have been entirely guided in that—instinctively, of course, not consciously—by his constant use of the Latin language. A small committee could meet and point the Psalms with complete agreement in a very few hours if they all accepted these conclusions ; they might be in disagreement as to perhaps five per cent. of the total number of verses. When this was done, it would be the task of musicians to write us chants which in singing should do no violence to the natural spoken rendering. At present Psalters are constantly being produced which do not take into account the essential facts.

BRITISH FOLK-SONG ABROAD

By Frank Howes

Five singers, a bagpiper, and an odd-job man one day early in this year set sail from Harwich to persuade the Continent of Europe that the folk-music of Britain is varied, characteristic, and lovely. Too big an undertaking, of course, to be accomplished in the three concerts that we gave, but since one of them was broadcast from Cologne and was heard, to my knowledge, in Czecho-Slovakia, we covered some of the ground. At The Hague, and at Cologne, we were able to employ a more intimate kind of persuasion.

Last summer an invitation came from the Cologne branch of the International Contemporary Music Society to the British Music Society to provide a programme of British folk-music for a series of concerts in which every country in Europe sent representatives to perform its characteristic national folk-music. The B.M.S. called upon the Folk-Song Society to co-operate, with the result that I was given certain advice and asked to undertake the expedition. I found sufficient courage to face Continental criticism from former experience at summer-schools at Oxford of presenting British folk-song to audiences of foreigners, who not only make its acquaintance with pleasure but will sing it communally with the greatest alacrity.

I knew from this that if folk-music can be convincingly presented, there is no doubt of its reception. I therefore proceeded to devise a programme on lines that would be as representative as possible—representative, that is, of local character ; of the different kinds of folk-song (long narrative ballads, love songs, sea songs, work songs, singing games, religious songs, street cries, &c.) ; of the different collectors and arrangers (Lucy Broadwood, now the president of the English Folk-Song Society, Cecil Sharp, Vaughan Williams, Sir Richard Terry, W. G. Whittaker, Mrs. Kennedy Fraser, Holst, Sweeting, Fuller-Maitland, and Herbert Hughes) ; of the different ways of singing them (unaccompanied, with pianoforte accompaniment, and in vocal ensemble).

The Celtic songs presented a difficulty which I never completely overcame. It was the view of the Folk-Song Society that Welsh songs and the Gaelic songs of Scotland and Ireland should be sung only by singers with the corresponding quality of blood in their veins. This injunction I could not carry out in its complete purity, but I found a contralto singer in my friend Miss Denne Parker who was quite Caledonian enough to give the full flavour of the Hebridean songs, which it seemed to me must at any cost be represented. If I could have found a Welsh tenor able to sing folk-songs with the requisite simplicity of style, that would have brought in Wales. But I failed to do this, and Ireland got in only by the skin of its teeth because Miss Adelaide Rind, who has the largest repertory of folk-song of any singer I know, suggested the little Dublin fragment arranged by Hughes, ' I will walk with my love.' This proved to be one of the songs which made the most marked impression. The Isle of Man had to be passed over for lack of space. In fact, my failure to give fair representation to the various racial and local flavours found in these islands was my salvation, for I found as it was that my programme was

already too long, and only a very firm letter from our German hosts about the duration of the concerts kept my enthusiasm within practical bounds.

In the event, *i.e.*, after my singers had made their suggestions, the programme assumed this form. We began with the long ballad 'The twa' sisters o' Binnorie,' sung in Whittaker's Northumbrian version. Our tenor, Mr. Hugh Haworth, was the narrator, while the other singers assumed a character apiece whenever the drama employed direct speech. No accompaniment was employed until the harp was mentioned. Mr. Ernest Potts's deep bass voice as the ghost, and the last refrain in unison, made an impressive finish. Other but shorter ballads followed, including one ensemble number, Dr. Sweeting's arrangement of 'The trees they do grow high.' Then came a group of love songs. Each singer had a solo song, and we completed the group with Holst's 'I love my love.' This was undoubtedly our best effort in ensemble singing; we were an *ad hoc* party, and diligent rehearsal was not enough to enable us to give to Vaughan Williams's 'The dark-eyed sailor' the finish and precision we should have liked. Both the critic of the *Kölnische Zeitung* and of the *Nieuwe Rotterdamsche Courant* singled out the Holst part-song as one of the most notable things in our programme.

The next section contained sea-songs. I had been implored not to use a pianoforte accompaniment with shanties, but I so far hardened my heart as to accompany 'Shenandoah,' leaving 'Johnny, come down to Hilo,' to be sung unaccompanied by Mr. Haworth, with the rest joining in the refrains. 'In Hebrid Seas,' also unaccompanied, 'in which the very life of the sea resounds' (*Kölnische Zeitung*), was 'magnificently sung' (*De Telegraf*, Amsterdam) by Miss Parker. We finished with Holst's 'Swansea Town.'

The next group was miscellaneous. It comprised children's songs, of which 'Tripping up the green grass,' sung by Miss Marie Howes, appealed to the Dutch critics, who made the general criticism that there was a certain sameness of melodic quality in the English songs, even in lighter and humorous songs such as this. Mr. Ernest Potts contributed his inimitable Northumbrian dialect song 'Elsie Marley,' which made an immediate appeal. An arrangement by Roberton of the Hebridean 'Smooring Prayer,' for female trio, commended itself to audiences and critics alike. As a final group we sang some Christmas songs. At the concert at The Hague, where our hosts were the Nederland-Engeland Society, who welcomed the use of the English language, I was able to persuade the audience to take up the refrains to some of these final songs, which gave an extra touch of cheerfulness to an otherwise serious and perfectly decorous concert.

One very important feature of our programme I have not yet mentioned—the playing of the Northumbrian small-pipes by Mr. Tom Clough, who was specified by name in the original invitation. Mr. Clough still practises the traditional art of playing original variations on folk-tunes. The possibilities of florid melody based on such a tune as 'Oh dear, what can the matter be?' are considerable, for, unlike the Scottish bagpipe, the small pipe has a complete scale, and, as befits a domestic instrument, is sweeter in tone. A second group consisted of dance tunes—reel, jig, and hornpipe.

It is impossible to be both critic and performer. What I was most anxious to do was to observe the impression which the different songs made upon the audience. But as I sat with my back to the audience, facing my singers who sat round a table to my right hand, my impressions were not very reliable. The critics, however, made one or two points. The Cologne critic, Herr W. Jacobs, wrote a careful, penetrating, and on the whole appreciative notice in which he noted the antiquity and the modal character of the songs. 'In spite of a certain amount of monotony due to the recurrence of the melody in the strophic songs, one was repeatedly astonished to discover how full of charm these songs are, with their flavour of the soil, of times gone by, often with peculiar cadences, showing the rich, emotional life of the various races in all its diversity.' One opinion expressed astonishment at the variety and 'temperamental' character of the songs. The Amsterdam *Telegraf*, however, complained of monotony and lack of character. 'Folk-songs may be simple, but do not need to be insipid and flat, even if they are of the most elementary stage of melody and harmony. From this point of view I was much disappointed, in the sea songs especially.' Songs that caused favourable comment were: 'The Nightingale' (Appalachian Mountains, U.S.A.), 'The Bold Young Farmer' (East Anglia), 'The Evening Prayer' (Devon), 'Lord Rendal,' and 'My Johnny was a shoemaker.' The shanties were known to the Dutch audience from previous hearings by wireless. The ensemble numbers, which are certainly among the most delightful by-products of the folk-song revival, were appreciated, and naturally aroused the greatest purely musical interest. The point of the words, especially humorous words, was always quickly taken up.

Of the effect of our wireless concert we naturally could tell nothing. It might have been anything in the world, considering the conditions. We did not know till the day before how much would be required of us. In the event we broadcast the greater part of our main programme for eighty-five minutes, and did not use the items we had in reserve (which was fortunate, since they were less adequately rehearsed). We had got up at 5.30 and caught a train which tumbled us out on Cologne platform at 12.10, and at 1 o'clock we were broadcasting, making such modifications as were necessary as we went along, with many muttered questions and explanations in unready English and still more unready German. We were, however, very glad indeed of the opportunity of being heard by a wider audience all over Europe. Reception, we heard afterwards, was good in the Rhineland, and Mr. Clough's friends reported that we were heard in Northumberland, but listeners further south in England were shut off by Morse code in the Channel.

There is a social side to an expedition of this sort hardly less valuable than the musical. Europe is bursting with international goodwill, and people go out of their way to be kind. As usual, this fraternal spirit found expression in nocturnal feasts of sausages, scrambled eggs, and lager beer. Internal concord made the odd-job man's task easy, and he takes this opportunity of acknowledging with gratitude the willing hard work and

the attendant cheerfulness of his company. The *Kölnische Zeitung* extended the hospitality of its columns to him, and printed an article on the previous Sunday giving a short account of English folk-song and its revival, and the promoters of the concert had secured the services of two translators who made admirable versions of the English words, with which, through the kindness of the B.M.S., both audiences were provided. Everything was therefore made easy for us, and I think I can say with all proper humility and pride that some measure of success attended our efforts to preach the gospel of British folk-song. At any rate it was a thoroughly enjoyable expedition.

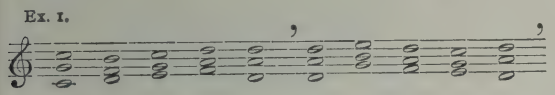
THE MYSTERY OF FAUX-BOURDON SOLVED

By Charles van den Borren

The theory that faux-bourdon originated in England has long been held, but no precise documentary evidence has been brought to confirm it, so that even such an eminent judge as Mr. H. E. Wooldridge was able to put forth, with some reason, the supposition of a French origin*; and Mr. F. Ludwig, treating the question summarily in Guido Adler's 'Handbuch der Musikgeschichte' (1924, p. 247), stated, only four years ago, that the English origin of faux-bourdon had not yet been proved.

In its strictest form faux-bourdon consists of a succession of chords of thirds and sixths, enframed by chords in the root position, with the third omitted:

Ex. 1.



There is mention of it, for the first time and in a rather vague and incomplete way, in the treatises of Chilston and of Lionel Power, which in all likelihood date from the beginning of the 15th century. More than half a century later (towards 1470), Guilelmus Monachus, in his 'De preceptis artis musice et practice compendiosus libellus,' describes it with precision, and assigns an English origin to it.†

But these descriptions belong in fact to a period in which faux-bourdon was accepted and practised in Continental Europe, so that the English origin of this manner of singing could not be proved with certitude, unless the English polyphonic repertory offered examples of it at a time when it had not yet been adopted on the Continent.

The absence of documents of this kind could, to a certain extent, be explained by the fact that faux-bourdon was admirably adapted to improvised execution, which, of course, excluded the necessity of written notation.‡

The recent researches made by Dom Anselm Hughes have thrown unexpected light on questions previously doubtful and obscure. On December 2, 1924, he laid the corner-stone of his discoveries in a communication presented to the Musical Association under the title of 'Worcester Harmony of the 14th century.'* In exploring the manuscripts of Worcesterian provenance dating from before the 15th century, he met with different pieces in which the presence of faux-bourdon cannot be denied.

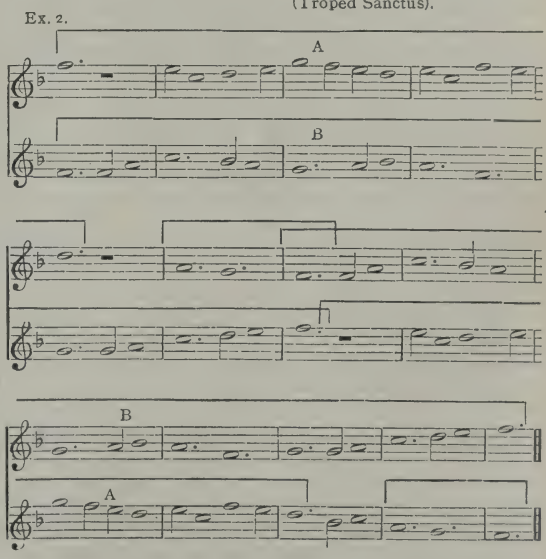
Since then he has further pursued his work, and has brought out, through the Plainsong and Mediæval Music Society, a collection of pieces extracted from the Worcester manuscripts,† wherein faux-bourdon manifests itself in the most brilliant manner.‡

The date of these pieces can be deduced from certain unmistakable peculiarities of style and notation. Nearly all belong to the latter half of the 13th, and to the beginning of the 14th centuries—in other words, to a period in which the faux-bourdonesque manner of writing was totally unknown on the Continent.

This does not mean, however, that no relation exists between the style of the Worcester compositions and that practised in France in the 13th century. On the contrary, it is quite certain that the English musicians of that time were strongly influenced by the great school of Notre Dame of Paris, and that they adopted not only the forms which had been created or developed by that school—Organum, Conductus, Motet—but, moreover, certain very characteristic manners of composing, among others that which consists in practising what the Germans call *Stimmtausch*, of which the following is an example:

No. 6 of 'Worcester Mediæval Harmony' (Troped Sanctus).

Ex. 2.



As one readily sees, this is neither canon nor free imitation (with *stretto*), but a complex form of repetition which results in what we call to-day double-counterpoint.

When a piece is entirely conceived acccording to the system of *Stimmtausch*, it belongs to the *rondellus* type, which (it is important to note) has nothing to do with the French musico-literary *rondeau*, or *rondel*, of the 13th-15th centuries.

* 'Oxford History of Music,' ii., pp. 97 *et seq.*

† He calls it *modus faulxbordon*, and speaks of it in his chapter 'De Modis Anglicorum.'

‡ If the notation imposed itself on the Continent in the 15th century, it is because at that period certain figured forms of faux-bourdon, no longer belonging to the domain of improvisation, were in current practice.

* 'Proceedings of the Musical Association,' 1924-25, pp. 15 *et seq.* *See* also *Musical Times*, February, 1925.

† 'Worcester Mediæval Harmony of the 13th and 14th centuries,' with a Preface by Sir Ivor Atkins, 1928.

‡ *See* Nos. 3, 79, 83, 84, 85, 90, 91, 99.

The compositions published by Dom Anselm Hughes include two of these *rondelli* (No. 98, 'De supernis sedibus'; No. 99, 'Fulget cœlestis curia'). The second is interesting in that, despite its peculiar workmanship, it is instinct with the spirit of faux-bourdon, which would never have been the case with a French piece of the 13th century based on the principle of *Stimmtausch*.

The fact is that, on its advent into England, the French *ars antiqua* came under local influences which modified it, and in more than one case transfigured it. First of all, the English melodic vein, so fresh, so spontaneous, often reveals itself with exquisite charm in these Worcesterian religious compositions. And the fact that the consonances of thirds or sixths are very frequently used in contrast with fifths and independently of faux-bourdon, accounts for the harmonic smoothness and fullness so often present in these compositions—a characteristic absent from French works of the same period. Moreover, this frequent use of thirds produces triads (root, third, and fifth) in England, when in France bare fifths would invariably have been used.

Besides demonstrating the English origin of faux-bourdon, Dom Anselm Hughes's publication establishes still another remarkable fact, namely, that the famous 'Sumer is icumen in' (*circa* 1240) no longer appears as an isolated and quasi-miraculous phenomenon in the history of English music. It is true that no piece of the Worcester manuscripts exhibits the form of a four-part canon with a double *pes* which distinguishes that astonishing composition. But several among them incontestably have an atmosphere which in a singular way recalls the *Rota* of Reading. Such is the case, for example, with the three-part 'Alleluya Canite,' No. 22, of which Dom Anselm Hughes so justly says that it 'breathes a simple idea of pure, fresh-air things.' How far a piece like this is from the French *Ars antiqua!*—productions of a technique at once more harsh and more rational. Beneath the ingenuous lulling of such tender harmonies, one already feels the spirit of William Byrd, so mildly radiant. We shall find these specifically British characteristics in the 'Alleluya, Iustus germinabit,' No. 25,* in the 'Alleluya, Psallat hæc familia,' No. 29 (of which the joyous carillon recalls in an especially typical way 'Sumer'), in the Motet, 'Te Domine laudet, Te Domine clamat,' No. 72, and in the two *rondelli*, 'De supernis sedibus,' No. 98, and 'Fulget cœlestis curia,' No. 99. The fact cannot be too much insisted upon: however poor the residue of English polyphonic music of the 13th and 14th centuries may be, a break of the greatest importance has been filled by the bringing to light of these Worcester fragments.

* Indicated in error under No. 23, in the publication of Dom Anselm Hughes.

A BERLIOZ CONFERENCE

By Tom S. Wotton

Once upon a time a number of eminent musicians held a post-prandial conference to decide on the merits of Hector Berlioz. Whether dinner be more conducive to the weighing of the *pros* and *cons* of a case than afternoon tea, or breakfast, is a nice point that need not here detain us. More important was the menu. Let us hope that it was typically French, both as regards food and drink, for—to take an extreme example—it is difficult to imagine a brain responding freely to French ideas with a certain organ beneath it replete with sauerkraut, liver-sausage, and Pilsener beer.

The discussion appears to have centred round the question as to whether Berlioz were a charlatan—a term probably used for purely argumentative purposes, since no mere trickster could have survived persistent abuse for a century. It is true that there has, during the same time, been a chorus of praise from such men as Schumann, Liszt, Hans von Bülow, Cornelius, Mottl, Pasdeloup, Colonne, and Adolphe Jullien and Alfred Ernst, the last named two of the earliest and most energetic disciples of Wagner in France. All these make a braver show than the other side, which included Zelter, Fétis (who rated Beethoven soundly for the use of an unprepared ninth), Scudo, and unmusical Paris of the 1850's. This, however, is only a suggestion. The Parisians of the mid-century may have been as right in their estimate of Berlioz as, a few decades before, the Viennese were in respect to Beethoven and Schubert.

Somebody once remarked that the proper test for a piece of music was whether it sounded well on the pianoforte. This saying, like many another based on wrong premisses, has been repeated till it has been taken by some musicians as a truth. But, one asks, why the pianoforte—a percussion instrument incapable of prolonging its sounds? It was chosen, probably, because in the dark days before gramophones and wireless it was included amongst the furniture of every household claiming to be musical, and therefore the 'test' was on tap, as it were. If a discussion arose as to the beauty of (say) Palestrina's Improperia, there was an infallible arbiter ready to pronounce judgment.

It is possible to appreciate to some extent the idea that inspired the saying, since we all know of compositions clothed in glittering orchestration that on first hearing appeared to be the genuine article. The keyboard abolished the glitter, and hence we were able to view the music more dispassionately. But is it quite fair to test the quality of even a simple melody conceived for one instrument by playing it on another of a totally different timbre? Do we arrive better at the true musical significance of the first three notes of the 'Oberon' Overture by transferring them to the tempered scale of the pianoforte? And there is a still more serious objection to the 'test.' Why, when discarding the mantle of orchestral colouring, should that of harmonic colouring be retained? Do we not know of pieces which, shorn of their harmony, would be woefully trite? Brahms is said to have judged a song by covering all except the melody and bass. This plan is far more consistent, even though the bass may suggest to the expert eye harmonies undreamt of by the composer. Whether Brahms used this method when criticising his own symphonies or Wagner's operas we are not told.

Perhaps the above may seem much like beating at an open door, since of late years the futility of judging of many of the ultra-modern scores through a pianoforte arrangement must be apparent to the most unthinking. Nevertheless, the fact that Berlioz's music does not lend itself to keyboard

treatment is sufficient proof to many quite respectable people that it cannot be first-rate. It never seems to strike them that the reason why so much music *does* sound well on the pianoforte is because the composers so often thought in pianoforte idiom, even though they may have worked away from the instrument. And, as regards the latter, it is to be feared that many do not follow the correct rules of the game. They impress upon their pupils the evils that attend composing at the keyboard, and adduce the awful example of Meyerbeer—who is said to have struck chords with one hand, writing them down with the other*—and then retire secretly to their chamber to try over those modulations that lead into the second subject of their overture, even going back to the very commencement of the work the better to judge of the effect. If they change nothing after tinkling their ideas on the pianoforte, the process is sheer waste of time; if they *do* modify them, their talk of composing away from the instrument is mere splitting of hairs. The anonymous somebody whose dictum I have cited probably had not sufficient confidence in himself to launch a piece on the world without this 'try-over,'† and thus persuaded himself that it was an adequate test for the music of other composers. Some, when in doubt, fly to the organ, and in their scores we can at times recognise the manual and the registration they employed for their test.

Berlioz never had recourse to the pianoforte, either at the moment of inspiration or on the morning after, for the simple reason that he could not play the instrument. He, like Haydn, would, however, submit particular passages to different instrumentalists to learn whether they presented any technical difficulties. This habit helped to make him supreme in the art of orchestration, removed him still further from pianistic platitudes, and hence militated against his popularity. Wagner was right when he declared that his own music would be eventually appreciated through the music-desks of the domestic pianoforte. Anyone who remembers the early days of the cult will agree with the prophecy. The pianofortes of musical Europe resounded with interpretations of the vocal scores. They may have consisted principally of enthusiasm and an abuse of the pedal, but they undoubtedly helped enormously in diffusing the light. This road to popularity has been closed to Berlioz. Even the full score of an unknown work of his, as Saint-Saëns has insisted, does not give much idea as to how it will sound. He has thus been dependent on rare performances under sympathetic conductors—a point to be considered later—not only for appreciation, but for that familiarity that breeds acceptance.

When meeting for the first time someone who eventually becomes our friend, often we are repelled by certain asperities of character, certain tricks of manner. As our friendship grows, we become accustomed to these and accept them. In music it is a commonplace that the ear is soon habituated to discords that at first distressed it. And so it is with all the elements that contribute to the making of a musical composition. Could we but re-value some of the masterpieces it would be a revelation to most of us how much we accept as good, solely on account of familiarity. Save for a few works, Berlioz has not reaped the benefit of that familiarity. He suffers a revaluation on each performance. Now, this may be desirable occasionally, as witness Alfred Noyes's masterly revaluation of Bunyan,* an author who most assuredly *is* accepted, and was placed by such a man as Macaulay on a level with Shakespeare and Goethe. But continual repetition of the process is inadvisable. It resembles too closely the impatient plan practised by some of us in our early efforts at gardening, when we pulled up our plants to see how they were progressing.

To anyone who would declare that, as he had already valued the acknowledged masterpieces, even an occasional revaluation is unnecessary, I would put the question—When did this critical examination take place? In all probability he was persuaded of the excellence of particular compositions long before his personal opinion was of the slightest weight. The musical girl or boy may admire certain passages or movements. But the greater portion of what they hear they unconsciously take on trust. They accept it, as they accept other opinions of those about them, without attempting to argue the subject. Indeed, in many cases their minds are too immature to be able to do so. Eventually these opinions become, to use the language of the psychiatrists, 'fixations': we all have them, and then nothing will move us. As a matter of fact, most of us never, strictly speaking, value accepted works in the first instance, and seldom, if ever, revalue them. It is true that we sometimes make attempts at the latter. But it usually resolves itself into a plausible justification of our 'fixations.' We set out to prove that the melody that we love is constructed according to all the rules that govern melody, that the movement that thrills us does so because it possesses such and such attributes.

I am not here discussing whether Berlioz were a genius or a charlatan. I am merely endeavouring to show that he has suffered from disadvantages unshared by others of his generation. His entire dependence on public performances prevents his becoming the household word that many composers, immeasurably his inferiors, have become. And those performances must be directed by a sympathetic and skilful conductor. This reasonable proviso may, however, be disputed by some, who will insist that *their* particular pet masterpieces remain so, even though the execution be hopelessly indifferent. As they know these by heart, and thus can make allowances for the deficiencies of performance, the argument is hardly conclusive. Composers themselves cannot always extort their own meaning from an orchestra when they have the baton in hand. Schumann notoriously could not, and recently we have had an example of Mr. Goossens obtaining a swing and a glow from Ravel's 'La Valse' unattainable by the composer. The most sympathetic conductor cannot however make bricks without straw. All he can do is to reveal what is already in the score. Weingartner, in his booklet on 'Conducting,' is very emphatic on this point.

Another thing which possibly has affected Berlioz's popularity is his aristocracy. By birth he was what we might call 'county-family,' with

* Much of the 'Flying Dutchman,' by the way, was hammered out at the pianoforte. For 'The Mastersingers,' on the other hand, we have Richter's word that Wagner never touched the instrument.

† He had: it was Stanford!—Editor.

* *The Bookman*, October, 1928.

its austerities softened through possessing a free-thinking father. Like Horace, he hated the *profanum vulgus*. Gounod, as reported by Saint-Saëns,* evidently referred to this aristocracy when he said, 'Quel homme élégant que Berlioz!' The younger musician, commenting on this, points out that while the writing of Berlioz was 'gauche et maladroite,' and that of Gounod 'impeccable,' the music of the latter contained elements of vulgarity never present in that of the former, and that these traces of vulgarity helped to make 'Faust' more popular than 'The Damnation of Faust.' It would be possible to make a parallel comparison on this count between Berlioz and other composers greater than Gounod, were it not inadvisable to attempt to exalt one artist by belittling another. True disciples of the French master will appreciate this trait in his music. His brigands may be rascals, but they are not apaches. They would relieve you of your valuables with a courtly bow, and cut your throat with a well-turned compliment on the blueness of your blood. His very devils seem to promise Faust a cultured eternity, if an unpleasantly warm one.† It was this same aristocracy that forbade him seeking to illustrate the grosser side of passion in his love-music.

These are some of the things that have affected Berlioz's popularity, and to a large extent always will affect it. It is a matter for regret that there are so few gramophone records of his works obtainable.

The conference, by the way, appears to have decided nothing. Perhaps, after all, there *was* something wrong with the menu.

* 'Portraits et Souvenirs,' p. 85.

† Witness the fine trombone phrase that accompanies the Princes of Darkness in the Pandemonium.

NON-MUSICAL FACTORS IN THE APPRECIATION OF MUSIC

By P. E. Vernon,

(Strathcona Research Student in Psychology and John Stewart of Rannoch Scholar in Sacred Music at Cambridge University)

(Concluded from March number, p. 228)

So far we have been considering some of the apparently non-musical responses or effects produced by music. We may now pass on to non-musical influences or stimuli that affect music.

The first of these are visual sensations; a few people listen with their eyes closed, but the great majority receive and react to a very large number of visual impressions while they are supposed to be listening. But this does not mean that all this side of their mental activity is wasted from a musical point of view. The amateur musician may attain to a fuller perception and appreciation of music by following the score, thus aiding hearing with vision; or by watching performers he may keep his attention more closely on the music and may follow the inner parts by seeing the appropriate instruments playing. Again, there is the important factor of intuition, a kind of subconscious perception by one member of a group of the bodily expressions of the thoughts and feelings of the rest, and hence an automatic realisation of the 'atmosphere' or significance of these aggregate thoughts and feelings. A performer or a lecturer does not necessarily take conscious note of the stillness or fidgeting of his audience, but always knows by intuition if he is holding them or no. And on the listener's side, if a soloist, or a conductor and orchestra, are working up to a furious climax, or playing a very rhythmic piece, the audience tends to follow them and intuit their mental and bodily state by becoming similarly moved. Watching the performers also helps by intuition in the apprehension of their personalities which they express in the music, and so of their contribution to the total experience, for most people would allow, for example, that a Beethoven Sonata played by Busoni was a far more valuable experience than the same Sonata played note-perfectly by an average pianist. Any intuition or attitude in one member of the performers or audience is reciprocally reinforced by all the rest if they are sympathetically inclined towards one another and similarly interested in the music. Hence it is (as Brent-Smith points out) that Kreisler cannot attempt to play good music at an ordinary 'celebrity' concert, since he realises that the audience are not in sympathy with him towards it. Several of my subjects find that they can only obtain full musical enjoyment if they are among sympathetic companions. Again, few would not admit that pleasant or suitable surroundings, even if not specifically attended to, enhance their appreciation. Thus an organ recital in a cathedral is æsthetically more valuable than the same recital in an ugly concert-hall, though the latter may be acoustically superior.

However, among the musically more advanced the whole process of musical perception is so integrated that surroundings, performers, score, &c., are often regarded as distracting, and are seldom considered in deciding whether to go to concerts. They are often able to listen 'ideally,' that is, to value the music they hear largely by their own ideas as to how it should be played rather than by how it actually is played.

Personality and the like are only too apt to become objects of interest *per se*; a Pachmann, for example, is more often distracting and non-musical than relevant and helpful to appreciation, in that he tends to overbalance the music. I find an interesting division between people who like singers because their personality 'gets across' and the more musical people who, conversely, dislike most singers, especially female ones, because they are trying to 'make an effect.'

This brings us at once to the rôle of gregarious factors in musical appreciation. Frank Howes has dealt with them very fully in his 'Borderland of Music and Psychology,' but has, I think, as regards musical people, considerably over-emphasised them. His thesis is, roughly, that æsthetic appreciation is impossible without the gregarious satisfaction obtained by listening to music together with a large number of other people who are similarly moved; the amount of applause is determined not by the depth of feeling or the intensity of pleasure experienced, but by the homogeneity of feeling evoked in the whole audience. He regards applause as a necessity, since the audience feels, often subconsciously, after sitting still and listening for a long time, that it must do something, hence it is psychologically unjustifiable to discourage applause between the movements of a symphony or quartet. He also states, in support of this, that true musical enjoyment can never be obtained in solitude from

the gramophone or broadcast music, or from playing the pianoforte to oneself. Now it must be acknowledged that the gregarious or fellowship feeling of seeing and hearing a large orchestra, or applauding in unison with a huge audience, are highly pleasurable to most people of the more or less unmusical type. But I find that as a rule the more musical people prefer string quartets and chamber music to orchestral music; they also object to being carried away, as a large group of people so often is, or to descending with the group to a lower level in the scale of civilisation and self-control. Similarly, the desire to applaud, especially between movements, obviously becomes controlled and tends to disappear in really musical audiences, so that almost the only reasons why we do applaud, it seems to me, are convention, politeness to the performers, or the hope of getting an encore. Most of my audience, at the second concert, were glad to be relieved from it, and in general at Cambridge chamber music concerts it seldom lasts more than twenty seconds as compared with the one or two minutes that are so familiar at Promenade concerts and the like. In fact, one theory of æsthetics that contains a good deal of truth states that the essential features of the æsthetic experience are a complete equilibrium and harmony whereby there is no tendency to action at all; after it one should be as ready to do any action as willingly as any other, since all one's instincts and impulses have been satisfied, and it is only in so far as the experience is incomplete that there is a disposition towards any one action such as applause. Again, a large proportion of musical people seem to prefer to listen to broadcast or gramophone music when it is sufficiently well reproduced, and they like to play the pianoforte to themselves so as to escape these gregarious factors. However, people vary considerably in the strength of their gregarious and social tendencies, and for some this gregarious satisfaction is an essential element in their musical appreciation, and not necessarily to be condemned.

Many other non-auditory stimuli obviously affect musical appreciation, *e.g.*, one's general comfort, recent emotional experiences, one's relative familiarity with different instruments, and various outside interests; the connection between mathematics or science and the higher appreciation of music is very marked. Hence the formalist's assumption that the artistic faculty is quite unconnected with ordinary life cannot be upheld. Temperament, personal and racial prejudices are of great importance; Parry, in his 'Art of Music,' gives several examples of the influence of environment on music. The connection is, however, obscured by the factor of compensation, as, for instance, when very submissive people seem to like very vigorous music, or very aggressive ones like sentimental stuff. The unpopularity of German music among English audiences during the war is an illustration of the effect of non-musical prejudices, though here again the more musical were less influenced in their opinions. Similarly, I attempted to show the influence of a composer's name in my second concert by having played a Nocturne by Field. Most of the audience were unable to guess the composer, or knew it already, but, as I had hoped, the remaining 18 per cent. thought it was by Chopin, and their remarks indicate all their usual prejudices for, or usually against, Chopin, *e.g.*, 'The Victorian drawing-room atmosphere' (the piece really having been composed in about 1814).

We largely adopt our tastes from the musical minority whose opinions we respect, and reject those of the unmusical majority. But this subjective nature of musical standards is a commonplace of musical criticism which I need not emphasise.

The conclusions of the discussion may now be pointed out. As a psychologist I have no intention of entering into the controversy as to the ethics of various factors, emotion, intellect, &c., in music. I have merely tried to show that a great many apparently non-musical factors always occur in the appreciation of various people to various degrees, depending on their individual mental and temperamental peculiarities and musical training, and that they may almost all of them help in the perception of music or add to the enjoyment or value obtained. On examining the part played by such factors at the lowest and highest musical levels and in the poorest and fullest appreciation, it seems that some of them tend to disappear or to become subconscious or controlled and integrated; so that it is only attention to any one aspect (be it intellectual, emotional, gregarious, or anything else) to the detriment of or distraction from the whole, that is really non-musical. The average marks given to different categories by individual members and by the whole of my audiences demonstrate the truth; the average marks for æsthetic appeal or value of different items did not run parallel either with the marks for intellectual interest nor with those for emotion, but were almost exactly parallel with the sum of these two headings. From another approach, namely, genetic studies or case histories of several of my subjects, one finds that people usually seem to possess initially either, (*a*) a mainly objective, critical, or analytic attitude towards music, or, (*b*) a mainly subjective and emotional one. As their musical experience has developed each attitude has become more tinged with the other till they fuse in the fullest appreciation. Each person should be able to synthesise all his various dispositions, tendencies, instincts, impulses, &c., as many elements as possible being included. Thus we are justified in concluding that æsthetic appreciation, which we are now led up to viâ our examination of non-musical effects and influences, consists not so much in an absolute and definite experience that only a few highly-cultured people attain to, but in this ideal organization and synthesis.

[It is necessary to mention that an article by Leonid Sabaneev, entitled 'The Musical Receptivity of the Man in the Street,' has been published in *Music and Letters* since the above essay was written. Though the purport and emphasis of his work are different from mine, the identity of many of the conclusions, reached entirely independently, constitutes good evidence in their favour.]

The Grantham Philharmonic Society celebrated its sixtieth year on March 14 with a performance of Act 1 of 'Lohengrin,' ('Hiawatha's Departure,' and the 'Occasional' Overture. The soloists were Miss Ida Bloor, Mr. Trefor Jones, and Mr. John Thorne. Mr. Edward Brown conducted.

Music in the Foreign Press

ERNEST BLOCH

In the February *Rassegna Musicale*, Guido Pannain writes :

' Bloch's music is remarkable for its epic quality. His Symphony " Israel " recalls, in certain of its aspects, the twenty-fourth Rhapsody of the " Iliad." He is a prince among modern composers. His power lies in his immediacy—an immediacy that is a product of culture and not, as with Stravinsky, of barbarity. His String Quartet, despite a few imperfections, is masterly ; and his Pianoforte Quintet is the masterpiece of modern chamber music.'

MUSIC IN ' DON QUIXOTE '

Dr. Edgar Istel has tabulated the references to music that occur in Cervantes's masterpiece, and gives the result of his labours in the February *Musik* :

' Polyphonic *a cappella* part-songs are not mentioned, but frequent references are made to the Vihuela books of the time (which contained songs of various kinds with instrumental accompaniments, dance-tunes, and instrumental fantasies chiefly in variation form), and to various types of folk-music. Indeed, Cervantes gives more information on the instruments used by the people than any technical work of the period does.'

He divides them into pastoral, military, popular, and aristocratic. The first category comprises the Rabel (the only bow instrument mentioned in ' Don Quixote '), the Churumbela (shawm), the Gaita Zamorana (bagpipes), the Tamburin, the Sonajas (little bells), and the Albogue (a kind of cymbals). Over a dozen other types are mentioned in the other three categories, and interesting descriptions of various dances occur.

DR. WHITTAKER'S PSALM 89

In the same issue, Rudolf Bilke writes :

' If this vast, strongly expressive composition originates in practice, the efficiency of English choirs certainly deserves deep respect : for here we have something more difficult than the arduous Motets of Brahms and Reger. Interest is sustained and varied, and I warmly recommend the work to capable choral societies.'

E. T. A. HOFFMAN IN POLAND

In the February *Muzyka* (Warsaw), Cezary Jellenta recalls the musical activities of E. T. A. Hoffman at Warsaw, where he founded an amateur orchestra and a school of singing.

PHILIPPE DE VITRY (1291-1361)

The February *Revue Musicale* contains a very scholarly essay by A. Machabey on the biography of this composer.

ALEXANDRE TANSMAN

In the same issue, Raymond Petit praises the music of A. Tansman, calling attention both to the quality and the number of this young composer's works.

MODERN COMPOSERS ON THEIR OWN WORKS

In the February *Pult und Taktstock*, Ernst Krenek writes on three of his orchestral compositions : a Suite (Op. 43*a*), a Pot-pourri (Op. 54), and a Kleine Symphonie (Op. 58) ; Czeslav Marek explains how his ' Sinfonia Brevis ' stands with regard to both romanticism and neo-classicism ; and Max Butting devotes a couple of paragraphs to the setting of his ' Musik für Radio-Orchester ' (Op. 37), composed with special regard for conditions of broadcasting :

' I used two flutes, one oboe, one clarinet in E flat and two in B flat, one saxophone, three bassoons, two horns, three trumpets, three trombones, percussion, banjo, violins (no second violins), violas, and 'celli. I gave special attention to definition of the bass (low timbres heard through a loud-speaker are very different from what they are in the concert hall). The E flat clarinet gives brilliancy to the upper parts. The banjo plays an important rhythmic function.'

A FRENCH COMPOSER ON THE PRIX DE ROME

So many French composers have inveighed against conditions at the Villa Médicis that it is quite a relief to find one of them—Jacques de la Presle, laureate for 1921—declaring (in the *Guide du Concert*, March) that he greatly enjoyed his stay there, and considers that the Prix de Rome constitutes ' an extraordinary privilege.'

A FRENCH CRITIC ON BACH'S ' CHACONNE '

In the January *Nouvelle Revue Musicale*, Léon Vallas writes :

' To hear the famous " Chaconne " is torture for sensitive musicians. The tone of the violin, rendered abnormal by the polyphonic writing, becomes, necessarily, shrill and ugly ; the twistings of the bow, which has to give out a sustained melody on one string and simultaneously pick up rudimentary arpeggios or fragments of secondary patterns on the other strings, results in appalling discords. The true physiognomy of this strange symphony is practically never reproduced as imagined by the composer.'

A DOCUMENT ON SGAMBATI

In the February *Musique*, Gustav Hetsch quotes impressions of Sgambati recorded in the letters of the Danish composer Peter Heise. The two composers met in 1861, and their friendship endured until Sgambati's death (1879). One letter contains the description of a visit to a composer named Salesi, a pupil of Raimondi. Raimondi's works included a triad of oratorios entitled ' Putifar,' ' Giacobbo,' and ' Giuseppe,' written for simultaneous performance by three separate orchestras and choirs. The score was 6-ft. high, and held eighty-two staves to a page. Salesi insisted upon Heise's perusing this monumental manuscript.

A STORM AROUND THE ' FLYING DUTCHMAN '

Otto Klemperer has produced, at Berlin, Wagner's ' Flying Dutchman ' according to the original version (1844). This gave rise to a good deal of anger. For instance, in the *Signale* (January 23), Prof. Max Chop, under the title ' A New Outrage to a German Masterpiece,' denounces the whole production as purely grotesque. In *Das Orchester* (February 15) appears a protest signed by the ' Akademischer Richard Wagner Verein,' the ' Bayreuther Bund Deutscher Jugend,' and the ' Deutsche Richard Wagner Gesellschaft.' But certain critics highly praise Klemperer's initiative, and aver that it has proved successful.

For instance, in the *Berliner Tageblatt* (quoted in the March *Musical Opinion*) Dr. Alfred Einstein writes :

> ' It is not only interesting historically, but also right, that Klemperer should have presented the work in its original form . . . An unusual and magnificent performance.'

And in the February *Melos*, Heinrich Strobel writes :

> ' A fresh wind has blown tinsel and cobwebs away. The " Flying Dutchman " never proved so impressive, never rang so true. It remains romantic ; it is only less operatic.'

M.-D. Calvocoressi.

New Music

PIANOFORTE

Chester's have published some excellent ' moderately-easy ' music which deserves notice. Some months ago this house issued N. Tcherepnin's ' Dix pièces gaies,' a set of ten short pieces of unusual interest ; and their new volume of Six Pieces by Laure Choisy is in some ways to be compared with Tcherepnin's. Again there is simplicity of style and lay-out, again a freshness of outlook and real musicianship. The composer has a sense of style and a sense of humour ; the music is never obvious, and yet not far-fetched, and there is real skill in characterisation. This is a very interesting little work, and another is Robin Milford's delightful ' Sir Nicholas's Caper.' Rather like a gavotte in design, this little piece is full of humour and charm, and very effectively written. Particularly neat are the little closing gesture and the rhythmic touches that precede it. The whole thing is most attractive, and quite easy (Oxford University Press).

Rather commonplace in style is Frances Parkinson's ' Reverie ' (Augener) ; and Barter John's ' Echoes of Andalusia ' (same publisher) is somewhat obvious Spanishry, though it becomes a little more vital in its second section, ' Chueca.' Paul Irby's two ' Valses brunettes ' are published by the Wellington Music Co., and Paterson's send a volume of ' Dance Movements from Schubert,' edited and arranged by J. M. Diack.

Craxton's arrangement of Schubert's ' Nacht und Traume ' is skilfully done, and the song stands up well under the treatment. It owes little to its poem, once one knows the title, and is very telling indeed in this form. The music is its own poem, and of all songs this must be one of the best adapted to transcription (Oxford University Press).

G. M. Brewer's ' Trois Préludes ' are published by Edition Belgo-Canadienne, Montreal, and show thought and sincerity ; but there is little cohesion of style, and works of this sort need to be highly pointed if they are to be effective.

There is a good deal of beauty in Heraklit Nestoroff's Episoden (Ludwig Doblinger), and the composer is master of a luxuriant pianoforte style ; he relies too much, however, upon harmonic colourings that have lost their vividness and are beginning to pall. Pierre Vellones in ' Planisphere,' eight pianoforte pieces (Jean Jobert), attempts to portray the atmospheres of different parts of the world—mostly rather exotic—as suggested in quotations affixed to the pieces. He has vitality and imagination as well as pianistic ability, but *cœlum non animam mutant qui trans mare currunt*, and the composer's muse is as Parisian in ' Polynésia ' as in ' Saint-Flour.' There is some very effective and picturesque light music in this volume. The composer has a command of colour and rhythm, but as characterisations the various pieces do not go very deep.

T. A.

SONGS

The issue of seven new songs by Peter Warlock shows that his hand does not lose its cunning even if he is not able always to achieve the intense kind of beauty that marks his best work. This is not to be expected and not to be desired, as there are many poems of slight texture which make attractive light songs and do not call for any great ' expense of spirit.' There are several of these among the present batch—such things as ' Tom Tyler ' (Augener) and ' Passing by ' (Oxford University Press)—which need no more than the graceful and witty touches of rhythm and harmony that the composer has put into his settings. ' The Droll Lover ' (Augener) asks more than this, and the music has nothing like the bitterness of these extremely cynical words. There are some well-known examples of bitterness in music ; one thinks of one or two Schubert songs, and of the ' Song of the Flea,' with its more and less effective settings ; but music has not often had to deal with poems as venomous as this one surely is. Perhaps I read into it meanings more sinister than it really possesses. ' The Contented Lover ' (Augener) is in Warlock's quieter style, and has a good deal of beauty in it ; and there is insight into two curious moods in the settings of two poems by Arthur Symons, ' A Prayer to St. Anthony ' and ' The Sick Heart ' (Oxford University Press). The songs are marked to be sung together, but it is doubtful whether there is any real connection or correlation between them. The second does not throw any light on the first, except in so far as both poems illustrate Symons's rather ' precious ' frame of mind. Delightful rhythmic effects are to be got from ' Elore lo ' and its clear, vivacious texture ; this song shows Warlock's gaiety and sense of musical humour in a very strong light. Augener is the publisher.

From Curwen, too, come some good songs. Holst's ' Man was dark ' is a work typical of the composer in its austerity and grip. Once it has started on its way, *pianissimo*, it tramps straight forward to its *fortissimo* ending, never turning aside to emphasise secondary meanings, but intent on the matter of the poem as a whole. What a sureness of touch in the alteration of the rhythmic basis at the ends of the stanzas, and what a great deal is achieved by that very simple device ! The song ought to have a striking effect. Very different from the severity of Holst is Armstrong Gibbs's sensitive and poetic music, but Gibbs is not less sure in his handling of the material within the limits he so firmly sets himself. There are two typically attractive songs here : ' On Duncton Hill,' with an accompaniment gently suggestive of particular aspects of the poem, gets below these aspects to the deeper meaning of the words ; and ' Resting,' though the accompaniment is less obviously suggestive, achieves just as certain an effect. The cessation of a rhythmic figure at a climax point is no new thing in song-writing, but the result here is as fresh and telling

as if it were; this makes a fit ending to a beautiful song. Admirers of Armstrong Gibbs's work will be delighted with these new and typical examples.

Nicholas Gatty's 'Fain would I change that note' is less atmospheric and allusive than the music of Gibbs; it relies on a well-balanced and shapely tune, simply harmonized and plainly set, and is a very attractive song. Thomas Symons has got some of the feeling of Housman's words in his setting of 'Fancy's Knell'; he appreciates the flow of the poem and matches it in his music, which is fresh and clean in style. The deeper notes of the poem, however, are not fully audible in this setting.

Again, in Frederick Keel's 'The Mocking Fairy' the music does not get beneath the surface of the words. The point of de la Mare's poem is in what it implies rather than says, and the music here seems to deal exclusively with the superficial meaning of the words (Cramer).

Two effectively written Irish songs are Percival Garrett's 'Irish Love' and 'Southern Love Poem,' published in one cover by Cramer; and Evelyn Sharpe's 'Fionnphort Ferry' (same publisher), much lighter in texture, has clarity and point. Louis Drakeford's 'Bittersweet' (Winthrop Rogers) is luxuriant in lay-out, but excessively commonplace in style; and Frank Bridge's 'The Primrose' (Keith Prowse), though neat in style, is not in any real way typical of its composer. George M. Brewer's 'If she but knew' (Edition Belgo-Canadienne, Montreal) is a sincerely-felt work, and shows obvious signs of care in accentuation and general style.

T. A.

VIOLIN

The sight of a new Violin Concerto thrills me; having been an eye-witness of the decline of the Vieuxtemps and Wieniawsky fashion, of the forlorn hope of Tchaikovsky, of the débacle of Reger, I still live in hope that one of the many moderns who seek to revive old patterns will write a Violin Concerto showing something of the real genius of the instrument. This is an important point, but too often overlooked in spite of the obvious significance of the successes won in other days by men who had little to say but could say it in a manner that showed the 'points' of the instrument. And in this respect Otto Siegl's Concerto (Ludwig Doblinger, Vienna) is, technically at least, fairly satisfactory.

Less consonant with the genius of the instrument is the somewhat dry nature of the themes. Perhaps, if the work is finely scored, we shall speak of austerity and not of dryness. The hints of the orchestration given in the pianoforte part are not sufficiently explicit. But I have the impression that as the harmonies now and again recall a chastened Reger, so the ensemble may err in the same way and remind me of the opaque texture peculiar to that composer. The work, nevertheless, is certainly interesting. There is no key-signature; the first movement is in G major, the second in E minor; the third in A major—harmless eccentricities.

Not quite so harmless are the eccentricities of Heraklit Nestoroff, whose 'Nocturno' (Ludwig Doblinger) seems to be 'asking for it.' No doubt Mr. Nestoroff will maintain that by writing very difficult music he means to attract the virtuoso and not the amateur. But there are limits even to the capacity of the virtuoso, and certain passages (especially near the climax) seem a tempting of Providence. These double-stoppings are quite possible in the study; they are improbable in the concert room, because the least anxiety or purely physical causes, like a perspiring or a cold hand, would inevitably result in a technical imperfection.

Compositions of a more unassuming character but of some merit are Hugo Anson's 'Idyll' (Curwen) and 'O can ye sew cushions,' an old Scots lullaby arranged by Alec Rowley (Leonard Gould & Bolttler).

F. B.

CHAMBER MUSIC

Anything bearing the name of Franz Schubert arrests attention. But the 'Sonate für Arpeggione,' arranged for 'cello or viola and pianoforte (Doblinger) will not arrest it for long. Nothing here recalls the Schubert we love; not a touch of the simple charm of the Sonatinas and not a hint of the glamour of the Quartets or of the easy freedom of the 'Rondo brillant.' If the Sonata has been long neglected, the reason is pretty obvious. The pianoforte part has a guide for arpeggione or viola written in the key of G; it is rather disconcerting to a reader who imagines the viola player at grips with passages that would be high on the violin. The solo part, of course, is written in the tenor key.

A Sonata for pianoforte and violin by Gustav Donath (Doblinger) shows an easy and fluent style devoid of abstrusities, and in consequence deserves to be commended. The general impression is pleasant, if not arresting; and since we are spared the shocks we must not grumble if we do not find the thrills of original work.

Three pieces for string quartet by Armstrong Gibbs are published in score (Curwen), which make interesting reading. They show the light hand and graceful style that we expect in this composer's music.

F. B.

UNISON

Walter Adrian's 'Perseverance' (words and music by one man) is a march-song, rather trite in its tune and apt to stick at the phrase ends, where the pianoforte might help to work up the excitement by putting in a joining-phrase. In short, it is the sort of piece that nine out of ten musicians would improvise at the pistol's point: which does not necessarily mean that it is poor, only that it could with some ingenuity be improved. After all, Parry and one or two others have set their followers a hard task. To words by the same author as above, Edgar Moy has set a melody that jingles pleasantly. 'Queer Animals' is the title, and the song will suit fairly small people. Most of these little ditties for little folk shy at rhythmic variety, which I think rather a pity. It is so easy to fall into the jog-trot, and into bad accentuation, when trying to be very simple.

'Words and music by' is catching. Maud Stewart-Baxter writes both in 'Freedom,' another of the songs moving in bold march style and designed for mass singing. This has a good lift. It should be noted that its spirit is religious—a prayer to the God of Freedom. However well the composer may strive, almost invariably some phrase creeps in that one remembers, note for note, somewhere else. Mr. Adrian, for example, has four pianoforte bars at the beginning of his song almost exactly reproducing the start of the 'Harmonious Blacksmith' tune, and Miss Stewart-

Baxter's concluding phrase has an equally familiar ring, though I can't place it. Anyone who has ever laid pen to ruled paper knows only too well that one is apt to set down phrases that seem, when written, quite original, but that have some basis in a work that lingers at the back of the mind. I remember once writing for my coach a little organ piece that I rather liked, and being greatly taken aback to have it commended, with the reservation that Guilmant had said almost exactly the same thing, rather better. So he had, in one of his earlier organ pieces that had gone, as I thought, quite out of my head, but which had reproduced part of itself under my unconscious hand. So I don't grumble at these recollections in tranquillity; only I wish that they oftener carried with them more emotion and power. The last song of this Cramer batch is by the editor of the series, Martin Shaw —'The Song of the Music Makers.' This also does not go far out of the familiar 'uplift' tracks, but it swings well, and says what it has to say cleanly. That top G on 'joy' ought to raise the roof. One little point about the printing. This song takes two pages only, but the publishers sell eight, the other six containing only advertisements. One sheet of paper would have been ample; then, perhaps, the song could have been sold at less than fourpence.

'O welcome in our midst' is another song by Martin Shaw, a broad 'song of greeting' wherewith to compliment a new Head, or parson, or organist. Dr. Dearmer's words are a good hand-grip (Curwen).

Herbert Howells goes to Chaucer for 'Good Counsel.' This begins, 'Fly from the press,' but I cannot commend that; if all did, my occupation would be gone. There is salty savour in the ancient advice to seek truth, and to begin at home: 'Rede well thyself, that other folk canst rede.' In all Howells does there is something a little different from anyone else's phraseology. That is clear gain when, as here, the straight end of the business in hand is seen all along. His songs are not perfectly simple, but this one presents no large difficulty. The pianist who can handle big chords sonorously will enjoy his part as well as the singers theirs (Rogers).

A cheap edition of a gracious air from Handel's 'Rodelinda' is welcome. Dr. Whittaker edits it. The music, a lovely strain of hope and longing for an absent one, flows beneficently in 12-8, in broad phrases, to be stroked and fondled. This should become a favourite (Oxford University Press).

W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Ernest Newton has arranged Schubert's 'Cradle Song' in two parts, the lower of which needs the low B flat to keep the tune's outline. This is an unpretentious setting. At the end are printed some questions and answers about the music (Gould & Bolttler).

Some new arrangements from Handel are entitled: 'O the pleasure of the plains' (from 'Acis'), 'Now the lusty spring is seen' (from 'Jephtha'), 'Come, ever smiling Liberty' (from 'Judas'), and 'Sweet Day' (to Herbert's words). The first three are for s.c., the last for s.s.c. The first is gay, with runs and some *staccato;* the second is somewhat similar in style and difficulty; the third slower, and more gently-flowing, in 6-8; and the last a very easy piece, in which the lowest voice needs a sound G. The two-part pieces in particular afford excellent technical practice, besides well-founded pleasure in good tunes and shapely phrasing (Paterson).

There is no need to urge the value to part-building and weaving of the practice of canons and rounds. Here is a series of packets of these capital tabloids, which Dr. Whittaker brings out. There are six sets, all by Mozart, each set containing from two to five pieces. Most of them are short, but No. 18, 'The Death of the Nightingale,' covers five pages. This is a clever and expressive chromatic essay, reminding me a little, in spirit, of the fine chromatic fugue for two pianofortes. Fresh words have been written by Albert Latham where that seemed desirable. There is all manner of variety in style and impulse here. Set 2 will give as good an idea as any of the scope of the smaller pieces. Each set costs threepence. The lot bound in one cover may be had for 1*s.* 6*d.* (Oxford University Press).

Another canon is Eric Thiman's, entitled 'I have twelve oxen'—the words that John Ireland made familiar in his happy setting as a solo song. Thiman's is a neatly tripping tune. With this song is printed another—G. Rathbone's 'The Fairies' Forest' (unison), for slow, *legato* singing, tip-toed lightly (Novello).

Alec Rowley's latest is a set of old sea songs, arranged for s.s. with independent accompaniment. The titles are: 'The heaving of the lead,' 'We be three poor mariners,' 'The Jovial Sailor,' 'The *Arethusa*,' 'Then farewell, my trim-built wherry,' and 'The Mermaid.' All are brisk, the liveliest being the even numbers. The second part has always points of contrapuntal interest, and it sometimes crosses the upper voice—a good thing to do. A pleasant collection of tuneful ditties that middle-aged children will widely appreciate (Rogers).

W. R. A.

MIXED-VOICE

Armstrong Gibbs's 'La Belle Dame sans Merci' (Keats) is for s.a.t.b. choir, with orchestra. For the first part of the knight's story, given to male voices in three parts, either tenors or basses are to be divided, preferably the basses. The music has the imaginative flexibility we expect from this sensitive composer; in line and colour it swiftly seconds the poetry. The work is short and full of meat, and only difficult in that it needs fine adjustment and balance. Choirs able to think fully of these things, after having quickly learnt the notes, should certainly try the ballad (Curwen).

W. R. A.

CHURCH MUSIC

Three settings of the Communion Service, each an admirable example of its type, may be cordially recommended. Charles W. Pearce's 'Missa SS. Clementis et Martini' is intended for community unison, or choral s.a.t.b. singing. It is based on Psalm Tones and other Church melodies, and should be readily picked up by the people, while the simple, dignified harmonies present the minimum of difficulty if part-singing is preferred (Faith Press). A Short and Easy Communion Service in A flat, by C. Hylton Stewart, is written for parish church choirs. It is straightforwardly set, with no repetition of words, and the part-writing, while never lacking in interest, is quite easy. The organ part, except, of course, in the occasional

unison passages, mainly duplicates the voice parts. This attractive little setting—short, well-written, and devotional—is just the type that many churches are now needing (Oxford University Press). Choirs and organists looking for something which makes more demands upon their capabilities will probably be interested in T. Tertius Noble's Short Communion Service in A and E (Arthur P. Schmidt Co., New York). This is a well-planned setting, with interesting and effective vocal writing of only moderate difficulty, and a free, well-developed accompaniment. All the above settings are complete, and include both forms of the Kyrie.

An excellent addition to the Oxford University Press Cathedral Anthems series, edited by C. Hylton Stewart, is William Boyce's 'The Heavens declare the Glory of God.' This is a long work in various sections, filling twenty-four pages. The first movement—for A.T.B. (verse)—is contrapuntal, with a fair amount of florid work. Then follow solos for alto ('Their sound is gone out') and bass ('In them hath he set a tabernacle for the sun'). The full chorus enters for the first time in a simple, massive setting of 'Great and marvellous,' and the work ends with a brief, vigorous treatment of 'Hallelujah' for A.T.B. (verse) and chorus.

An arrangement for S.S.A.A. of the Chorale 'Let all men praise the Lord,' from Mendelssohn's 'Hymn of Praise,' has just been added to Novello's octavo edition of trios, &c., for female voices. In its new form this popular movement should be sure of a wide welcome.

An easy setting in C of Benedicite Omnia Opera, by Alfred J. Silver, is in chant form, and comes from Curwen's. This house sends also Arthur F. Tate's anthem, 'The Lord is my Light.' It contains some simple, robust chorus work of a conventional type, and a tuneful section for soprano solo and quartet. The music, however, does not rise above the commonplace. G. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Nelson's Music Practice.' Senior Pupils' Book. Pp. 96. Thomas Nelson, 1*s.* 8*d.*

'Children's Percussion Bands.' By Louie de Rusette. Pp. 173. Kegan Paul, 3*s.* 6*d.*

'The Amateur Producer's Guide.' How to stage all forms of opera and plays. By Haigh Jackson and Gilbert Forsyth. Pp. 111. Paxton, 3*s.* 6*d.*

'Bach's Brandenburg Concertos.' By J. A. Fuller-Maitland. ('Musical Pilgrim' series.) Pp. 47. Oxford University Press, 1*s.* 6*d.*

'Beethoven.' By Edmond Vermeil. Pp. 82. Paris: Les Editions Rieder.

'Eurydice, or the Nature of Opera.' By Dyneley Hussey. Pp. 93. Kegan Paul, 2*s.* 6*d.*

'History of Arabian Music to the 13th Century.' By H. G. Farmer. Pp. 264. Luzac, 15*s.*

Messrs. Novello have in the press a new choral work by Arthur Bliss entitled, 'Pastoral: Lie strewn the white flocks.' It is a setting of poems from various sources, ancient and modern, for mixed choir, soprano solo, flute solo, strings, and timpani. The first performance will be given by the Harold Brooke Choir at its next concert, at Bishopsgate Institute, on May 8.

Gramophone Notes

By 'Discus'

H.M.V.

A substantial selection from 'Siegfried' (D1530-35) and 'The Rhinegold' (D1319 and D1546) reaches a fine standard, with some splendid solo singing. The 'Siegfried' singers are Frida Leider, Maria Olczewska, Rudolf Laubenthal, and Emil Schipper. In the four 'Rhinegold' excerpts we have Friedrich Schorr in the Finale of the opera (D1319), and on the companion disc a group of English singers—Mesdames Suddaby, Trenton, and Walker as the Rhinemaidens, and Walter Widdop as Loge and Arthur Fear as Alberich and Wotan. The orchestras are the L.S.O. and the Berlin State, and the conductors Albert Coates, Leo Blech, and Karl Alwyn. Altogether, here is about eighty minutes of splendid stuff, about as well performed and recorded as can reasonably be desired.

The orchestration of de Falla invariably comes off well *per* gramophone, and three records of 'Nights in the Garden of Spain' are above the average for colour and clarity. The important part for the pianoforte is played by Madame van Barentzen, and is about as good an example as exists of the use of the instrument as a constituent of the orchestra. The orchestra is that vague body known as the 'Symphony,' and the conductor M. Coppola. On the odd side of the third record the pianist plays brilliantly a solo—de Falla's 'Andaluza' (D1569-71).

The Ballet music from Massenet's 'Le Cid' seems rather conventional after the Wagner and de Falla, but it contains some attractive things, and the recording is first-rate. Players: New Symphony Orchestra, conducted by Eugène Goossens (C1638-39).

Bach's Sonata in E, for violin and pianoforte, is played by Isolde Menges and Harold Samuel, with the excellent results that we look for save in one respect—the power variety of the violinist is rather less than that of the pianist, so that at times both balance and interest suffer slightly. Otherwise this is a delightful effort (C1632-33).

Four more Etudes of Chopin have been recorded by Backhaus—Nos. 3, 4, 5, 6, and 8 from Op. 25. Nothing more need be said than that they are well up to the fine standard of their predecessors (DB1179).

The records of Beethoven's A flat Sonata, Op. 110, played by Lamond, are the best I have heard from this player. Tone is far better than usual, and his performance is so clear and well-proportioned as to make one wonder how this sonata could ever have bothered folk, either by its mood or construction (D1565-66).

Chaliapin, greatly daring, sings a couple of songs in English—Coningsby Clarke's 'The Blind Ploughman' and Malashkin's 'Oh, could I but express in song.' His English is about on a par with most English singers' adventures with foreign tongues. In other words, a good deal of it is unintelligible and the rest distorted. And he makes operatic scenas of both songs (DA993).

John Goss and the Cathedral Male-Voice Quartet in four shanties are their usual selves in 'Johnny, come down to Hilo' and three other shanties (B2940).

COLUMBIA

For Delius enthusiasts nothing better has been done in the way of recording than the latest issue —'Summer Night on the River,' played by the Royal Philharmonic Orchestra under Beecham. As a rule, I feel that much of the essence of this composer eludes the gramophone; here it has been captured in an unusual degree (D1638).

The same orchestra, Ansermet conducting, gives us the Schumann Pianoforte Concerto, with Fanny Davies as soloist. Here is pianoforte-playing truly admirable in its point and rhythmic life. Some occasional lack of balance between pianoforte and orchestra must be laid at Schumann's door. He *will* keep his band going, whether there is anything for them to say or not. For longish stretches there is not, so they often do no more than get in the pianist's way. The pianoforte tone is of average fair quality; the recording is first-rate (9616-19).

In Debussy's 'Nuages' and 'Fêtes'—especially the latter—we have some of the finest recording of the month. The orchestra is that of the Société des Concerts du Conservatoire, Paris, conducted by Philippe Gaubert (9656-57). The same forces work with equally good result in Ravel's 'La Valse' (L2245-46). For records of these representative French works we need look no farther.

Weingartner and the Basle Symphony Orchestra are heard in a straightforward performance of the 'Freischütz' Overture. As this fills three sides, there was an opening for some unhackneyed short piece. But we don't get it. The 'Rosamund' Entr'acte is once more led out (9644-45).

Chamber music is a very strong suit this month, with Brahms's Clarinet Quintet heading the list on all grounds. The players are the Léner Quartet with Charles Draper, and the recording is unusually good, especially in the matter of delicacy (L2228-2232).

After this serenely beautiful work comes the cheeky Trio for pianoforte, oboe, and bassoon of Poulenc, played by the composer, M. Lamorlette, and G. Dherin. The crisp dryness of this is highly attractive for those who don't want anything else. The recording is tip-top (L2223-24).

In Beethoven's 'Harp' Quartet we have some fine and sensitive playing by the Capet String Quartet. But I feel that their pace in the Scherzo is excessive, and I have never heard the three quavers so consistently coming out as a triplet (L2248-51).

A batch of viola solos leaves me with mixed feelings. A solo instrument with so limited a repertory must needs be catered for by transcriptions; but we expect a musician of the standing of Tertis to be scrupulous in the choice and disposition of material. Tchaikovsky's 'Chant sans paroles' and Rubinstein's Melody in F sound well, though played rather too quickly; but why should Rubinstein's harmony be 'improved'? (5230.) Brahms's 'Minnelied' and Mendelssohn's 'On wings of song' seem to lose by being divorced from their words, and in neither case is the arrangement happy. Tertis's playing will make ample amends so far as most listeners are concerned; nevertheless . . . (D1637).

An important enterprise is launched in the recording of the first nine Preludes and Fugues in the 'Forty-eight,' played by Harriet Cohen. There is room for two opinions in regard to her fugue-playing, and I give mine for what it is worth. Ought the subject to be obtruded at every entry? Miss Cohen evidently thinks it should be. Many of us differ. The case was excellently put by Tovey, in his Preface to the Associated Board edition of the 'Forty-eight': 'Much pianistic fugue-playing has passed as "scholarly" when it even fails to reach that definition, inasmuch as it "brings out the subject" as if all the rest of the fugue were unfit for publication. This notion is peculiar to pianists.' It is clearly Miss Cohen's notion, and it spoils my pleasure in her fugue-playing. Tovey might have gone on to point out that players who soloise the subject over-much fail to realise that a fugue is a conversation between equals, not a monologue or an ostinato; and that two of the chief products of fugal writing—harmony and texture—are sacrificed when too much is made of any one part throughout. This is not to deny that there are cases where prominence in the subject is good. For example, an augmented bass entry, such as that tremendous one in bar 73 of the C sharp minor in Book 1, can hardly be over-emphasised. Like the final pedal entry in the 'St. Anne' Fugue, it ought to be fired off with cannon. Augmented entries generally need some help, and nobody will object to being made just aware of entries by middle voices, especially when the subject is slow. (Quick ones can take care of themselves.) Miss Cohen's playing of the Preludes is first-rate. The piece in D major especially is touched-off to perfection. Tone generally is average; the pace in some of the fugues is on the slow side, *e.g.*, the D major and C sharp minor. It is a pity that certain fugues do not appear on the same discs as their Preludes; the widely-varying lengths set up difficulties, of course (L2239-44).

Mandolines and guitars are regarded as rather footling instruments; but it is clear that much depends on the music they play. One of the most attractive records of the month is that of the Madami Instrumental Quartet (two guitars and two mandolines) playing arrangements of Scarlatti's well-known 'Tempo di ballo' in D and a 'Balletto' by Martini. The crispness is delightful, and the harpsichordy effect (especially in the Scarlatti piece) is just right (5232).

A few vocal records must be mentioned. W. F. Watt is well suited by a couple of Moore's Irish Melodies, arranged by Hughes—'Has sorrow thy young days shaded?' and 'No, not more welcome.' His words are excellent, and he has a good long phrase (5235).

An astonishing contralto voice is that of Marie Braslau. Often it is masculine in quality, and almost always it is used at full power. She sings —perhaps I should say she releases—a song by Rubinstein (in Russian) and (in Italian) a cantata by Bassani, arranged by Malipiero. Those who like to be overpowered will enjoy them: I don't (L2226).

Louis Graveure sings airs from 'Tosca' and 'Rigoletto.' He was a baritone, and is now a tenor. I never heard him as a baritone, but this example of his tenor-singing—over-portamento'd, sobbing, and noisy—makes me feel sure that (for an obvious reason) he was better as he was (5211).

The gramophonist who wants to get the utmost pleasure and profit from his records will be helped

by 'The Golden Treasury of Recorded Music,' by Alec Robertson, vol. 1 of which has recently been issued. This first instalment deals with Bach (seven works—choral, pianoforte, organ, and concerted) and Beethoven (five works—pianoforte, chamber music, orchestral, and concerted). Mr. Robertson writes attractively; there are plenty of music-type illustrations; and the value of the booklet is greatly helped by a bibliography, &c. (The Gramophone Company, 1*s*.).

Player-Piano Notes

ÆOLIAN

Audiographic : Duo-Art.—The last three rolls of Stravinsky's 'Fire Bird' have now been issued, and the interest is well maintained, the fifth roll being, in fact, one of the most attractive of the batch. This set of six is a real achievement in every way, and sets a standard in musical, personal, and literary interest that will not easily be surpassed (D765-69).

The other half-dozen Audiographic rolls are of a good level of excellence; there is not one example of a performance below first-rate, and all are well cut. Chaminade's 'Undine' is in her usual engaging vein, and her playing is rhythmical and fluent. Noel Gallon has written the introduction (D797).

Myra Hess plays the beautiful little Andante from Beethoven's Sonata in G, Op. 79, Egerton Lowe being responsible for the notes (D793).

There is a Brahms Intermezzo (E flat), played by Harold Bauer, with notes by Forbes Milne (D773); and a good, crisp performance of Moussorgsky's 'Gopak' is given by Gita Gradova, to which Markham Lee has added a poetical commentary (D801).

Marguerite Volavy plays Schumann's Arabesque. This has an introduction by Egerton Lowe, and notes on the structure of the music by the Æolian editorial staff (D745).

Particularly delightful is Liszt's 'St. Francis preaching to the birds.' The playing, as in the others of this batch, is excellent, and the drawings, together with Kirkham Jones's simple explanation, make it still more attractive (D771).

Duo-Art.—The outstanding rolls are arrangements for pianoforte duet of Mendelssohn's 'Fingal's Cave' Overture (515), and Delius's 'Winter Landscape' and 'Dance,' Nos. 2 and 3 from 'North-Country Sketches' (7191). Rudolph Ganz and Ernest Hutcheson are responsible for the Mendelssohn, and a capital performance it is. In the Delius, Percy Grainger and Ralph Leopold maintain the high standard they set themselves in the first roll of these sketches. Their playing is especially good in the 'Winter Landscape.'

Frederic Lamond gives us the Finale of Tchaikovsky's E minor Symphony. The whole of this transcribed Symphony is successful, though naturally it is a little unequal, the slow movement lending itself less well to keyboard treatment than the others (522).

There is a lively selection from 'The Beggar's Opera,' played by Robert Armbruster (7185), who plays also a Nocturne by Bohm (7243).

An attractive piece of the superior salon type is Juon's 'Humoresque,' Op. 12, No. 3. Leonid Kreutzer's performance is delightfully crisp and neat (0347).

Hand-played.—First-rate is Rudolph Ganz's playing of Liszt's fifteenth Hungarian Rhapsody. This is one of the best of the Rhapsodies, and seems to be comparatively unfamiliar. As it makes liberal use of the 'Rakoczy' March, one would expect it to have attained the popularity it deserves. This is a brilliant roll (A1139*f*).

Chopin's Polonaise in B flat makes another good roll, being excellently played by Ignaz Friedman (A1137*e*).

Kreisler's 'Liebeslied' is so well transcribed by Rachmaninov that it has all the effect of a good pianoforte piece. A better performance than that of Backhaus could not reasonably be desired (A1135*e*).

The first roll of Schumann's Symphonic Studies, played by Percy Grainger, is notably clear and well varied. Students who are at work on these fine studies would profit greatly by a few hearings of this excellent roll (A1141*e*).

Nothing in this month's output is better than the roll of Debussy's 'The Island of Joy,' brilliantly played by Arthur Rubinstein. The listener's introduction and running commentary are by Percy Scholes (D779).

BLÜTHNER

Wijsmann's playing has already been warmly praised in these columns, so it is unnecessary to say more than that is well up to his usual high standard in the fine Liszt Ballad No. 2. It is a picturesque affair, full of fire and colour—Liszt at his best. There are two rolls, both clear and well cut (8130*a-b*).

Whatever may be said in disparagement of Schumann as an orchestral composer, he is still a power among piano-lovers. They will welcome the three rolls of his 'Faschingsschwank,' played by Paula Hegner. Her performance is finely varied and virile (57339-40*b*).

Early Verdi is not the best possible fare for the pianoforte transcriber, but Szendrei, with his brilliant playing, makes as much as possible of a selection from 'La Traviata' (59767-68).

There is also a Valse by Waldau—good, though not highly original. It is well played by Waldemar Sacks (59375).

The only Ordinary roll is of a very good four-hand arrangement of Tchaikovsky's 'Romeo and Juliet' Overture. It gives plenty of scope for varied effects, and will provide the ardent player-pianist with some exciting and enjoyable work (55670).

D. G.

Wireless Notes

By 'Ariel'

I was unable to contribute any Notes in the March issue, or my February remarks on the transmission of organ music would have been followed by a prompt recantation. It is not too late to return to the subject now, I hope.

By a coincidence, there began almost simultaneously a correspondence in *The Times* on the subject. On February 4 a letter appeared wherein the writer pointed out that the pedal notes were inaudible. He said that this was because 'these notes were produced by comparatively slow vibrations, and the instrument does not carry them.' Whereupon three days later a correspondent from Baldock replied that the pedal

notes could be heard satisfactorily if the receiving set and loud-speaker were carefully designed :

'A moving-coil loud-speaker with a suitable receiver will not only give the pedal notes of the organ, and those of the double-bass and timpani of the orchestra, but will afford a quality of reproduction which compares very favourably with the original performance. Fairly realistic results can also be obtained from gramophone records played through such equipment by means of an electric pick-up, deep notes being reproduced which are not audible with an ordinary gramophone.'

On the following day appeared a letter from the chief engineer of the B.B.C., containing some scientific particulars which I repeat for the benefit of the readers who dabble easily in such mysteries. He said :

'The range of frequencies covered by the average pipe-organ is approximately from 16 to 6,500 cycles a second. Efficient receiving sets will record, and should reproduce faithfully, the frequencies from 50 to 8,000 cycles a second. The new type of B.B.C. transmitter covers a range of frequencies from 30 to 10,000 cycles a second.'

A clerical reader at Oxford wrote mentioning that the late Dr. Davan Wetton had agreed with him that organ music by wireless usually sounded like 'a huge harmonium overblown, the deep pedal tones being strangely ineffective.' Dr. Wetton added that 'at the final service at the Foundling, which was very successfully relaid, he had the microphone so placed as to give the pedals a good hearing.' This correspondent went on to say that the finest organ transmission he had heard was from Liverpool Cathedral ; 'the pedal notes were quite thrilling.' (This is true ; but what of the rapid manual passages ?)

I discussed the question with a B.B.C. official shortly after these letters appeared. He contended that organ music was transmitted faithfully, but received imperfectly owing to the deficiencies of the normal domestic set. I soon found that his claim was justified. Within a day or two of writing my February notes (in which I said that Mr. Leonard Warner's Bach Chorale Prelude recitals came out badly blurred) I had an opportunity of going into one of the Savoy Hill waiting-rooms where a set was installed. By good luck I arrived just as Mr. Warner was playing the last of his Bach programmes, and I was at once convinced that organ music *can* be broadcast with excellent results.

Readers must therefore memorise those frequencies, and ask for, and see that they get, sets capable of handing them out.

One conclusion emerges from the discussion : a large proportion of listeners have yet to make the acquaintance of the organ and its repertory. The almost total absence of the pedal part is only one of two fatal defects, the other being the blurring of the manual work in rapid or complicated passages.

Readers will have observed that on March 17 the Bach Cantata 'Wailing, crying,' had a second performance, the first having taken place a fortnight or so before. This was not a mistake, but the beginning of a new scheme whereby certain (at least) of the Cantatas will be broadcast twice, with a few weeks' interval between the performances. This is a good move, and one that might well be applied to other new and unfamiliar works. A glance through the programmes for a month will usually show a good deal of repetition of light items, but little or none in the case of works that really need it, for the sake of both listeners and performers.

A Cardiff reader kindly sends us particulars of the recent carrying-out in that city of an experiment which, if developed, may raise one more little unemployment problem for musicians. The occasion was an International Fraternal Conference held under the auspices of the Royal Order of Moose, at which (it need hardly be said) many American and Canadian delegates were present. The ceremony took place in the City Hall, and being of a quasi-religious character, called for organ accompaniment. Unfortunately, the hall has no organ. A pianoforte was out of the question, not only on the score of fitness, but also because of its inadequacy for controlling the singing of fifteen hundred men. An orchestra was also ruled out, because attendance was necessarily restricted to members of the Order. It was therefore decided to attempt to relay from the organ of a church about a mile away. The Director of the Cardiff station of the B.B.C. entered whole-heartedly into the experiment. Communication was established between the church and the hall, and the organist was provided with headphones to enable him to hear the singing he was to accompany. I have not space to go into the other technical details. To make a long story short, the result (in spite of the absence of rehearsal) was extraordinarily successful. Several loud-speakers in the hall transmitted the organ with fine effect, and report says that 'a real Cathedral atmosphere' was created, which added a great deal to the impressiveness of the ceremony. Even the most up-to-date of the Americans present were astonished at the success of this piece of long-range accompanying.

For some years I have speculated as to the identity of a Bach 'Prelude, Chorale, and Fugue' much played by military and brass bands. On March 17 I heard it at last in the programme played by the Wireless Military Band. It turns out to be the C sharp minor Prelude from Book 1 of the 'Forty-eight,' a Chorale which I could not identify (thanks to the distorted rhythm and exaggerated pauses and rests at the end of the lines) and the 'Great' G minor Organ Fugue. The Prelude, with its intimate and elegiac expression, is ill-suited to the military band—at all events it sounded coarse and far too loud in this performance. (Why not use the Prelude (Fantasia) Bach wrote for the Fugue ? Nothing more suitable can be imagined.)

As if enough vandalism had not been committed by this misfit of a 'Forty-eight' Prelude with an organ fugue, the arranger had proceeded to cap his iniquity by working the chorale melody into the texture of the fugue, with disastrous results, the fugue being practically killed by the brazen delivery of the *cantus firmus*. The name of the perpetrator of this travesty was not given in the

Radio Times, nor was there any information as to the identity of the component movements. It is good that our military and brass bands should play transcriptions of Bach, but it is bad that their favourite transcription should be one showing such poor taste and so little respect for the original. Savoy Hill conductors might well keep a wider-open eye on transcriptions of classics; and the *Radio Times* should give the source, and (above all) the transcriber's name, so that we should know whom to bless or curse.

Occasional Notes

We congratulate the two musicians who received New Year honours—Dr. Arthur Somervell, who becomes a knight, and Delius, who is made a Companion of Honour. But we hope it is not ungracious to express the dissatisfaction which we know is felt by most musicians as to the inadequacy of the honour conferred on Delius. Nothing less than the Order of Merit should have been given him.

The arrangements for the Anglo-American Conference at Lausanne in August are now almost complete. We are able to give in full the lists of lecturers and chairman on the English side (it will be remembered that the plan is for the English and Americans to work on a fifty-fifty basis):

Dr. W. G. Whittaker ...	'The Use of Classical Song in School Work.'
Percy A. Scholes ...	'On Good and Bad in Music.
Edwin Evans	'What the Modern Movement in Composition means to the Teacher.'
C. W. Saleeby (Chairman of the 'Sunlight League')	'Music as Medicine.'
Dr. Edward C. Bairstow	'The Training of Church Choirs.'

In addition, Jaques-Dalcroze is giving a special talk on Eurhythmics.

For the sectional meetings the following chairmen have been chosen:

G. E. Linfoot... ...	'Elementary School Music.'
A. Forbes Milne ...	'Secondary School Music.'
Prof. F. H. Shera ...	'University Music.'
Harvey Grace ...	'Church Music.'
Steuart Wilson ...	'Vocal Teaching and Choral Training'.
Ernest Fowles ...	'Pianoforte Teaching.'
Clement Spurling ...	'Orchestral Work in Schools.'
Dr. W. G. Whittaker...	'Competition Festivals.'

As the early booker catches the best accommodation, readers who have not yet obtained a prospectus should do so without delay. Copies may be had from the Registrar, Musicians' Holiday Conference, 2, Albany Courtyard, Piccadilly, W.1.

Mr. Felix Weingartner will personally direct two courses of Conducting classes at Basle Conservatory—a beginners' course from October 1, 1929, to June 30, 1930, and a master-class for advanced students in June, 1930. Advanced students will have the benefit of working with a full professional orchestra. In addition to the regular lessons, meetings, and discussions, students are admitted to Weingartner's rehearsals both in the concert-room and the theatre; for specially gifted students there will be the possibility of taking part in these events.

As will be seen in our advertisement columns, Messrs. Novello have taken over the publication of all the Church music and choral compositions of Sir Walford Davies. Included in these works are 'The Song of St. Francis,' 'The Five Sayings of Jesus,' 'High Heaven's King,' &c. Among the Church music are the unaccompanied Morning and Evening Service in C, the Festal Morning and Evening Service in G, the Férial Morning, Evening, and Communion Service in F, various anthems, &c.

The analogy between the 'advanced' composer and the truly emancipated poet is sufficiently close to justify our quotation of a couple of samples from the latest flights of Gertrude Stein and Ezra Pound. Here is Miss Stein, as insistent as ever—a kind of small-scale (or perhaps we should say small-bore) *ostinato*:

'It is it is it is it is it.

'If it and as if it, if it or as if it, if it is as if it, and it is as if it and as if it. Or as if it. More as if it. As more. As more as if it. And if it.

'And for and as if it.

'If it was to be a prize a surprise if it was to be a surprise to realise, if it was to be if it were to be, was it to be. What was it to be. It was to be what it was. And it was. So it was. As it was. As it is. Is it as it as. It is and as it is and as it is.

'And so and so as it was.

'Keep it in sight alright.'

We will; we will! In fact, we are pasting it up on the wall facing our desk, where it will be quite 'alright.'

Mr. Pound is less loquacious—indeed he is not loquacious at all. He goes straight to the point, repeating nothing, and leaving much—everything, in fact—to the reader's imagination:

'Papyrus

'Spring . . . . .
Too long . . . .
Gongula . . . . ,

We have nothing to say concerning Gongula (which we believe to be one of the more pungent breeds of cheese), but we dissent as to the length of Spring; it is both too short and too late. But perhaps, after all, the reference may be to the cheese.

In a recent issue of the *Musical Courier* appeared a substantial paragraph headed 'About Ourselves,' wherein, after detailing the almost monotonous regularity with which the journal has been on the side of the angels, the writer proceeded: 'This is perhaps the right moment to remind our readers that the *Musical Courier* is the oldest active, tonal journal in the world, and the only one that has never missed publication of a single issue in the half century of its successful existence.' Not *quite* the oldest in the world!

We dislike sounding fanfares on behalf of ourselves, but the truth must be told, so dropping our voice to a modest murmur, we point out that the *Musical Times* is now in its eighty-fifth year. We hope it is tonal; indulgent friends frequently tell us it is active; and it has never missed a single issue in the eighty odd years of its—shall we say successful? Yes; we think we may—successful existence. raising our head and our voice again, we add, that when the *Musical Courier* catches us up we shall be the first to extend the glad hand.

Teachers' Department

A MODERN APPROACH TO MUSIC-TEACHING:

III.—THE ATTITUDE OF THE TEACHER: HIS PSYCHOLOGY AND AIMS

By Norah H. Bore

'What is my aim in teaching?' A concrete example will, perhaps, best explain the practical bearings of this question. A teacher taught for years with a sense of failure. Fellow-members of the staff achieved results which she could not produce. She measured her work against theirs, only to aggravate the feeling of humiliation which at times made teaching a nightmare. Her efforts equalled, if they did not exceed, theirs; her ability and training were as good, yet her results seemed negligible in comparison with what they obtained by a much smaller expenditure of nervous energy. There seemed only one way out of her difficulty: she decided to give up teaching, but circumstances conspired to prevent the carrying out of this decision. Chance discussion raised the question: 'What is my aim in teaching?' Curiosity suggested the need for an answer, and she was surprised to discover that the search for it had at the same time solved her difficulties. She realised that she had been measuring the results of her work in terms of things for which she was not working. It was as if she had been teaching French and had estimated her results by an examination in German. In her work examination results and technical achievement had been wholly subordinated to the wider issue of awakening musical interest and of allowing the pupil to develop musically along individual lines. Work such as this needs to be viewed in a larger perspective than that of termly or even yearly examinations, and disappointment was inevitable when such arbitrary standards were applied.

This piece of mental reassessment produced remarkable revaluations. Results which, viewed by the old standards, seemed failures, now appeared to be brilliant successes. The teacher recognised that a tacit antagonism to the current examination system had largely shaped her teaching; she discovered that she had an especial gift for awakening musical enthusiasm in pupils of mediocre talent. Having thus estimated her particular faculty, she was able to see where her talent had misled her. She started to evolve the necessary technique needed to correct this, so that she was able to handle more talented children.

The moral gain for the teacher by this mental stocktaking was invaluable. The realisation that her work represented some actual achievement produced a sense of satisfaction, which completely restored her 'morale.' She became a keen experimenter; the range of her scope widened; her aims in teaching extended; her work improved surprisingly, while the effort which it entailed grew less.

It will be evident from this single example how important it is that the teacher should understand his own psychology. The limitations of the individual must be recognised, and the possibilities and the limitations of achievement within this personality must be estimated. Failure to do this may lead to disappointment, whereas recognition of these facts, on the contrary, often leads to surprising achievement. This process of reassessment must, moreover, be undertaken periodically if the teacher would remain conscious of the direction in which he is moving and would avoid the ever-present danger of his calling—'ruttiness.'

The aim and method of the teacher must vary for each individual. There can be no absolute right or wrong in the matter. Certain broad principles may furnish a basis of agreement for a larger or smaller majority, but the infinite variety of the human species makes it inevitable that the method of approach to these fundamentals must vary enormously. What we would urge is the necessity for individual stocktaking, undertaken in an unprejudiced spirit and followed by an honest effort on the part of the teacher towards a practical realisation of the results indicated by such cogitation.

Not only should the teacher know the 'whys and wherefores' of his drift in teaching—he should also analyse the proportionate elements in his musical faculty. He should test the acuteness of his pitch- and rhythmic-perception. He should ask himself whether he thinks most naturally along harmonic or melodic lines. He should test the functioning of his musical memory. Prof. Seashore, the doyen of American experimenters, in his analysis of musical reactions has produced available means for testing some of these capacities. The Columbia Graphophone Company has the monopoly of a series of records which serve as the medium for these tests. If we would investigate our musical memory, Gerald Cumberland's book 'Musical Memory' treats this subject in a practical manner. Finally—and this is most valuable of all—knowledge of musical reactions may be gained by informal discussion between fellow teachers. In this way those who depend largely on their rhythmic sense may compare their musical reactions with those whose response is chiefly tonal. Such knowledge, as the writer knows from personal experience, is invaluable in handling children of varying musical types.

If the real aim of teaching music is to make it a living entity to the child, the teacher must consider how he can best ensure that the constituent elements of music are apprehended by the child in some vital fashion. The number of persons who study music for several years, only to drop it entirely when they have the controlling of their own lives, proves conclusively that much musical education has failed in this respect in the past. It is evident that for such people music has never become an urgent necessity.

M. Jaques-Dalcroze, Dr. Yorke Trotter, Mr. Stewart Macpherson, Mr. Dolmetsch, and many others have made interesting contributions to this problem. American schools are testing theories experimentally, and reports of their results may be

read in special numbers of the *New Era** (January, 1927) and *Progressive Education*† (January, February, and March, 1927) devoted to music.

One of the most interesting of these experiments took place in the Lincoln School of Teachers College, under the direction of Mrs. Satis Coleman. Here an effort was made to correlate music with handwork. The children themselves made musical instruments, beginning when quite tiny with the simplest and most primitive, and working up to efforts as ambitious as a home-made 'cello! Not only did the children make the instruments, but they learnt to play them, too, and all kinds of interesting instrumental combinations resulted. The possibilities of ensemble work which this suggests, and the excellent practical aural training which it provides, are very strong arguments in support of the experiment.

It will be noted that in all these pioneer efforts emphasis is laid on creative musical activity within the power of the child. Teachers of instruments are often so pre-occupied with the technique of their craft that they forget that the intricacy of the medium in which they work makes musical spontaneity impossible. Insistence on individual performance as the hall-mark of musicianship is often a false standard.

It is, of course, extraordinarily easy to criticise destructively; any constructive suggestions are obviously open to a fusillade of objections. The writer will, in spite of this, dare to lay down one or two axioms which seem fundamentally important:

1. The teacher cannot force interest—he can only stimulate it once this interest has spontaneously generated.
2. The spontaneous generation of interest will lie along the lines of the child's normal interests.
3. At most the teacher can only place the child in situations favourable to the generation of this interest.
4. Knowledge based on genuine interest is assimilated with little apparent effort.

This suggests various interesting questions:

(*a*) In what way does music enter into a child's ordinary interests? At what age and in what form?

(*b*) What are his capacities at varying ages for perceiving and appreciating the component elements of music (rhythm, pitch, melody, harmony, &c.)?

The answers which we give to these questions will prove our quality as teachers; observation will show us whether our conclusions are correct or incorrect.

* The *New Era*, 11, Tavistock Square, W.C.1.
† Published by the *Progressive Education Association*, Washington.

POINTS FROM LECTURES

'If you want a good choir, don't engage a solo organist.' That remark is set out in big headlines in the *Leicester Mail*. What Dr. Sydney Nicholson said in his lecture in that town was that 'congregations do not want solo organists; what they want is good choir-work. You may get a brilliant organist, but set him before half a dozen choir-boys and he is absolutely lost.' In another passage in his address, Dr. Nicholson said, 'Half our troubles in regard to Church music are due to the attitude of mind of those who think they are conferring a great blessing on the Almighty and on parsons by singing in Church choirs. It is a great honour for them to sing in these choirs, and the sooner they dismiss from their minds the impression that they should be patted on the back and told that they are good fellows, the better it will be for Church music.'

Prof. J. Lloyd Williams said many interesting and favourable things about the history of Welsh music during his lectures at Aberystwyth. He was critical, too. For nearly two hundred and fifty years there were absolutely no facilities for obtaining knowledge of music. A democracy mainly monoglot was left unassisted to grope for knowledge; but early last century text-books on harmony began to appear. With the turning out of a number of trained elementary school teachers, who had taken music in college, there was a rapid increase in the number of readers of music, most of those being Sol-faists. Town and village choirs all contributed towards an extension in the range of music sung. Still, real progress was slow. Turning to the future, Prof. Lloyd Williams said that evolution always worked on factors already present in the organism. The environmental factors could not in themselves make great musicians. They could supply the fertile soil. The lecturer concluded, 'I believe that the composer of genius will come; but in the first place he will have to be found born with the necessary hereditary powers. Secondly, his environment must be a favourable one; this the University now ensures. He should also be a thorough Welshman, who knows and understands the potentialities of his own language and who is thoroughly imbued with a love of its traditions and romance.'

The passing of Schubert was viewed in a rather fresh way by Mr. J. Gott, at Malvern: 'How different was this event from the honours paid to Beethoven, at whose funeral twenty thousand people were present; for Mendelssohn the shops and streets were draped in black; and Chopin's death was the most moving event in Paris in 1849.'

To portray 'The Charm of Vocal Music,' Dr. James E. Wallace, at Hull, described how in Elizabethan times evenings were spent in sitting round the fire, and it was a sign of culture to be able to take part in madrigals. These were extraordinarily difficult, and people sang them only because they wished to sing. There were no concerts, and singers did not aim at sweeping in an audience. They did not go blue in the face on top notes in those days, because it was not necessary. One of the great delights in taking part in old-time singing was to exploit the art of imitation—the same series of phrases repeated at different times. The best writers for voices of the present day were those who had intensively studied the part-writing of the 16th century.

Speaking of the general inability of the public to distinguish between the tones of the different wood-wind instruments, Mr. W. A. Chislett, at Halifax, said that in order to appreciate music to the full, it should be listened to with keen attention. If one woke up at three o'clock in the morning and heard a creak on the stairs, he really listened. If he listened as intently to music he would get much more out of it. To the speaker, it was a disappointment that many people did not get the best from orchestral music, because they

had not a grasp of two or three elementary principles which, if explained to them, would increase their enjoyment a hundred-fold.

Sir Henry Coward has become prophetic in regard to jazz. 'Jazz is dying,' he said at Rotherham. 'Its leaders are now turning their attention to a sort of straightening out of the music as much as they can. Nine out of eleven jazz records I looked at yesterday had vocal refrains. Nearly all jazz records have vocal refrains nowadays, which shows that the jazz leaders have noticed that the music itself is losing its hold. By-and-by we shall see jazz take its place as a dead thing, but music will go on its way rejoicing.'

The Rev. A. Burns complained at a lecture at Rotherham, that up to quite recent years there had been no means of having music taught to children in the ordinary way. 'As a father I have had great rows with music teachers,' he said, 'when I have told them that I wanted my children to be instructed in music, and not merely to play the pianoforte. If I wanted that alone, I could buy a pianola. In days gone by the average music student got only a mechanical knowledge of certain notes, and was taught nothing of the phrase and rhythm of music.'

Humorous recollections by Dr. J. F. Staton were enjoyed by the Chesterfield Women's Club when he was their guest at a luncheon. He envied children their opportunities nowadays. 'My father could not afford to send me to a teacher of any note for my lessons, and as a matter of fact I was first taught by a bricklayer, who had no pianoforte. The lessons went something like this: "Now, boys, all together. We'll do common time, four in a bar. Down, right; left, oop! *Doh* on the ledger line, *Ray* in the space, *Me* on the first line, *Fah* in the first space." At an orchestral concert at Whittington Moor the trombonist found it very difficult to perform on the over-crowded platform. A kind old lady was sitting very close to him, deeply interested in his face, which was growing redder and redder with his exertions. Eventually she leaned forward, took hold of the trombone slide, and pulled it right out. "It 's all right," she explained. "Ah could see tha could never get it out thysen." The same trombone-player gave the unofficial conductor of the orchestra many troubled moments. He persisted in keeping to his own time, with disastrous results. Finally the conductor remonstrated, only to be met with the reply, "Get on wi' thee stick-wagging. Ah'll be wi' thee at finish."'

J. G.

NOTES ON AN AMERICAN LECTURE TOUR

By Ernest Fowles

CHAMBER MUSIC

My first experience of American chamber music was at the Cleveland banquet *described in my first letter. During the evening, four boys from a neighbouring high school played a movement from a string quartet. I asked the chairman if these particular boys intended to take up the profession of music. (Incidentally, the question intimated my opinion of the quality of the ensemble playing.) The chairman's reply was a surprise. It was to the effect that quartet-playing was a feature of the high schools throughout the States, and that these particular boys were merely representative of the school music at Cleveland.

* *See* March number, p. 251.

All who have read my writings for many years past know how strenuously I have striven to develop the desire for the culture of what is in so great a sense music of the home, and they will enter into the feelings I then expressed of sympathy with so great a step forward in musical culture. For the statement was of course substantially accurate. Wherever I went, signs of quartet practice were in evidence.

ORCHESTRAL WORK

So much has been written about the orchestras of this great country that it is unnecessary to add to the amount of information already available. Besides, although I was present at a few symphony concerts, and can fully endorse the opinions expressed as to the value of the work being done by the well-established orchestras, my first sympathies were engaged by the school bands now being developed in every school, college, and University centre. Here, too, America is doing a gigantic and far-reaching work. While, owing to lack of time, I missed the Buffalo High School orchestra, I was able to spend some moments with the smaller one at Niagara Falls. Here is a growing orchestra of young enthusiasts with an equal enthusiast—to wit, Harold Spencer—at their head. Girls and boys vied with each other in showing me what they could do. The work they played was very creditably read at sight.

Another experience, though on a far larger scale, befel me at Detroit. As soon as I arrived, Arthur Searle, the head of the school music of that now enormous city, bethought himself that I would like to hear a thoroughly representative high school orchestra, and very kindly spent some hours in arranging for a special rehearsal. Owing to the shortness of time, it was impossible to judge the ultimate standard of the very large and complete modern orchestra revealed, but I heard enough to satisfy me that its potentialities were very great indeed. It was a privilege to address the young people with words of hearty encouragement.

Perhaps the most memorable impression was that connected with my first visit to the University of Ann Arbor. My own part in the proceedings of that happy day, my lectures to teachers and to the members of the University, is forgotten in the remembrance of watching Joe Maddy at work. With his enthusiastic and healthy outlook upon music it would be hard to imagine him other than he is—a bright, rejuvenating personality, who radiates music from his rostrum and infects his young disciples with an intense desire to excel. He passed to me several scores, and asked me to select any work for rehearsal. My choice fell on the Overture to 'The Mastersingers.' It appeared that months had elapsed since they had worked at it. Nevertheless, I am bound to say that the players gave a very good account of themselves. Moreover, the work was played with evident enjoyment on the part of each member—in the circumstances a very significant fact. All honour to Joe Maddy and his orchestra—or orchestras, for it appears that he has many.

In reviewing all I saw and heard, I am led to wonder whether America is not developing too quickly—in musical culture, at any rate; whether, in fact, her teachers will rise to the occasion—in the next generation that is, when they will most be wanted. They are struggling bravely to meet the present need, but will the numbers of adequately trained teachers be sufficient to compass the work of a few years hence, when the present development of orchestral knowledge and technique has filled the land with an innumerable body of music-lovers who at any rate will know the difference between music well taught and music ill taught? That will be an enormous problem, even for America.

AMERICAN MUSIC TEACHERS

On the whole, the teacher gatherings were among my greatest inspirations. As in my own country, musical development mainly depends upon the teachers, and particularly upon those engaged in elementary work. It was my exceeding good fortune to address a number of such gatherings. That at Boston will always be

memorable. The day was damp, bitterly cold, with a wind which searched one through and through. Yet the teachers turned up in full force for a two-hours' talk which, I am afraid, lengthened almost into three! I am no novice in addressing teachers; in fact, it is a matter of pride to hold it as my own very particular job; but I have never before had audiences quite like these. They hung upon one's words and, by their attitude and demeanour, showed that they were out to catch at least an echo of the latest thought upon musical education.

Another memorable gathering was that at Chicago, at the National Conservatory of Music. I spoke upon the need for a threefold educative course in music, and emphasised the national importance of a fluent reading of notation—a matter equally pressing in America as well as in Great Britain.

These gatherings, as well as others at New York, Detroit, New Rochelle, and elsewhere, gave me the opportunity, for which I had often longed, to measure the musical capacity of the individual teachers of America. Until, perchance, my next visit to the States, I can say but little on the score of purely technical equipment, but it is scarcely possible to exaggerate the comradely spirit of the teachers as a whole. This is, after all, the spirit which leads to the really great things of education. It indicates fellowship as between teacher and teacher. It represents the negation of isolatedness, always the barrier to progress and the begetter of pettiness and narrowness. It is, in brief, the teacher's most precious asset; for, by its insistence upon intercourse with brethren of the same cloth and with the same needs, it promotes knowledge leading to experience, and ultimately to idealism.

America, then, seems also to be solving this problem. It is impossible to exclude what may be an unwelcome comparison. Have *our* teachers, as a body, attained to the spirit of fellowship reached by their cousins across the Atlantic? Many British teachers, I know, flock to summer schools and the various lectures given from time to time upon the teacher's craft; but the very large majority of music teachers in this country are wholly unaffected by these movements. What can be done to arouse them? The way has been found by our American brethren. Can we not find it, too? If the average teacher knew the magnitude of the loss involved in abstention from the means of personal development, the problem would very quickly be solved. The tragedy is that he does not know!

An Easter Vacation Course will be held at the Training School for Music Teachers, 73, High Street, Marylebone, W.1, from April 2-6. The course will have for its central idea 'The Equipment of the Modern Music Teacher,' and a notable team of lecturers will be present. Full particulars from the Secretary, Mr. Edgar B. Wilson, 58, Fairlop Road, E.11.

The ninth annual Musicians' Holiday and Vacation Course for Music Teachers, which has been held for some years at Seascale, is moving south this year, and will take place at Eastbourne from August 1-29. Details and booking forms from the Secretary, Training School for Music Teachers, 73, High Street, Marylebone, W.1.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

E. P.—(1.) Evidently we were misinformed. Clearly the pamphlet you quote shows that residence is necessary in order to take the musical degree. (2.) You do not say whether you are working with a teacher. If so, and if he knows his job, you should leave the matter to him. If, however, you are working by yourself, we can only suggest that you hear as much orchestral music as possible, following the music with the score; and that you do heaps of scoring yourself, so as to acquire experience and facility.

E. F. G.—(1.) An enharmonic modulation is one in which a change of key is made by taking a chord in one key and leaving it in another. For example, in this progression:

the third chord in (*a*) is a dominant seventh in F; in (*b*) it is again taken as dominant seventh in F, but quitted as an augmented sixth on C, modulating to E minor. The enharmonic change is shown by the bracketed note and figure, but such indications are not used save in text-book illustrations, or occasionally (for the convenience of the singers) in choral music. (2.) The voice between a contralto and a mezzo-soprano is known as mezzo-contralto. When you say that 'some contraltos sing like a soprano, some like a bass,' you are evidently thinking of the extreme notes. The lower ones often have a masculine quality (of which the possessor unwisely makes as much as possible), and the high ones are practically the same as those of a mezzo-soprano. Your other questions we do not understand: 'To what class of modulation does recitative belong?' and 'It is stated by theorists that older composers, such as Bach and even Beethoven, abused the use of the slur. Why is this? Surely they knew what the slur meant.' Surely; but what do those 'theorists' mean? Find out, and ask us again.

J. B.—(1.) There is, we believe, more work of the kind you mention to be had in the United States or S. Africa than in England or Ireland, but only well-qualified men are likely to stand much of a chance. (2.) We think your age is somewhat of a handicap. It is rather late in the day to take up music professionally, especially in the matter of conducting—a department in which many brilliant young men are knocking at the door. As for composing, it is a delightful hobby, but not a reliable means of livelihood. (3.) We are unable to advise you concerning study abroad, or as to what line of study to adopt. As you say you are prepared to work for three years, we think you could hardly do better than enter the Royal Academy of Music or the Royal College of Music. Before your three years have expired you will probably be able to see what your next move should be.

F. K. T. (New Zealand).—Our view is that Henry Smart wrote some excellent organ music, which deserves more attention than it gets to-day. It is always wholesome, well suited to the instrument, and thoroughly well written. We fancy that at some future date his best work will be 'discovered' with pleased surprise. We know too little about his choral music to justify an opinion. Thanks for your words of appreciation of the *Musical Times*. We are glad that after twenty-two years of subscribership 'in various disagreeable parts of the world' you still find the old journal 'extraordinarily readable.'

Tyddyn Dafydd.—The difference between a folk-song and a national air is slight, but definite. For instance, 'Rule, Britannia,' is a national song, but not a folk-song. Generally speaking, the term 'folk-song' is not applied to songs of which the composer is known. Logically, the case may be put thus: A folk-song is always a national song, but a national song is not necessarily a folk-song. We do not know the Brinley Richards volume of Welsh National Airs. (By the way, his 'God bless the Prince of Wales' may be said to have established itself as a national song.)

Lucy.—We do not know the Schubert album to which you refer, so we cannot explain the apparently unnecessary use of the sharp. On the face of it, it appears to be either a printer's error or a fad of the editor's.

F. E. H.—For good voluntaries we suggest the short pieces of Rheinberger: Twelve Monologues, Twelve Characteristic Pieces, Twelve Meditations, Ten Trios, and Six Short Pieces. All these may be had from Novello's, and the Monologues and Characteristic Pieces may be had in volume form. Some of these pieces are not easy, but few are very difficult. Add to these the more straightforward among Bach's Chorale Preludes. Most of the material we suggest is rather more difficult than the set of Novello's 'Short Preludes,' but you will have trouble in finding organ music of that character and quality which is also easy.

E. J. D.—We have replied to several correspondents recently concerning music for organ and pianoforte. If you can obtain the help of a good pianist, try such of the classical concertos as are published with the orchestral part arranged for a second pianoforte. This can easily be adapted to the organ, generally with excellent effect. If you want something smaller and less difficult, write to Messrs. Novello for a list of their publications for pianoforte and harmonium.

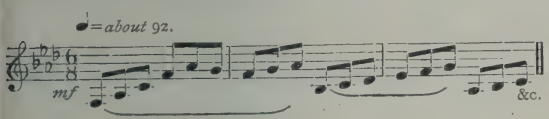
Organist, and E. C. H.—No book deals specially with the history of English music from 1550-60. Henry Davey's 'History of English Music' (Curwen, 25*s.*) covers this period in chap. iv. And you should also dig out and collate information from the biographies of the composers of that time. See 'Grove,' and Pulver's 'Biographical Dictionary of Old English Music' (Kegan Paul, 25*s.*).

Olivia.—(1.) The Saint-Saëns work referred to is 'Le Carnaval des Animaux'—a series of humorous pieces written for private performance and withheld from publication by the composer. The work has appeared since his death. An arrangement for pianoforte duet may be had. (2.) We don't know the origin of the Grainger title, 'Molly on the Shore.'

D. T.—Questions of the kind you send must be accompanied by a copy of the passage referred to. We don't keep stacks of examination pieces at our elbow, and even if we did, we couldn't spare time to hunt up the references. Copy out the little bit that bothers you, and write again. If the matter is urgent, we will reply at once by post.

H. M. B.—Stick to your guns, and insist on the passage being sung as the composer wrote it. The dragged-out version your parson and people like has simply developed from persistent overdoing of the *rallentando* which so many organists and choirs regard as being necessary at every verse-end.

E. W. B.—We cannot recall an organ piece beginning with this theme, quoted from memory and key guessed:



Can a reader help 'E. W. B.'?

C. B. H.—It is impossible to give an opinion on your Handel volume without seeing it. A letter to Mr. C. W. Smith, at the British Museum, will probably bring you the information.

A. B. E.—(1.) We know neither of the instruction books you name. (2.) Advertisements of the College you mention do not appear in the *Musical Times*. Why? Because we refuse to insert them.

H. W.—C. Kennedy Scott's 'Madrigal Singing' (2*s.* 6*d.*) is the best guide we know. It may be had through Novello's.

Several readers kindly tell us that the song about which 'Musicus' inquired last month is 'The Harvester's Night Song,' by Baynton Power.

Mr. Stanley Chapple is announced to conduct the Berlin Philharmonic Orchestra, at Berlin, on April 3, when he will give the first Berlin performance of Goossens's Sinfonietta. Elgar's Introduction and Allegro for strings will also be in the programme. The Symphony will be Brahms's No. 3.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

CHOIR-TRAINING EXAMINATION

The Choir-training Diploma and Certificate Examinations will both be held at the College on Wednesday and Thursday, May 15 and 16. Last day of entry, Monday, April 22.

On February 16, at the Royal College of Organists, Sir Hamilton Harty gave a lecture on Brahms's Variations for Orchestra on a Theme by Haydn, Op. 56*a*, which has been set for analysis at the July Fellowship examination. A report of the lecture will appear in the College Calendar.

Mr. Reginald Steggall, Lincoln's Inn, has been elected a member of the Council.

H. A. Harding
(*Hon. Secretary*).

THE SCHOOL OF ENGLISH CHURCH MUSIC

Work was commenced at the College of St. Nicolas, Chislehurst, on January 16, when the Bishop of Truro dedicated the various gifts to the Chapel. The organ has now been installed, and regular services have been held daily since the opening day. The present students have been housed in temporary accommodation, but the Students' Hostel is now approaching completion and will be ready for next term. This will commence on April 19, and there will be space for about fourteen new students. Particulars may be obtained from the Secretary, S.E.C.M., College of St. Nicolas, Elmstead Lane, Chislehurst, Kent. During this first term several inquiries have been received from clergy and others in need of choirmasters and organists; some of these posts have been filled through the efforts of the School. While it has not been possible to find suitable candidates in several cases, the number and character of the inquiries furnish welcome evidence that the kind of training which the College provides is that which is sought for by those who have appointments to offer.

The Rochester Choral Society and the Maidstone Choral Union (conductor, Mr. F. Wilson Parish) combined on February 28 at Rochester Cathedral, singing Bach's double-choir Motet 'Sing ye to the Lord,' Parry's Coronation Anthem and 'Blest Pair of Sirens,' Balfour Gardiner's 'Thee, Lord, before the close of day,' and E. T. Chapman's 'All creatures of our God and King.' Mr. C. Hylton Stewart conducted a fine performance, and also played organ solos; Mr. Percy Whitlock accompanied; and Miss Christine McClure sang songs by Bach, Bairstow, &c. The combined choirs numbered about two hundred and fifty voices.

English friends of the late Dr. Lawrence Walker, of Belfast, should note that a fund has been started for the erection of a memorial in St. James's Church, Belfast, where he officiated as organist and choirmaster for forty years. Dr. Walker did notable work in Northern Ireland on behalf of music and musicians, and we commend the fund to our readers. The hon. secretaries and treasurers are the Rev. E. C. Dixon, 362, Antrim Road, Belfast, and Mr. H. A. Newel, Taunton Avenue, Belfast.

The German Church at Manchester was packed on February 24 for a concert arranged by Mr. Carl Fuchs. The performers were past and present members of the string ensemble class held by Mr. Fuchs in association with Mr. H. A. Robinson. The programme comprised string solos by Bach, Schubert, Martini, and Brahms; the Adagio from Haydn's Quartet, Op. 76, No. 5; and Beethoven's 'Harp' Quartet. Mr. Robinson accompanied, and played organ solos by Bach and Reger.

At Newcastle Cathedral, on February 16, the Newcastle Bach Choir added four Bach Cantatas to the long list it has performed—No. 17, 'Who thanks offers, he praiseth Me'; No. 35, 'Soul and Spirit'; No. 168, 'Come to judgment'; and No. 31, 'The Heavens laugh.' Report says that the choir sang admirably. In the absence, through illness, of Mr. William Ellis, Mr. Tustin Baker deputised at the organ at short notice, with excellent results. The soloists were Miss Ethel Durrant, Madame Rosa Burn, Mr. Thomas Danskin, and Mr. A. L. Lewis. Mr. Alfred Wall led the orchestra, and Dr. Whittaker conducted.

The organ at Bangor Cathedral has been rebuilt and enlarged by Messrs. Hill & Son and Norman & Beard, and is now a four-manual with sixty-four speaking stops, twenty-one couplers, and forty-two pistons. The opening ceremony took place on March 15, when Dr. A. W. Wilson gave a recital, his programme including three Handel pieces, Bach's 'St. Anne' Fugue, Parry's Preludes on 'St. Cross' and 'Hanover,' &c.

The work of restoring and electrifying the famous Willis organ at the Alexandra Palace, Muswell Hill, London, is to begin at last. This instrument is not only one of the largest, but probably the finest organ ever constructed by 'Father' Willis. Its long association with the names of Frederick Archer and G. D. Cunningham lends further interest to the enterprise.

Mr. W. A. Roberts recently gave a recital at St. Peter's, Oldham, before the local Organists' Association, with a programme drawn from the works of composers associated with Liverpool—W. T. Best, A. L. Peace, William Faulkes, A. W. Pollitt, James Lyon, and H. F. Ellingford. A good idea.

A Wagner and Elgar programme was performed at the hundred and fifty-ninth Anthem and Organ Recital at Brighton Parish Church on February 26. The choir sang a 'Parsifal' selection, and Elgar's forty-eighth Psalm, 'Great is the Lord,' and Dr. Chastey Hector played Elgar's Organ Sonata.

At St. Giles's Church, Reading, four hundred singers took part in the United Choirs Festival organized by the Berkshire Organists' Association. Mr. P. R. Scrivener conducted, and the singing reached a high level. Various local organists did duty as soloists and accompanists.

'Elijah' was sung at Fabian's Bay Congregational Church, Swansea, on February 21, by the Church choir, conducted by Mr. Richard Leyshon. The soloists were Miss Annie Davies, Madame Davies Howells, Mr. Emlyn Burns, and Mr. Hugh Phelps.

The programme for the musical performance at Southwark Cathedral on April 6, at 3 p.m., will consist of Purcell's Te Deum, Holst's Two Psalms, Handel's fourth Organ Concerto, Casella's Suite Romano for organ and strings, and Easter Carols.

Messrs. Rushworth & Dreaper have re-built the organ of the Dutch Reformed Church, Paarl, South Africa. The instrument is now a three-manual of thirty-three speaking stops and twenty-five pistons.

RECITALS

Mr. Fred Gostelow, St. Michael's, Sittingbourne—Overture, 'Egmont,' *Beethoven*; Fugue in D, *Bach*; Choral No. 3, *Franck*; 'Elfes,' *Bonnet*.

Mr. W. Stamp, St. Andrew-by-the-Wardrobe, E.C.—Concerto in G minor, *Handel*; Four Hymn-tune Studies, *Charlton Palmer*; Choral Improvisation on 'Werde münter, mein Gemute,' *Karg-Elert*.

Mr. S. W. Duncombe, St. Andrew-by-the-Wardrobe, E.C.—Prelude and Fugue in C minor, *Bach*; Psalm-Preludes Nos. 1 and 3, *Howells*; Meditation, *Harvey Grace*; Preludio (Sonata No. 6), *Rheinberger*.

Mr. Arthur F. Watts, St. Andrew-by-the-Wardrobe, E.C.—Allegro appassionata (Sonata No. 1), *Harwood*; Study in B minor, *Schumann*; Prelude and Fugue in F minor, *Bach*.

Mr. Leonard R. Barrett, St. Andrew-by-the-Wardrobe, E.C.—Grand Chœur, *Hollins*; Allegretto, *Wolstenholme*; Introduction and Fugue, *Reubke*.

Miss Lilian Coombes, St. Lawrence Jewry—Scherzo, *Gigout*; Prelude on 'St. Mary,' *Charles Wood*; Carillon and four Versets, *Sceats*; Prelude and Fugue in A minor, *Bach*.

Dr. Bernard Jackson, Boston Parish Church—A *Bach* programme: Three Sacred Songs; Four Chorale Preludes; Fantasia and Fugue in G minor, &c.

Mr. E. T. Cook, St. Agnes's, Kennington Park—Sonata No. 20, *Rheinberger*; Pantomime, *de Falla*; Carillon, *Sceats*; Pastoral, *Franck*.

Mr. Clifford Roberts, St. Matthew's, Worthing—Fantasia in C, *Byrd*; Cantilène and Fantasia in D minor, *Clifford Roberts*; Choral and Fugue (Sonata No. 5), *Guilmant*.

Mr. F. C. J. Swanton, St. Philip and St. James's, Blackrock—Passacaglia and Fugue in C minor, and Chorale, 'Jesu, Joy of man's desiring,' *Bach*; Prelude on 'St. Columba,' *Swanton*; Fuga alla Toccata, in C, *Stanford*; Scherzo (Symphony No. 6), *Widor*.

Mr. E. W. E. Booth, Harlesden Parish Church, N.W.—Variations on 'Weinen, klagen,' *Liszt*; 'Song of Sunshine,' *Hollins*; Scherzo, *Bossi*.

Mr. Allan Fortune, Devonshire Park Wesleyan Church, Keighley—Concert Variations in E minor, *Bonnet*; Prelude on a Theme by Tallis, *Darke*; Fantasia and Fugue, *Parry*.

Dr. Charles F. Waters, St. Mary-le-Bow—Sonatina from 'God's time is the best,' and March from 'Dramma per Musica,' *Bach*; A Fancy, *Stanley*; Two Preludes on 'St. Columba,' *Robin Milford* and *C. H. Kitson*; Entrata and Sarabande from Partita in E, *Karg-Elert*; Three Chorale Preludes, *Tertius Noble*.

Mr. H. Scott-Baker, Christ Church, Woking—Concerto No. 2, *Handel*; March on a Theme by Handel, *Guilmant*; Sonata No. 6, *Merkel*; Arcadian Idyll, *Lemare*; Exuent, *Charlton Palmer*; Sonata No. 4, *Mendelssohn*; Sonata No. 7, *Rheinberger*.

Mr. Gatty Sellars, Queen's Hall—Concert Overture in C minor, *Hollins*; 'Pomp and Circumstance' No. 4, *Elgar*; Toccata in C, *Halsey*; 'Chœur de Fête,' *Sellars*.

Mr. Harry Wall, St. Andrew-by-the-Wardrobe, E.C.—Sonata No. 10, *Corelli*; Four Movements from the Cantatas, *Bach*; 'Noel sur les Flûtes,' *d'Aquin*; A Fancy, *Stanley*; Introduction and Toccata, *Walond*.

Mr. Maughan Barnett, Town Hall, Auckland, N.Z.—Prelude and Fugue in D, and Three Chorale Preludes *Bach*; Finale (Symphony No. 1), *Vierne*; Sonata No. 1, *Mendelssohn*; Fantasia on National Airs, *Maughan Barnett*.

Mr. W. J. Comley, St. Andrew-by-the-Wardrobe, E.C.—Toccata in F, *Bach*; Psalm-Prelude No. 2, *Howells*; Overture in D minor, *Handel-Elgar*; Fantasia in E flat, *Saint-Saëns*; Toccata, *Rheinberger*.

APPOINTMENTS

Mr. E. W. Agate, choirmaster and organist, Edmonton Parish Church (All Saints'), N.

Mr. George Austin, organist and director of the choir, Christ Church, Lancaster Gate, W.

Mr. S. W. Hibbs, choirmaster and organist, St. Mark's, Harlesden, N.W.

Mr. Charles Hooper, choirmaster and organist, Emmanuel Parish Church, Plymouth.

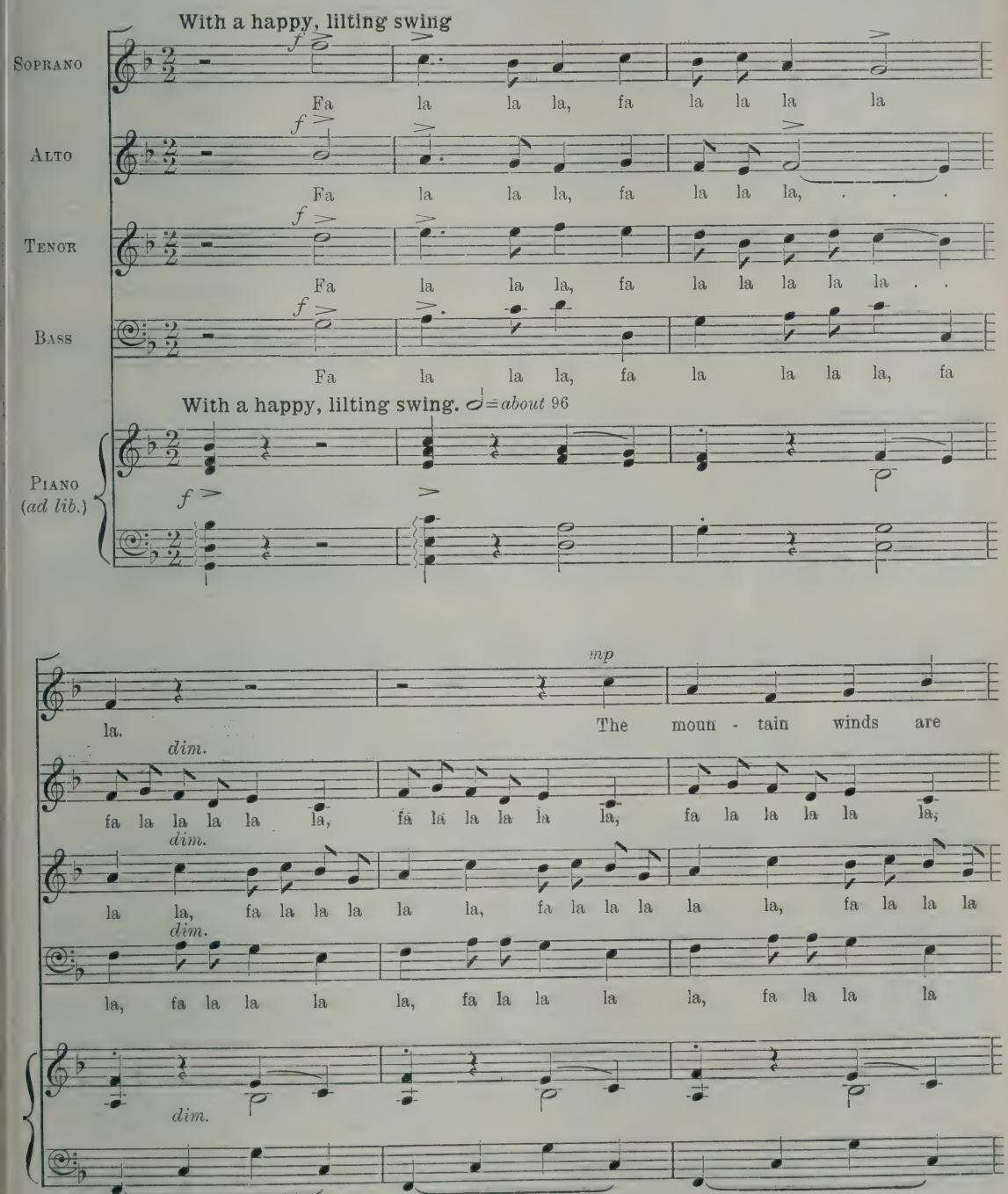
Mr. William Stamp, choirmaster and organist, St. Martin's, Croydon.

A Madrigal of Spring

FOUR-PART SONG
(WITH OR WITHOUT PIANOFORTE ACCOMPANIMENT)

Words by GEORGE DARLEY Music by PERCY E. FLETCHER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


With a happy, lilting swing
Soprano
Alto
Tenor
Bass
Fa la la la, fa la la la la
Fa la la la, fa la la la, . . .
Fa la la la, fa la la la la la . .
Fa la la la, fa la la la la, fa
With a happy, lilting swing. ♩=about 96
Piano (ad lib.)
f
mp
The moun - tain winds are
la.
dim.
fa la la la la la, fa la la la la la, fa la la la la la,
la la, fa la la la la la, fa la la la la la, fa la la la
la, fa la la la la, fa la la la la, fa la la la

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win-now - ing The prim - rose banks a - long;

(*prominent*)

cres.

fa la la la la la, fa la la la la la, fa la la la la; From

la la, fa la la la la la, fa la la la la la, fa la la la

la, fa la la la la, fa la la la la, fa la la la

cres.

Fa la la la la la, fa la la la la la, fa la la la la la

bush and brake the wild birds sing, With joy the val - leys

cres.

la la, fa la la la la la, fa la la la la, fa la la la la,

cres.

la, fa la la la la, fa la la la la, fa la la la

cres.

mf

la; The run - nel - brook, sweet mur - mur-ing Thro' flow'r - y mead - ows

mf

ring; The run - nel - brook, Thro' flow'r - y mead - ows

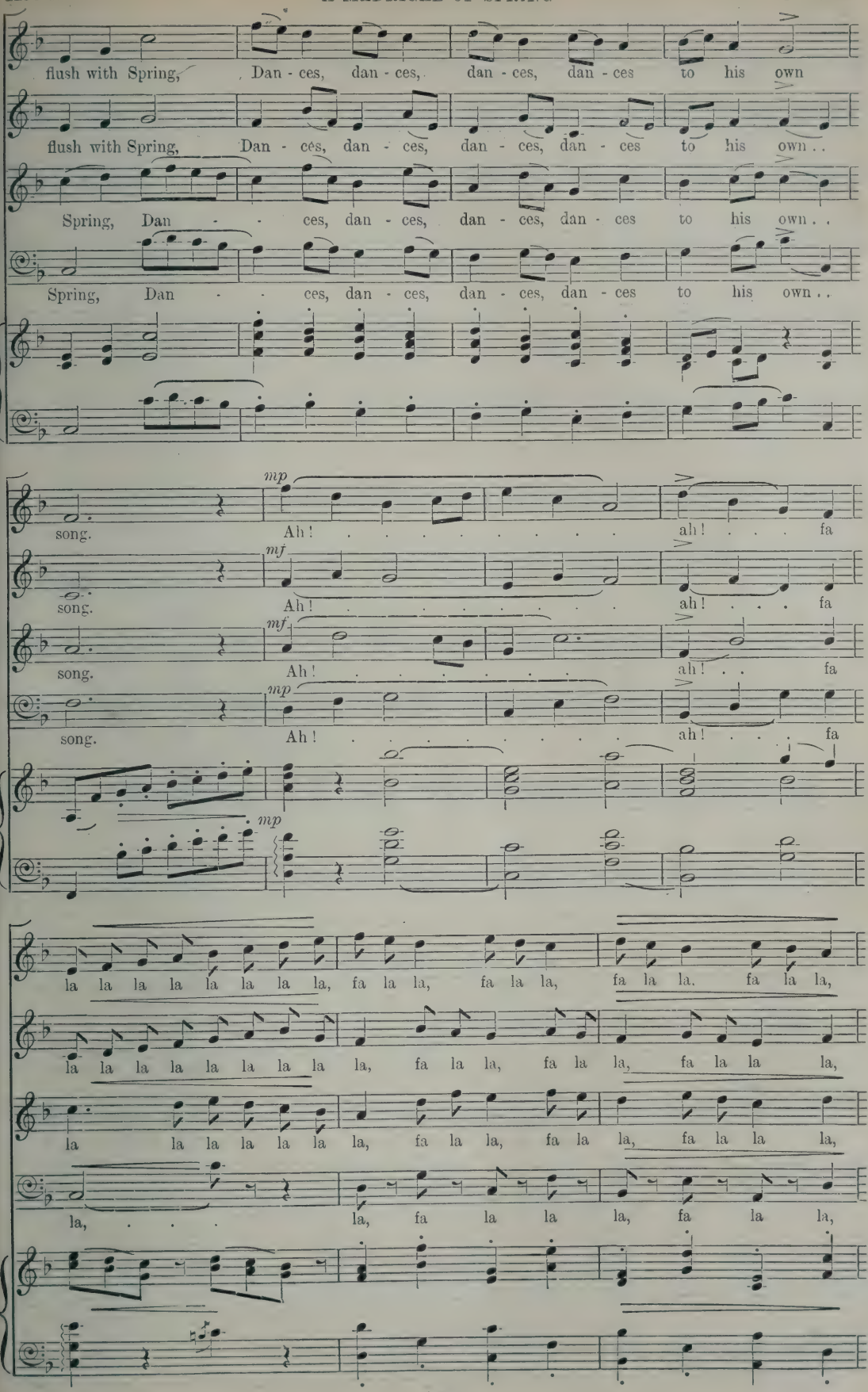
mf

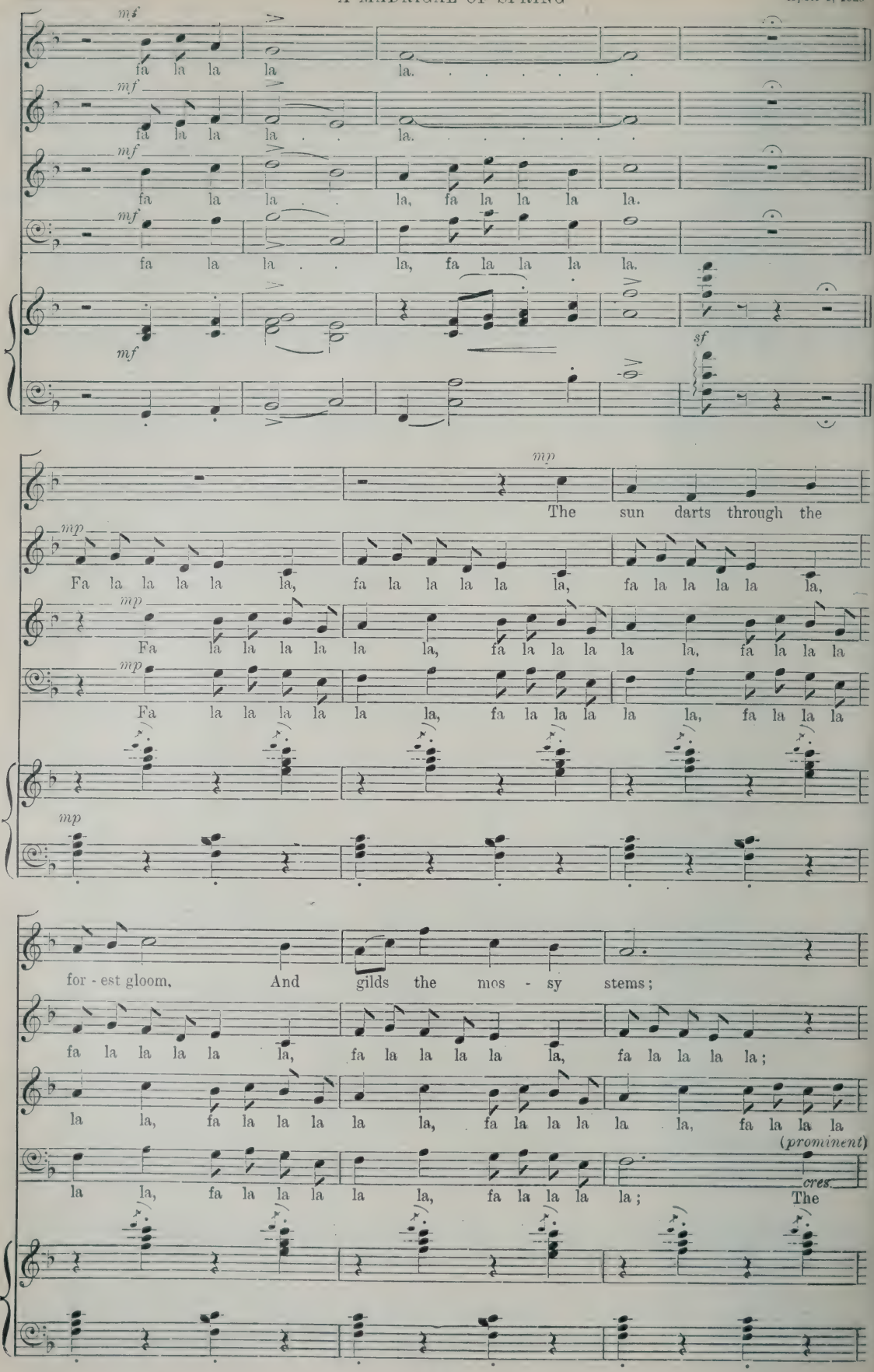
fa la la la la la; The brook, sweet mur - mur-ing Thro' mead - ows flush with

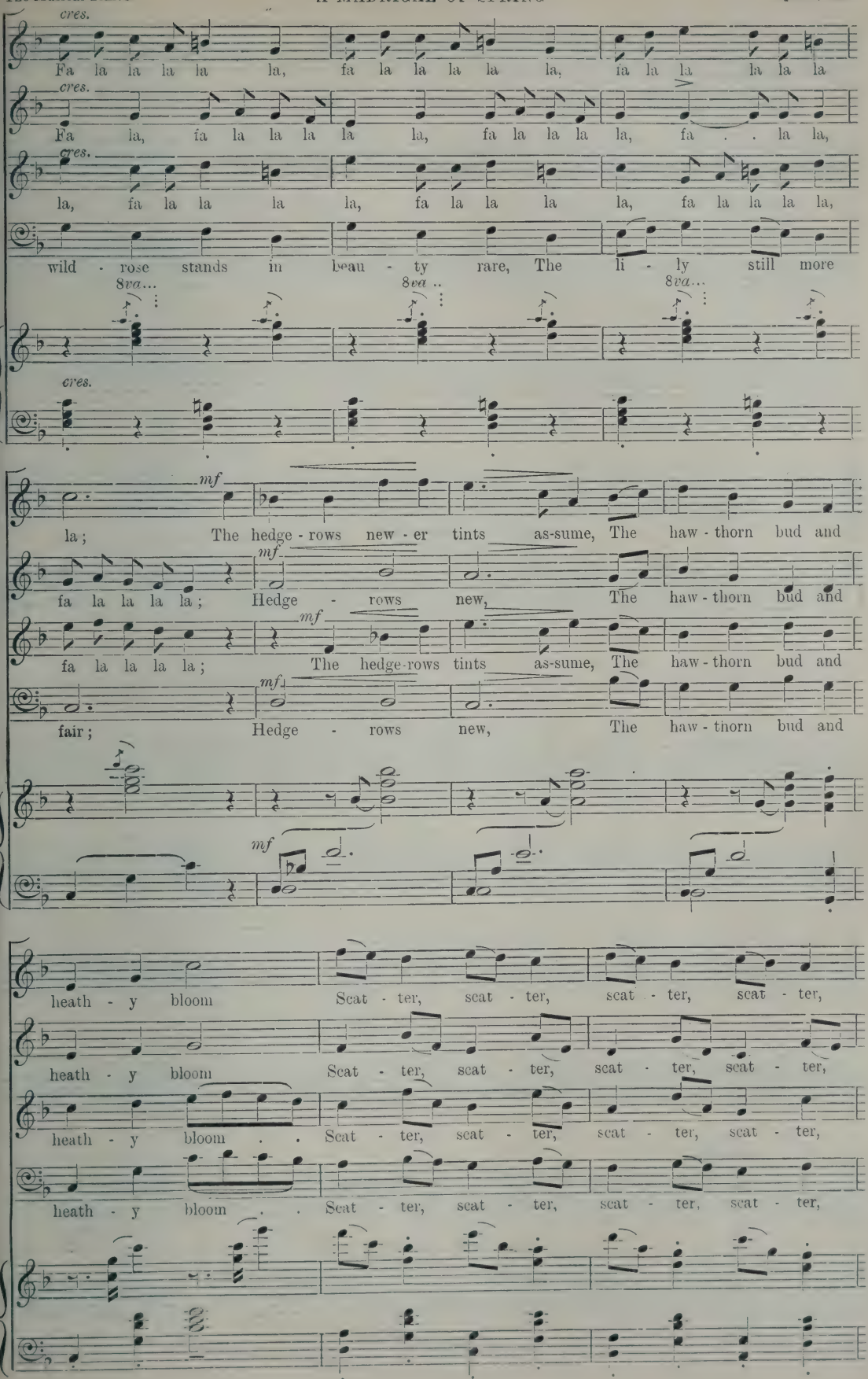
mf

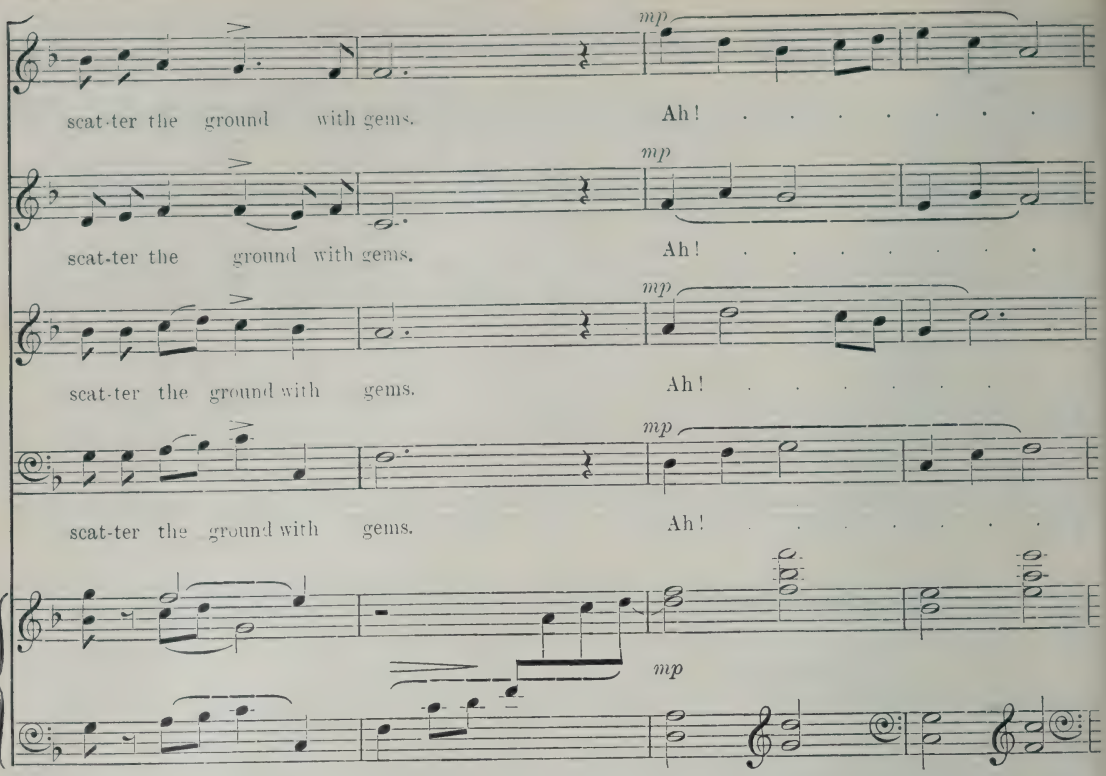
la, fa la la; The brook, sweet mur - m'ring Thro' mead - ows flush with

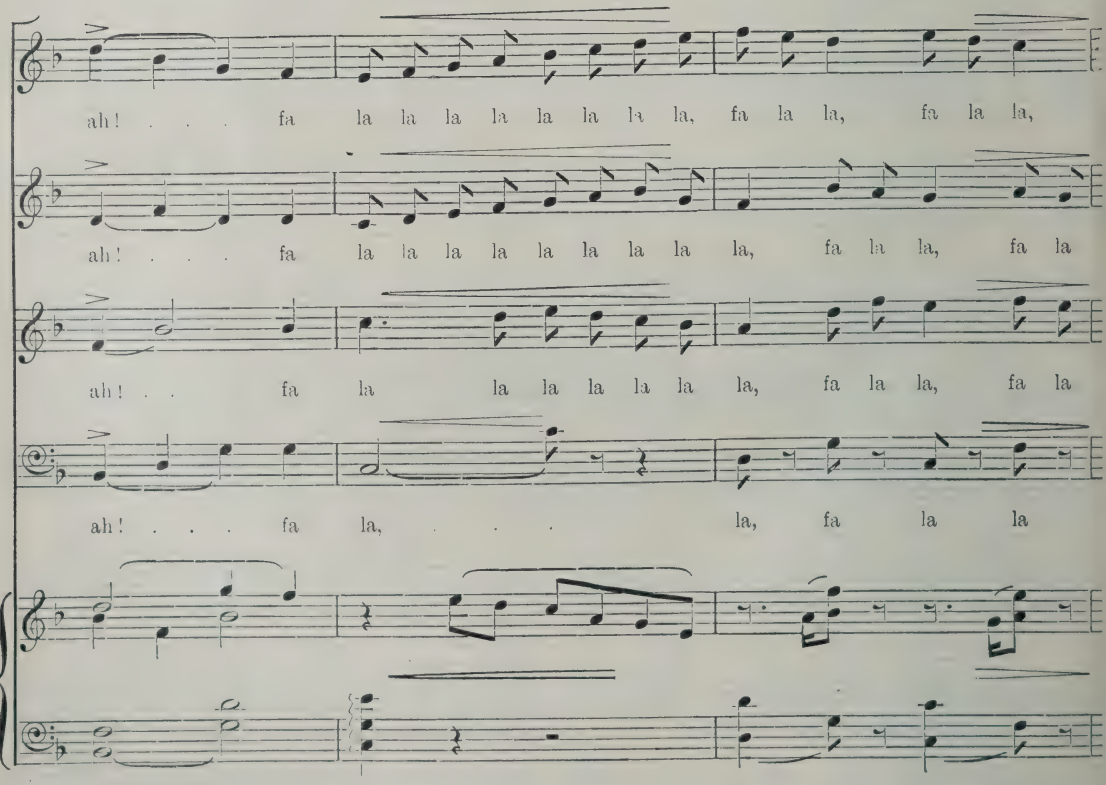
mf

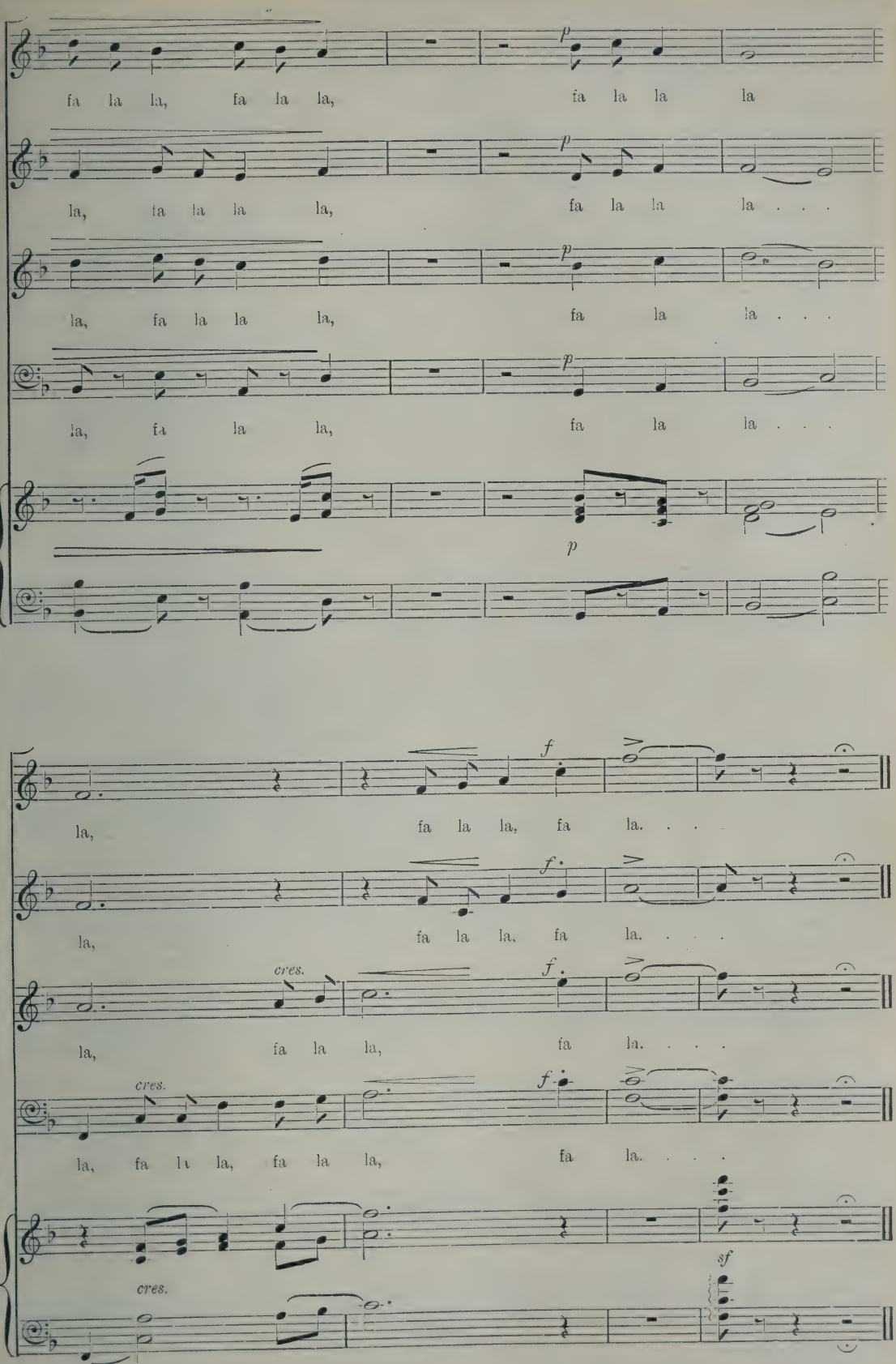

flush with Spring, Dan - ces, dan - ces, dan - ces, dan - ces to his own
flush with Spring, Dan - ces, dan - ces, dan - ces, dan - ces to his own . .
Spring, Dan - - ces, dan - ces, dan - ces, dan - ces to his own . .
Spring, Dan - - ces, dan - ces, dan - ces, dan - ces to his own . .
mp
song. Ah! . . . . . ah! . . . fa
mf
song. Ah! . . . . . ah! . . . fa
mf
song. Ah! . . . . . ah! . . fa
mp
song. Ah! . . . . . ah! . . . fa
mp
la la la la la la la la, fa la la, fa la la, fa la la. fa la la,
la la la la la la la la, fa la la, fa la la, fa la la, fa la la,
la la la la la la la, fa la la, fa la la, fa la la, fa la la,
la, . . . la, fa la la la, fa la la,


mf
fa la la la la.
mf
fa la la la la.
mf
fa la la la, fa la la la la.
mf
fa la la la, fa la la la la.
mf
sf
mp
The sun darts through the
mp
Fa la la la la la, fa la la la la la, fa la la la la la,
mp
Fa la la la la la la, fa la la la la la, fa la la la
mp
Fa la la la la la la, fa la la la la la, fa la la la
mp
for - est gloom, And gilds the mos - sy stems;
fa la la la la la, fa la la la la la, fa la la la la;
la la, fa la la la la la, fa la la la la la, fa la la la
(prominent)
la la, fa la la la la la, fa la la la la; The
cres.


cres.
Fa la la la la la, fa la la la la la, fa la la la la la
cres.
Fa la, fa la la la la la, fa la la la la, fa . . la la,
cres.
la, fa la la la la, fa la la la la, fa la la la la,
wild - rose stands in beau - ty rare, The li - ly still more
8va...
8va..
8va...
cres.
mf
la; The hedge - rows new - er tints as-sume, The haw - thorn bud and
mf
fa la la la la; Hedge - rows new, The haw - thorn bud and
mf
fa la la la la; The hedge-rows tints as-sume, The haw - thorn bud and
mf
fair; Hedge - rows new, The haw - thorn bud and
mf
heath - y bloom Scat - ter, scat - ter, scat - ter, scat - ter,
heath - y bloom Scat - ter, scat - ter, scat - ter, scat - ter,
heath - y bloom . . Scat - ter, scat - ter, scat - ter, scat - ter,
heath - y bloom . . Scat - ter, scat - ter, scat - ter, scat - ter,


mp
scat-ter the ground with gems. Ah! . . . . . .
mp
scat-ter the ground with gems. Ah! . . . . . .
mp
scat-ter the ground with gems. Ah! . . . . . .
mp
scat-ter the ground with gems. Ah! . . . . . .
mp


ah! . . . fa la la la la la la la la, fa la la, fa la la,
ah! . . . fa la la la la la la la la la, fa la la, fa la
ah! . . fa la la la la la la la, fa la la, fa la
ah! . . . fa la, . . . la, fa la la


fa la la, fa la la, fa la la la
la, fa la la la, fa la la la . . .
la, fa la la la, fa la la . . .
la, fa la la la, fa la la . . .
la, fa la la la, fa la la . . .
la, fa la la, fa la. . . .
la, fa la la, fa la. . . .
la, fa la la, fa la. . . .
la, fa la la, fa la la, fa la. . . .
cres.
cres.
cres.
p
f
sf

Letters to the Editor

SCHUBERTIANA

SIR,—Most writers on Schubert treat 'Erlkönig' as a proper name, though it definitely means 'Alderking.' That Herder, from whose translation of a Danish ballad Goethe took the word, mistranslated the Danish 'Ellekonge,' and was not merely giving a transcription of it, is proved by the crucial fact that Danish 'elle' does in other contexts mean 'alder.' This was evidently unknown to Viehoff (Goethe's Gedichte), and apparently to Mr. Capell, who speaks of 'the Danish elf-king *somehow* becoming . . . a warlock of the alders.' Herder's blunder was the more natural in that 'Eller' is also a German synonym for 'Erle.' Goethe might in any case be supposed to mean the same as Herder, but his intentions are put beyond doubt by (*a*) his use of the inflected form 'Erlenkönig'; (*b*) his repeated reference to trees; (*c*) the fact that the ballad was originally incidental to a Singspiel, 'Die Fischerin,' and the stage directions for the scene in which it was sung were: 'By the river beneath tall alders stand fishermen's huts,' &c. (Viehoff). Mr. Capell's remark that 'the alder's twigs have for us no grisly fingers' does not seem helpful, for on any interpretation of the poem its effectiveness must surely depend on the baselessness of the child's fears. Bielschowsky gives reasons for regarding 'the sick child' as symbolic of the weak soul that succumbs to evils of its own creation.

Another significant name commonly treated as proper is 'Convict.' It and its unshortened equivalent 'Convictorium' mean 'boarding-school,' and apparently differ from 'Alumnat,' 'Internat,' &c., only in being Roman Catholic, and more especially Jesuit, terms.* Schubert's Convict was a Jesuit foundation, and was re-established, not 'established,' as Mr. Capell says, in 1802 (*v.* Flower, p. 19). Explanation of this word seems doubly desirable because of the misleading English homonym, the one deriving from Latin *vinco*, the other from *vivo*. According to the N.E.D., the form 'convictor' was academic Latin for 'boarder,' 'commoner,' and is, or was, used as an English word in Roman Catholic seminaries.

Finally, Schubert's 'Serenade' now so immediately suggests the Rellstab one that Mr. Flower might emphasise more than he does that the Grillparzer one, so prominent in his book, is a totally different work; in his index the two are definitely confused. That Schubert was so much affected on hearing the Grillparzer one performed, and that he chose it for his only concert, suggest that it is unduly neglected. For some reason the Opus number is given as 134 by Mr. Flower, but as 135 in the British Museum catalogue.—Yours, &c.,

CLIFFORD SULLY
(*Hon. Sec., Richmond Gramophone Society*).

30, Arlington Park Mansions,
Chiswick, W.4.

* Rein, 'Encyclop. Handbuch der Paed.,' arts. 'Alumnat,' 'Internat'

ORGAN PEDALLING

SIR,—I was very much interested in the article by 'Feste' in last month's *Musical Times* on 'Organ Pedalling, Past and Present,' and, if I may be allowed, I should like to have a little to say on the subject.

In the first place, 'Feste' says he doesn't know if the old toe method of teaching is still in vogue. I can say without any doubt that it is; just recently I can think of several new pupils who have been amazed when shown the possibilities of sliding, oblique footing, and alternate toe and heel used in conjunction with alternate feet, &c.

Now with regard to Ex. 1 from the Ellingford-Meers book (which I have not seen, by the way). I entirely, agree with the footing given by 'Feste' in Ex. 3. Ex. 2 is unnatural and most awkward, unless, of course, the vocation of organist is confined to those born with double ankle-joints!

Of the three ways of pedalling this passage, two are equally possible:

(N.B.—'R'=Rear position—many students get confused as to which foot to put in front or behind.)

The pedalling given in (*b*) was shown to me by a pupil of Edwin Lemare, and I believe that in effect it has greater clearness and precision than that of (*a*), especially when the fugue is taken at a good pace. With regard to Ex. 6, there seems to be a misprint (the E in third beat); otherwise 'Feste's' pedalling is by far the easier and again most natural.

Oblique footing.—There are undoubtedly great possibilities in this. Much crossing of feet can be avoided, and I go so far as to say that it is possible to execute any interval up to an octave in a *true legato* manner. This was proved to me by my teacher, M. Paul de Maleingreau, at Brussels. (I should have added that this is providing the interval does not cross too far over the middle section of the pedal-board. 'Feste' says, 'Using the heel and toe as a bridge,' but is there not also a certain *glissando* movement, too?)

In conclusion, I am led to believe that there is much for us to know yet about organ-playing; in his short article on one department only, 'Feste' has raised many points. A month or two ago I made a few notes which may interest your readers. I give them for what they are worth:

1. Tendencies of modern organ-playing: where are they leading us?
2. How many organists ever realise to the full the first principle of organ-playing, *i.e.*, part-playing?
3. The lack of knowledge of the general public and even many musicians concerning the organ, and how this tends to keep the standard down.
4. How listeners can be duped and how players can be satisfied with their own performances is amazing.
5. How the art of modern organ-playing compares with that of modern pianoforte-playing.
6. Hundreds of people still think of the organ as an instrument on which to play hymns and slow music (perhaps this is altered by the cinema 'organs').
7. Varieties of touch-manual and pedal. Have they been sufficiently explored and explained?

—Yours, &c.,

R. A. JEVONS.

120, Cazenove Road,
Stamford Hill, N.16.

SIR,—I have read with interest 'Feste's' review of 'The Science of Organ-Pedalling' (Ellingford and Meers). Quite twenty-seven years ago my father made me study two volumes of 'Pedal Exercises' by Horner (published by Novello), in which the heels were freely used, and the smoothness and ease given to the pedal technique by such a system utterly ruled out for ever the old stiff toe-toe-toe method. Difficult passages in Bach, Rheinberger, Mendelssohn, &c., not only become easier and less fatiguing to play, by reason of the far smaller number of movements made by each leg; they also gain musically because the feet and ankles are used in a much more human and less wooden way, so that the touch and phrasing can be treated almost as though by the hands on the manuals.

Even Stainer's first two pages of pedal exercises, when read as consisting of two voices, one to be played

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THE LORD IS MY SHEPHERD

by

FRANZ SCHUBERT

Psalm XXIII

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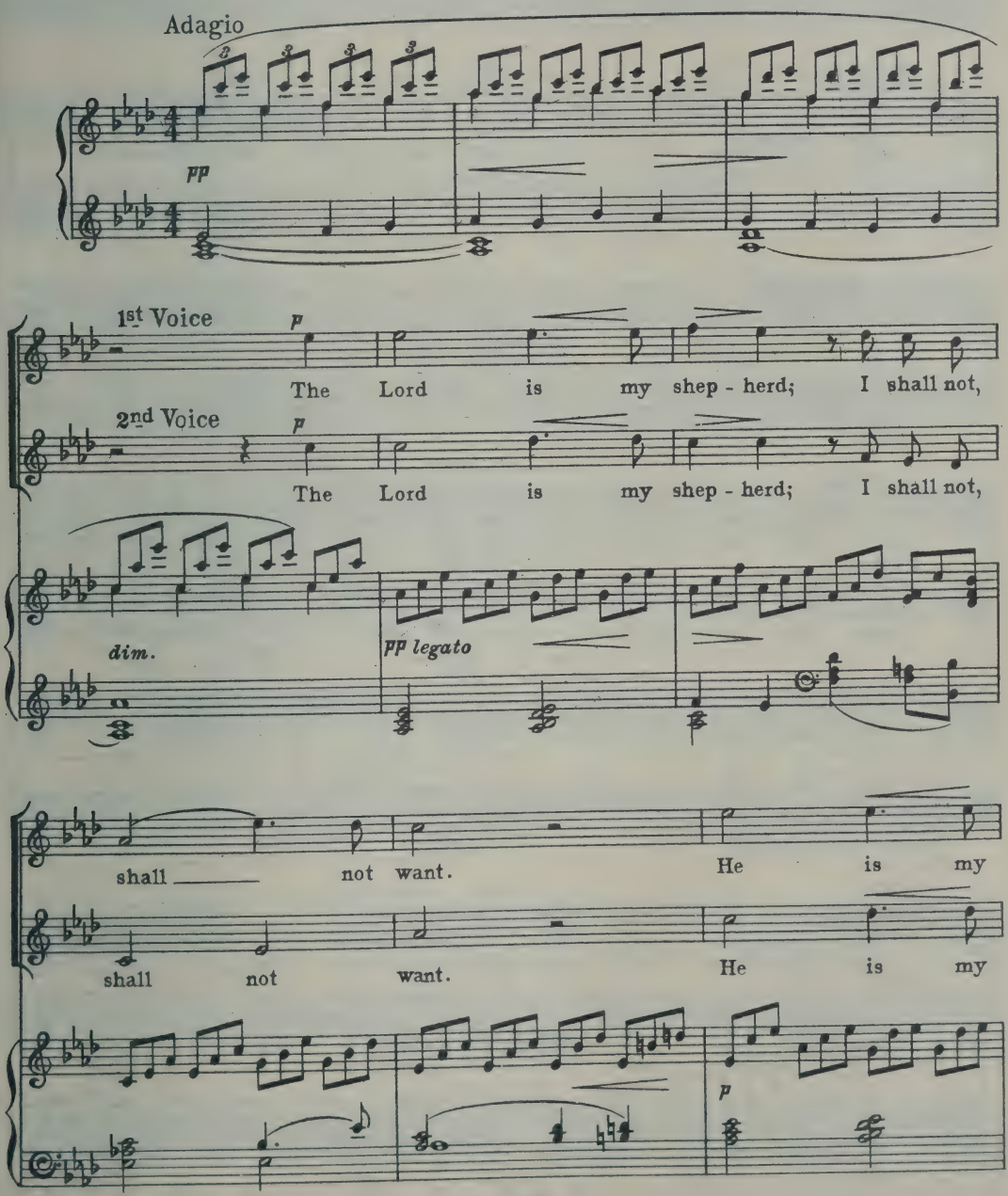

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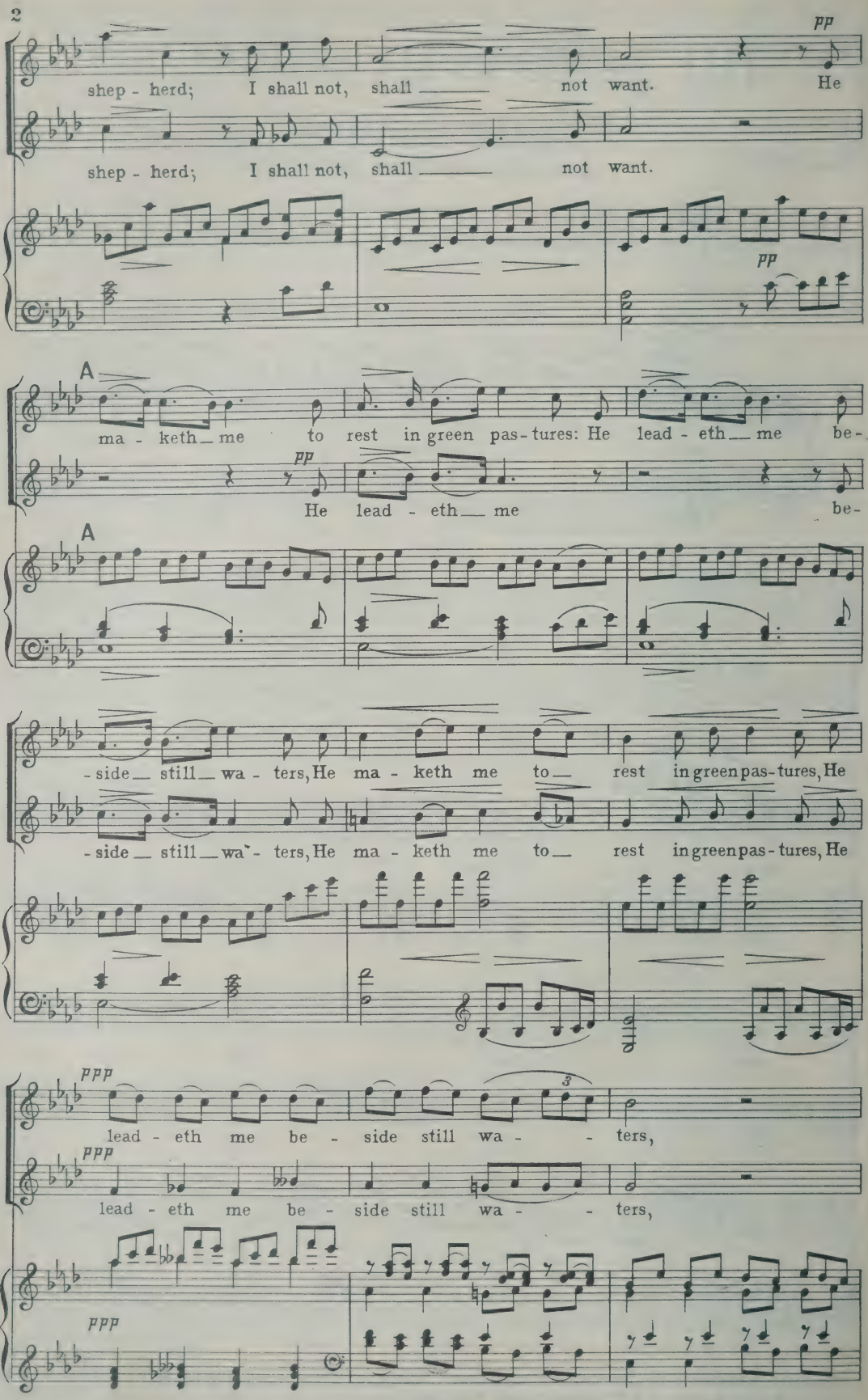
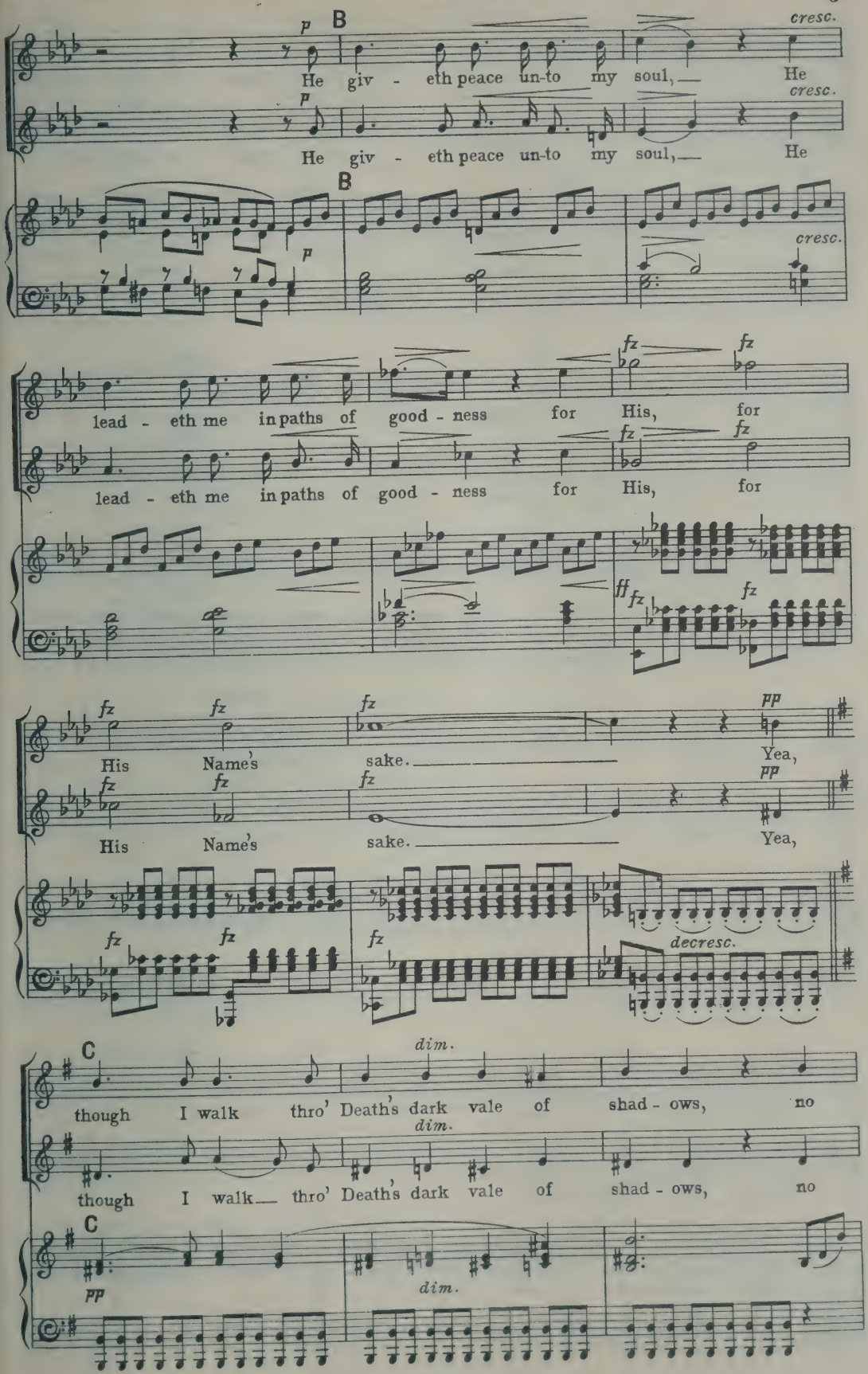
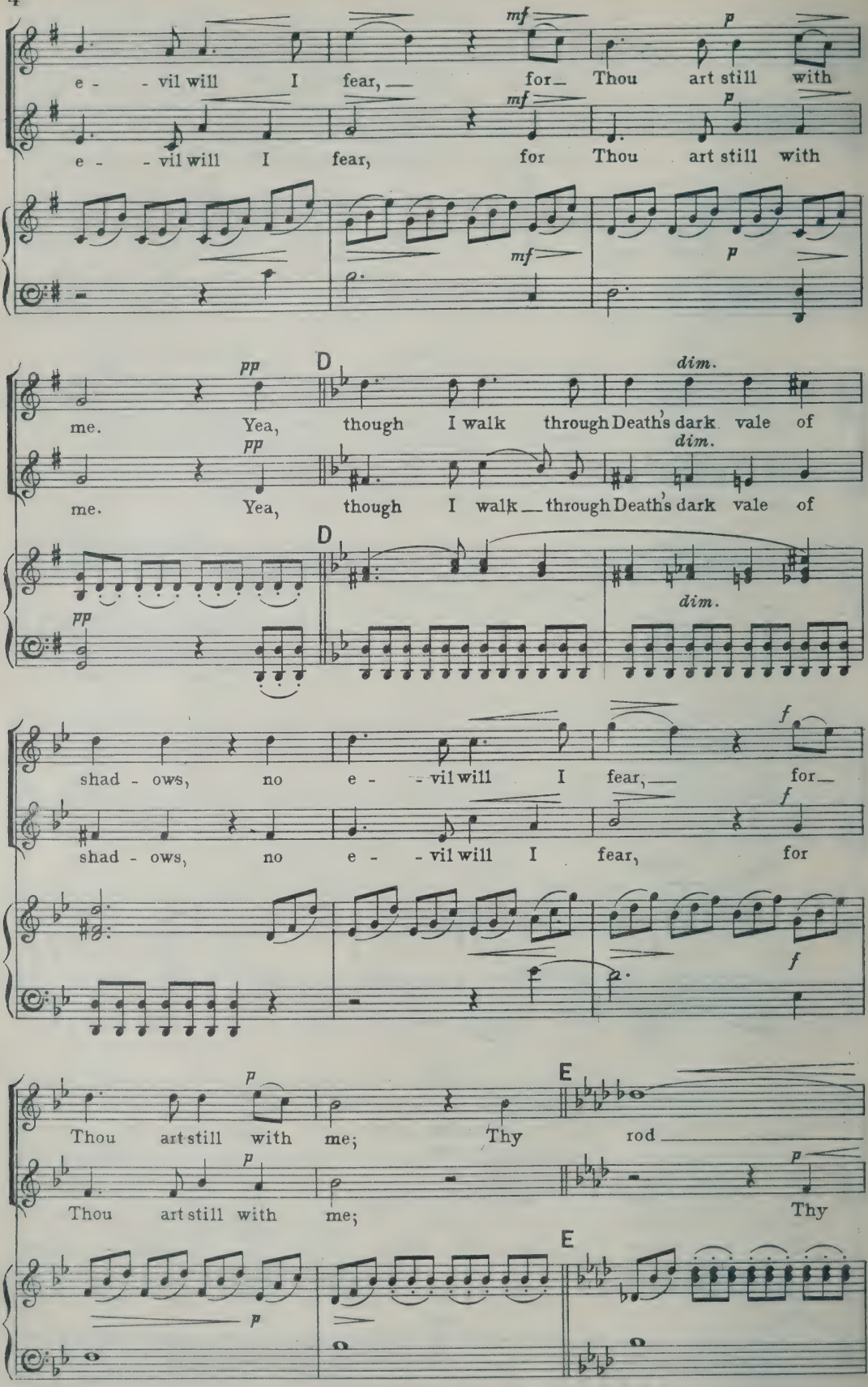
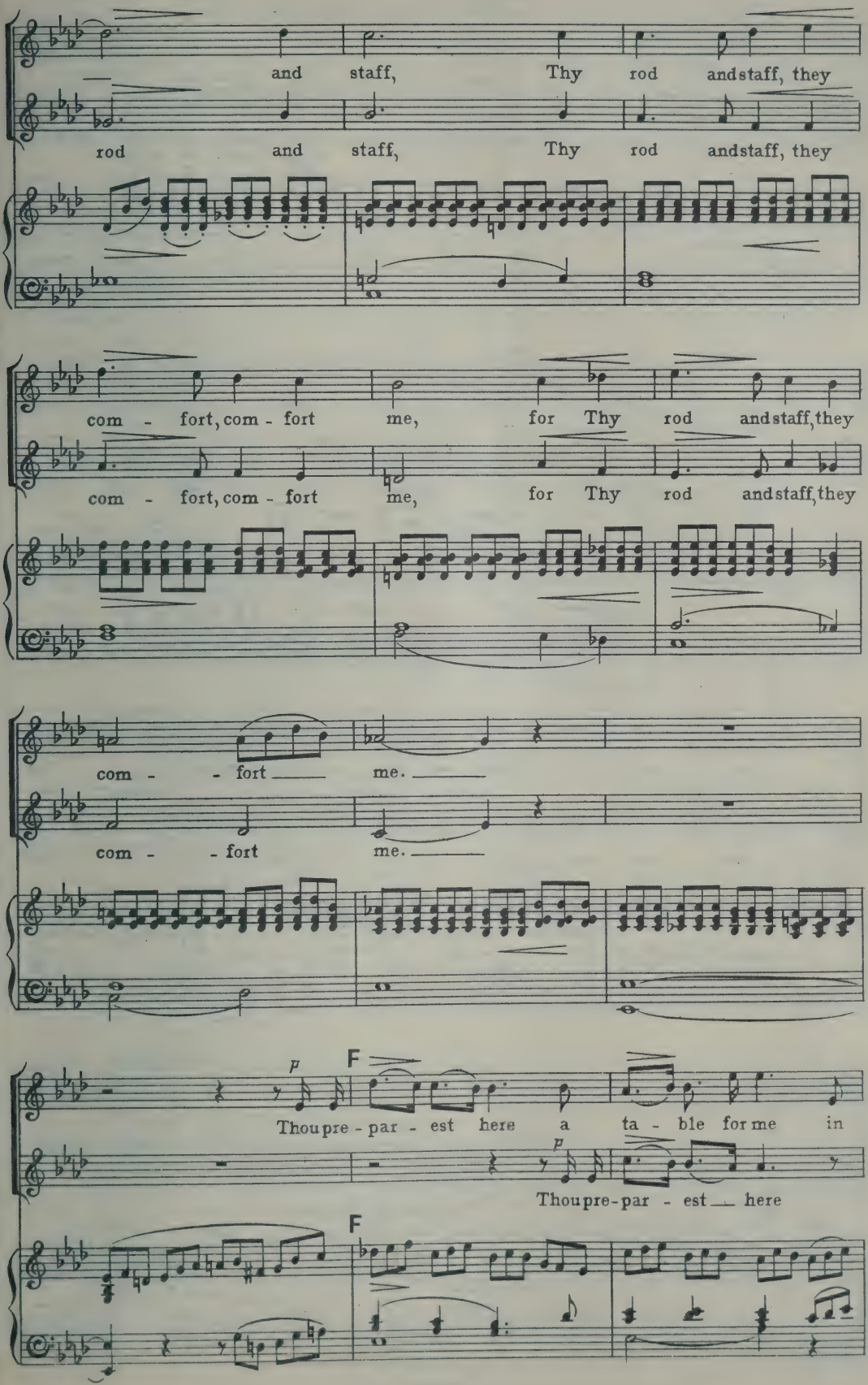
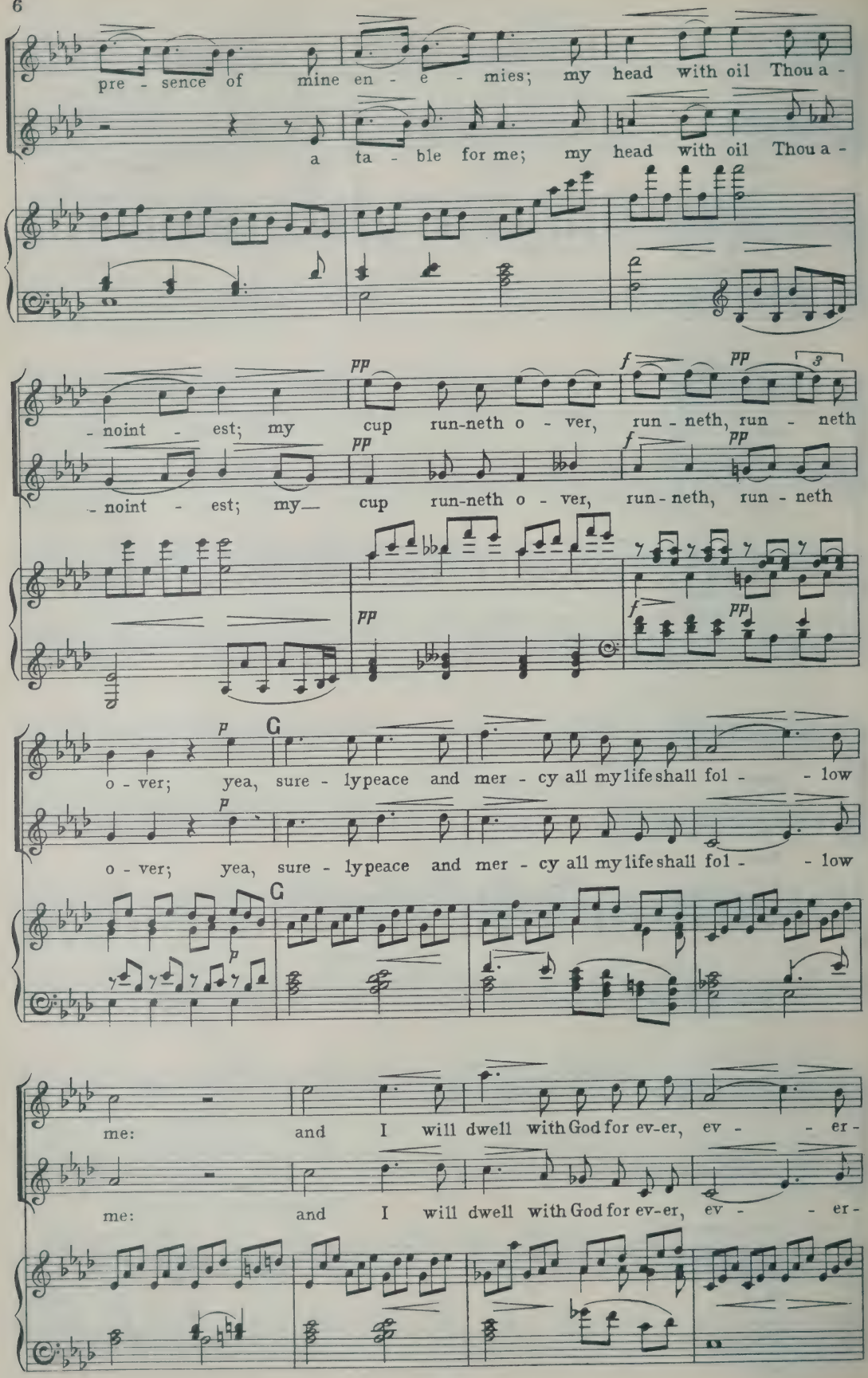
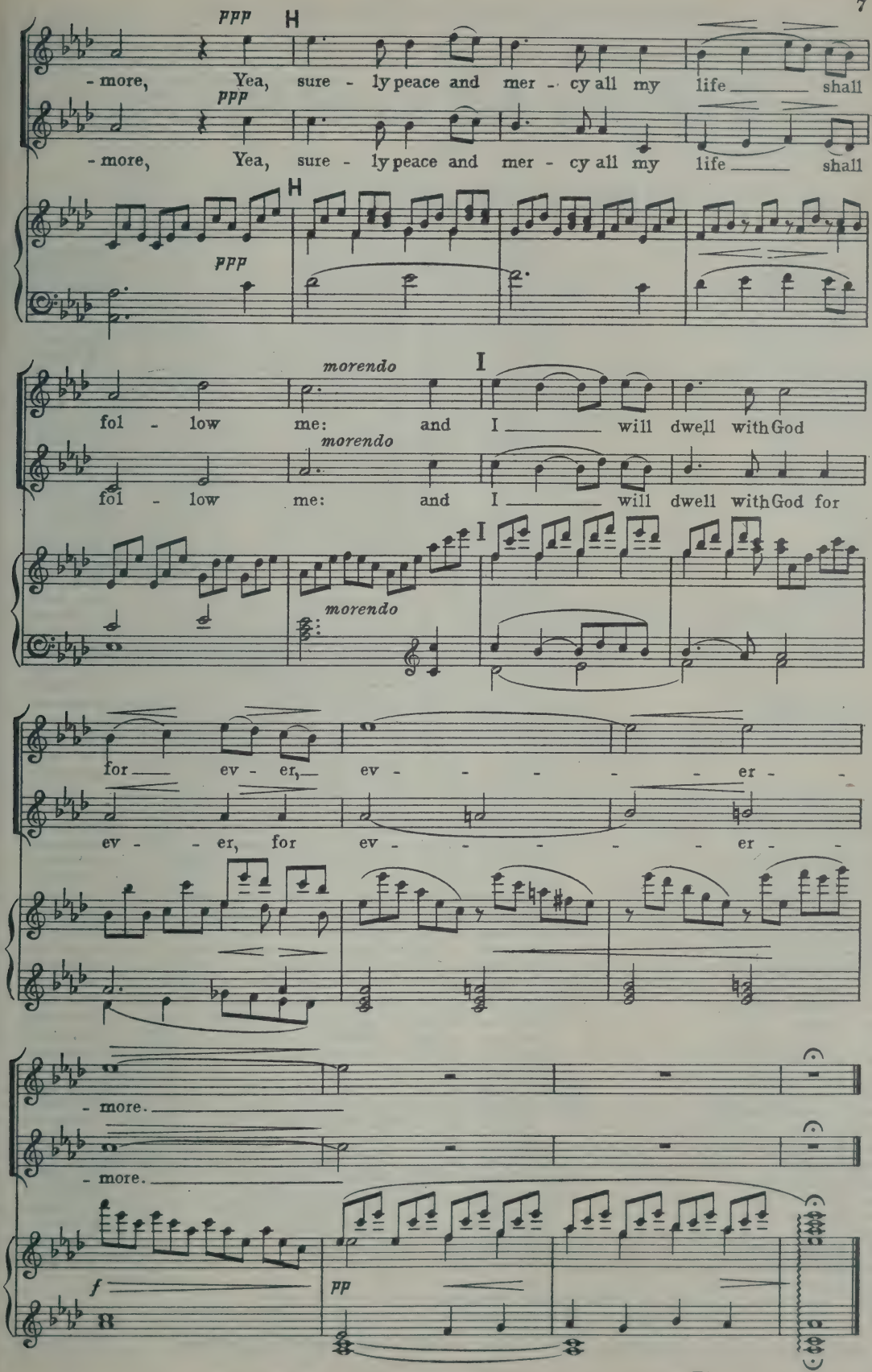

pp
shep - herd; I shall not, shall not want. He
shep - herd; I shall not, shall not want.
pp
A
ma - keth me to rest in green pas - tures: He lead - eth me be -
pp
He lead - eth me be -
A
- side still wa - ters, He ma - keth me to rest in green pas - tures, He
- side still wa - ters, He ma - keth me to rest in green pas - tures, He
ppp
lead - eth me be - side still wa - ters,
ppp
lead - eth me be - side still wa - ters,
ppp


B
p
cresc.
He giv - eth peace un-to my soul, He
B
lead - eth me in paths of good - ness for His, for
fz
ff
His Name's sake. Yea,
pp
decresc.
C
dim.
though I walk thro' Death's dark vale of shad - ows, no
pp


e - - vil will I fear, for Thou art still with
e - - vil will I fear, for Thou art still with
me. Yea, though I walk through Death's dark vale of
me. Yea, though I walk through Death's dark vale of
shad - ows, no e - - vil will I fear, for
shad - ows, no e - - vil will I fear, for
Thou art still with me; Thy rod
Thou art still with me; Thy
D
E
mf
p
pp
dim.
f


and staff, Thy rod and staff, they
rod and staff, Thy rod and staff, they
com - fort, com - fort me, for Thy rod and staff, they
com - fort, com - fort me, for Thy rod and staff, they
com - - fort me.
com - - fort me.
p
F
Thou pre - par - est here a ta - ble for me in
p
Thou pre - par - est here
F


pre - sence of mine en - e - mies; my head with oil Thou a -
a ta - ble for me; my head with oil Thou a -
- noint - est; my cup run-neth o - ver, run - neth, run - neth
- noint - est; my— cup run-neth o - ver, run - neth, run - neth
o - ver; yea, sure - ly peace and mer - cy all my life shall fol - - low
o - ver; yea, sure - ly peace and mer - cy all my life shall fol - - low
me: and I will dwell with God for ev-er, ev - - er -
me: and I will dwell with God for ev-er, ev - - er -


ppp
H
- more, Yea, sure - ly peace and mer - cy all my life shall
ppp
- more, Yea, sure - ly peace and mer - cy all my life shall
H
ppp
morendo
I
fol - low me: and I will dwell with God
morendo
fol - low me: and I will dwell with God for
I
morendo
for ev - er, ev - - - - - er -
ev - - er, for ev - - - - - er -
- more.
- more.
f
pp

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225. Evening Song ... ... P. E. Fletcher 4d
162. *Evening Song ... ... J. Ireland 4d.
44. *Evening Song ... ... Mendelssohn 3d.
113. *Evensong, An ... ... H. W. Parker 3d.
141. Ever Onward ... ...E. C. Ford 4d.
21. *Faint not, Fear not ... ... Henry Smart 4d.
208. *Fairies, The ... ... P. E. Fletcher 4d.
64. Fairy Dance, The ... ... F. Corder 4d.
95. Fairy Fancy, A ... ... Myles B. Foster 4d.
92. Fairy Workmen ... ... Myles B. Foster 4d.
58. Faithful Love ... . Carl Reinecke 3d.
61. Faithlessness ... ... C. Mühlfeld 3d.
154. *Fall of the Leaf, The ... ... Schumann 3d.
145. Flowers I love best, The ... ...E. C. Ford 3d.
52. Fount of Music, The ... ... Carl Reinecke 3d.
136. *Fountains, Waken ... ... A. Richards 2d.
150. *Full Fathom Five... ... ... J. Ireland 2d
80 Funeral, A ... ... Karel Bendl 4d.
94. *Get Up... ... ... Myles B. Foster 3d.
85. *Gipsy Pair, A ... ... Karel Bendl 4d.
193. Glow-worm, The ... ... E. M. Boyce 3d.
108. Golden Silences ... ... G. F. Huntley 3d.
163. Golden Slumbers ... ... A. H. Brewer 4d.
56. *Good-Night ... ... Carl Reinecke 3d.
215. *Goslings, The (humorous) ... ... J. F. Bridge 3d.
238. Green Linnet, The ... ... E. L Bainton 4d.
36. *Greeting ... ... Mendelssohn 3d.
195. Greeting, The ... ... E. M. Boyce 3d.
124. Hail, Cuckoo! ... ... N. Davenport 2d.
175. *Hark the Curfew Stealing ... ... F. H. Cowen 2d.
41. *Harvest Field, The ... ... Mendelssohn 3d.
242. Holly, The ... ... E. Boyce 4d
43 *Home, Far Away ... ... Mendelssohn 3d.
121. Homeward ... ... Henry Rogers 4d.
180. Hour of Parting, The ... ... Rubinstein 3d.
227. *How sweet the moonlight sleeps ... G. Rathbone 4d.
62. I Know a Bank ... ...C. E. Horn 3d.
25. *I sing, because I love to sing ... Ciro Pinsuti 3d.
204. *I waited for the Lord ... ... Mendelssohn 3d.
34. *I would that my love ... ... Mendelssohn 3d.
234. *If I had but two little wings... ... C. H. H. Parry 4d.
73. *In Mary's Garden ... ... E. M. Boyce 3d.
9. In the Forest ... ... Franz Abt 3d.
77. *In the Forest (Im Walde) ... ... Karel Bendl 4d.
228. *It was a lover and his lass ... ... E. German 4d.
199. La Fileuse ... ... Ch. Wood 4d.
223. *Laughing Song ... ... P. E. Fletcher 4d.
192. *Lavender ... ... E. T. Sweeting 4d.
120. Let the Rafters Ring ... ... M. A. Sidebotham 4d.
26. Life is Passing Away ... ... Ciro Pinsuti 4d.
10. *Like the Lark ... ... Franz Abt 3d.
147. Lilies ... ... A. H. Behrend 4d.
97. Lined with Gold ... ... Myles B. Foster 4d.
168. Linger, O Gentle Time ... ... F. H. Cowen 4d.
196. *Lonely Knight, The ... ... E. M. Boyce 4d.
22. *Lord is my Shepherd, The ... ... H. Smart 3d.
203. *Love and Summer ... ... John E. West 4d
74. Love has Come ... ... E. M. Boyce 3d.
84. Lovers. The ... ... Karel Bendl 3d.

*Pieces marked thus * may be had in Tonic Sol-fa.*
§ Band Parts, or with Accompaniment for Pianoforte and other instruments.

(Sept.—1928.)

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by each foot, as in 'Feste's' illustration, are much easier and less tiring for the beginner than they are when treated as a series of fearsome leaps and bounds from toe to toe, the organ bench clutched frantically with both hands the while.—Yours, &c.,

St. John's,
Clevedon, Som.

Enid Morris
(*Organist*).

CENTENARY CELEBRATIONS

Sir,—A music critic recently lamented the shortage of coming birthday and death-day centenaries of great musicians, and stated that after the death centenaries of Weber in 1926, Beethoven in 1927, and Schubert in 1928, we shall actually have to wait until the years 1947 and 1956, when the death centenaries of Mendelssohn and Schumann will be commemorated.

That is, of course, absurd, for one need go only as far as the next decade, during which the birth and death centenaries of the following famous and illustrious musicians will occur: Anton Rubinstein (centenary of birth in 1929), Hans von Bülow (centenary of birth in 1930), Joseph Joachim (centenary of birth in 1931), Joseph Haydn (bi-centenary of birth in 1932), Muzio Clementi (centenary of death in 1932), Johannes Brahms (centenary of birth in 1933), François Adrien Boieldieu (centenary of death in 1934), Camille Saint-Saëns (centenary of birth in 1935), Johann Nepomuk Hummel (centenary of death in 1937), Max Bruch (centenary of birth in 1938), Georges Bizet (centenary of birth in 1938), and Joseph Rheinberger (centenary of birth in 1939).—Yours, &c.,

Algernon Ashton.

22a, Carlton Vale,
Maida Vale, N.W.6.

'THE LARYNX AGAIN'

Sir,—I cannot agree with some of the statements made by Mr. Travers Adams and Mr. Herbert Cæsari. The vocal cords are not directly under the control of the will, and therefore any supposed concentration upon their action is certainly useless and probably harmful. The following quotation from Sir Frederick Mott's 'The Brain and the Voice in Speech and Song' should make this clear:

> 'When we desire to produce a particular vocal sound, a mental perception of the sound, which is almost instinctive in a person with a musical ear, awakens by association motor centres in the brain that preside over the innervation currents necessary for the approximation and minute alterations in the tensions of the vocal cords requisite for the production of a particular note. We are not conscious of any kinæsthetic [sense of movement] guiding sensations from the laryngeal muscles, but we are of the muscles of the tongue, lips, and jaw in the production of articulate sounds. It is remarkable that there are hardly any sensory nerve-endings in the vocal cords and muscles of the larynx, consequently it is not surprising to find that the ear is the guiding sense for correct modulation of the loudness and pitch of the speaking as well as the singing voice.'

By all means let us concentrate upon a correct method of breathing, upon a free formation of the vowel sounds, upon sensations connected with vocal resonance, and, above all, upon that training of the inner *ear* of the singer, which is his chief guide, and leave the vocal cords to that unconscious region to which they belong. The singers in Handel's day seemed to have managed very well—even without the laryngoscope to enlighten them regarding the action of their vocal cords.—Yours, &c.,

Dawson Freer.

Wigmore Hall Studios, W.1.

[This correspondence is closed—once more.—Editor.]

MUSIC AND THE CINEMA

Sir,—During a broadcast talk on February 27, Mr. Edwin Evans expressed the opinion that 'to see a film without music is a most depressing experience.' He said, further, that 'few people are actively conscious of the music during a film.' Is it not equally justifiable to say that music is an actual advantage to only one film in a hundred, and in nearly every other case it is an irritant to any member of the audience who is at all musically inclined? Why should a comedy or a good story on the films require music at all? It is just as sensible to argue that one should not read Dumas's book 'The Three Musketeers' without at the same time having lively music provided by gramophone.

The first aim of most films is to tell a story, and in the telling of a story music cannot be considered 'a vital factor.' Mr. Evans says the film 'is not self-sufficient as a visual art,' which is an extremely disputable statement to make ever since Chaplin produced 'The Woman of Paris.' A few films have been produced with music carefully fitted to them in which sound helps sight, but with the great majority of pictures music has no more to do than it has with food. Music in both cinema and restaurant is far more often an annoyance than a pleasure, regardless of what is played, and even if the question of its quality is carefully considered, few musicians would deny the truth of this statement. Good music needs undivided attention. Any other kind deserves none.—Yours, &c.,

Leeds. 'Tyke.'

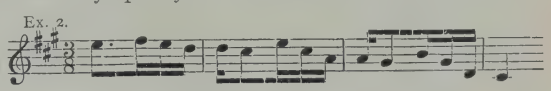
SCHUMANN'S FIRST SYMPHONY

Sir,—In listening to a performance the other night from Liverpool of Schumann's first Symphony in D minor, I was struck by the similarity of a theme in the last movement, which is:

Ex. 1.

with a theme in the slow movement of Beethoven's second Symphony:

Ex. 2.



I wonder if many listeners noticed this? It would have been characteristic of Sir George Grove to mention it in his book on Beethoven's Symphonies, but, curiously, the resemblance of the two tunes does not seem to have occurred to him.

The performance recently, under Pierre Monteux, was a superb one, and I rejoice that Schumann's Symphonies are slowly but surely coming into their own in this country. A few more performances such as we have had lately should convince the most hardened opponent of Schumann's orchestration how fine his works can be made to sound in the hands of a great conductor.—Yours, &c.,

S. Edward's School,
Oxford.

L. H. Ovenden.

WHAT DID Mr. GREWGIOUS HEAR?

Sir,—I wonder if any of your numerous readers can suggest a hymn, anthem, or chant which would settle one of the smaller (musical) mysteries of the great unsolved problem of 'The Mystery of Edwin Drood'? When Mr. Grewgious is waiting in the cathedral for the service to end, so that he can see Mr. Jasper, he listens to part of it (described below). The piece should have been published earlier than 1850, and be suitable for a cathedral. If a hymn, it should, of course, be in 'Hymns Ancient and Modern.'* Personally I am inclined to the opinion that it ought not to be a hymn, for generally the tune is played over before the singing, and there is no mention of such. The last piece of music I take to be a Voluntary or Recessional. The choral piece should, from the context, be one in which

* 'Hymns Ancient and Modern' did not appear until 1860.—Editor.

the words 'living waters' occur. Two hymns have been suggested: 'I heard the voice of Jesus say' and 'The King of Love my shepherd is.' I am told the second is sometimes used as an anthem. But the tunes, as found in 'Ancient and Modern,' do not seem to suit the description Dickens gives, as follows:

The Reader.—'One feeble voice rising and falling in a cracked monotonous mutter, could at intervals be faintly heard. . . .' The 'cracked monotonous mutter went on like a dying voice until—

First Piece.—'. . . . the organ and choir *burst forth* and *drowned it* [the voice] in a sea of music. Then, the sea *fell* . . .'

The Reader.—'. . . . the sea rose *high*, and beat its [the voice's] life out, and lashed the roof, and surged among the arches, and pierced the heights of the great tower, and then the sea was dry and all was still.'

Mr. Grewgious 'met the *living waters* coming out' (chap. ix.).—Yours, &c., DICKENSIAN.

THE DATE OF BYRD'S MASSES

SIR,—With reference to the recently published volume of Byrd's Masses and 'Cantiones Sacræ' (Tudor Church Music, vol. 9), will you kindly allow me to point out that the editors have inadvertently misquoted me in their Introduction, p. 11. It is the *earlier* publications of Byrd, those of 1575, 1588, 1589, and 1591, which exhibit invariably the time-signature C, while the later ones, those of 1605, 1607, and 1611, have the unbarred semi-circle C; and not vice-versa.

From this I inferred that the five-part Mass belonged to the earlier period, and the other two Masses to the later ('Proceedings of the Musical Association,' thirty-ninth session, p. 71). The same mistake occurs in Dr. Fellowes's 'William Byrd,' p. 32, published by the Oxford University Press. As I have already been asked for an explanation of this apparently fallacious reasoning, perhaps you will allow me to clear up the matter once and for all.—Yours, &c.,

Birmingham. H. B. COLLINS.

HAYDN'S DIVERTIMENTO IN B FLAT

SIR,—In your review in the March issue, of my book upon 'Musical Instruments, 1500-1750,' you quote a passage about Haydn's Divertimento in B flat. You deduce, presumably from my words, that the present owner of the manuscript of this work has obstructed both publication and performance.

I should like to make it as clear as possible that I had no such meaning, and even now I cannot read it into my words.

This manuscript was for many years in the possession of Auguste Tolbecque, the famous French 'cellist and authority upon stringed instruments. Towards the end of his long life he gave it to the present owner, who has had it for, perhaps, thirty years. I do not know about previous performances, but it was certainly played, with every possible care and respect, at the first of the Haslemere Festivals (1925). The full history of the manuscript was publicly given from the platform, and the performance was well reported in the press. If neither editors nor publishers were moved to follow up the lead thus given, the fault must not be laid upon the owner of the manuscript, who, as far as I know, has never expressed any objection to publicity.

May I suggest that the logical sequel to your review is for the *Musical Times* to endeavour to publish this work?—Yours, &c., GERALD R. HAYES.

37, Clanricarde Gardens, W.2.

[A re-reading of the passage in Mr. Hayes's book still seems to us to imply that Haydn's Divertimento is jealously kept in private hands in order that it might not be 'distorted' by the substitution of a 'cello for a viola da gamba—dreadful fate! We are glad to find that Mr. Hayes didn't mean what we thought he meant. The *Musical Times* doesn't publish chamber music, but, being enthusiastic about Haydn, we will certainly do what we can to bring about publication of the Divertimento.—EDITOR.]

'SCIENTISTS AND MUSICIANS'

SIR,—I have been a regular reader for some years, but this is the first time I have written to you. I do so to congratulate you on Catherine E. Eggar's article on 'Scientists and Musicians.' I have also been an enthusiastic reader of J. W. N. Sullivan's popular science writings for many years. I bought his book on Beethoven as soon as it appeared. In my opinion it stands alone in that no other brain like Sullivan's is doing such criticism. It was good to see your contributor's appreciation of it also.

As the editor of the chief musical monthly in England, could you not ask Mr. Sullivan and Mr. Einstein to write for you? They may be expensive. (I don't know, but doubt it, as they are not professional musicians. You will remember Adam Smith's dictum on the price of work done as a hobby!) But even if you reduced the number of pages—by slaughtering some of the local reports in order to pay these men—I would willingly buy the *Musical Times* at twice the price. I feel sure there are thousands like me who would welcome such articles as something new and *sound* in criticism—not mere juggling with technical points.

Not one of the regular musical critics has Sullivan's outlook and, with all respect to professional musicians—I have a few very good friends amongst them—he values and sees music more truly in relation to life than most of them. Mr. Fox-Strangways tries to tie it up with life also. The work is not easy, with all his scholarship. On the other hand, Mr. Capell discusses music just as music, and equally delights one. (I've written a little myself, and always read all the serious musical criticism that comes my way.)

I welcome Miss Eggar's suggestion that science should measure the nervous effect of different compositions, just as it has proved that noise tires.—Yours, &c., J. A. H.

A letter from Mr. John F. Russell, replying to 'H. C.'s' criticism of the Hallé Society, arrived too late for insertion. It will appear in our next number.

Competition Festival Record

BELFAST (February 13-23).—This year's competitions are considered to have been the most successful that have been held here. It is reckoned that out of over every thousand in the population of Ulster, four people took an active part in them. The first three days were occupied with elocution, including the final scene from 'The Blue Bird' as a dramatic test for children. The children's choral singing on the first Saturday was satisfactory, but slightly lower than it should have been in standard and in pitch. Among the adult soloists of the second week Miss Eileen White, a contralto, won the Rose Bowl, Mr. Joseph Gordon, baritone, won the Ulster challenge cup for all soloists, and Miss Mary Spencer-Smith, soprano, distinguished herself, as also did the three ladies from Larne College of Music with their combined singing of Weelkes and Morley. Mixed-voice choirs in the open class sang Elgar's 'The Shower' and Cavendish's 'Come, gentle swains.' The first place was taken by St. Paul's Choral Society (Mr. C. D. Kinnis), and the second place was shared by Derry Glee and Madrigal Society (Mr. J. T. Frankland), and Castleton (Mr. H. K. Collins). Derry (Mr. Frankland) sent the best female-voice choir. In the open male-voice choir class Victoria (Mr. J. Shirra) was first and Alpha (Mr. George Eacott) a mark behind. Prizes were also won by Royal Belfast Academic Institution (Mr. Geoffrey Garrod) and by Antrim Girls' Friendly Society. There were very few Church choirs. A set of dances from 'The Fairy Queen' were played by the string orchestras. The prize went to the Methodist College Orchestra (Mr. E. A. A. Stonley), which has been the winner since 1924. Belfast Co-operative Orchestra (Mr. R. Orton), which

was second in this competition, was first in that for full orchestras.

Cambuslang.—The eighth Cambuslang Festival, situated in a depressed industrial area, suffered contraction both in entries and in public support, competition extending to nineteen sessions as against twenty-six last year. Principal awards: Mixed Choirs—Challenge, Wishaw and District; Small, Caldercruix Musical Association. Women's Choirs—Challenge, Clydebank U.F. Church; Small, Trinity U.F. Church, Renfrew. Church Choirs—Challenge, Parkhead U.F. Church, Glasgow; Small, St. Thomas Wesleyan, Glasgow; Junior, Oatlands U.F. Church, Glasgow. Junior Choirs—Gilbertfield Co-operative. School Choirs—Larkhall Academy. Vocal Solos—General, William G. Noble, Glasgow; Scots Song, James M. Todd, Rutherglen. Pianoforte—Diploma, Jack Whitefield, Cambuslang.

Carlisle (March 4-7).—This Festival appeals to rural choirs over a widening area, and each year increases its influence. One of the most popular and characteristic events was the singing of the 18th-century hunting song, 'Old Towler,' by dalesmen from Pattersdale, especially as this, the winning, choir was conducted by a woman (Dr. Enid Birch). Haltwhistle Vocal Union was the best of twenty-two female-voice choirs, Keswick the best male-voice choir. In the open challenge shield class, for mixed-voice choirs, the first three in order were Stanwix, Carlisle, and Haltwhistle. In other classes, choirs from Hudson Scott's won three first prizes.

Chatham (February 2, 9, 13, 16, and 23).—This Festival appeals not only to the 'Medway Towns' which give it a title, but to a large area of London suburbs. Many choirs, juvenile and adult, come in to compete, and with a good following in solo and various instrumental classes, it has become a flourishing meeting-ground for musicians. In the chief choral classes the leading choirs were Chatham Co-operative Senior Choir (Mr. A. V. Stannard), Mr. Leslie Mackay's Choir, Chatham (female-voice), and Rochester and District Women's Institute (Miss G. Blower). The Medway Sextets sang excellently against each other in 'This sweet and merry month.' Miss Dorothy M. Saywell, of Rainham, won in a conductors' class. There was quite a school of chamber-music players headed by groups of players from Gillingham and Chatham. Orchestral playing was also well supported, the prizes being won by Rochester Junior Technical School (Miss M. Baker) and Medway Symphony Orchestra (Mr. W. Petchey).

Chelsea (March 7-9).—The first Festival in this highly musical quarter met with ready support, and will no doubt quickly set up more numerous rivalries. On this occasion the Chelsea Madrigal Club and Madame Henriette Schmidt's orchestral players had matters in their own hands. The former took the prizes for mixed-voice and male-voice singing, and the latter helped themselves in the string orchestra, string quartet, pianoforte trio, and pianoforte and violin duet classes. This last was the nearest approach to a solo class that the Festival permitted itself, its object being to promote concerted performance of all kinds. A combined concert, with the Mayors of Chelsea and Westminster presiding in perfect amity, ended the proceedings.

Devon.—These competitions were held, as usual, at three centres. At Barnstaple (February 27-28) the best work was done by the school choirs, especially that of High Bickington. Barnstaple United Methodist Choir did well, but without opposition, in the female-voice class. At Tavistock (March 1-2), both juvenile and adult choirs showed a high level of competence in singing at sight. Buckland Monachorum, a musical village, sent capable choirs and the winning orchestra (ninety marks). The busiest centre was Exeter, where competitions were held on March 1, 4, 5, and 6. There were plentiful soloists, but the main occupation was choral singing, for which there were many varied classes, with subdivisions of rural and urban. Among the chief prize-winners were University College Choral Society (unopposed), Barnstaple United Methodist and Uffculme female-voice choirs, and Axminster Women's Institute.

Enfield (February 25 to March 2).—The eleventh Festival showed an entry-roll of over a thousand (including sixty-three choirs nearly all of children). In all there were a hundred and seventeen classes. The numbers show a large increase in all directions. The string classes number eighteen, and it is hoped that string orchestras will soon be added. Other excellent features are classes for pianoforte-playing from memory, for percussion band, double trios, sight-reading, self-accompanied song, and self-trained choirs. This Festival was the first to introduce solo and choral verse-speaking, in English and French. In the classes for children from twelve to fourteen the first three places went to teams from Enfield County School (Miss Woods and Miss Bidwell). The Central School (Miss Lowman) gained the highest award in the Junior Choirs class, and in the Girls' Club class St. Stephen's Girls' Fellowship (Miss Crane) was first. Chase Side Boys (Mr. Hickford) won the prize for sight-singing, open to choirs in six classes.

Kettering (February 13-16).—The twentieth Eisteddfod of the Kettering and District Sunday School Union broke records, and ended up with a display of high-class choral singing. The test for mixed-voice choirs, Parry's 'My soul, there is a country,' set the Leicester Oriana Choir a mark ahead of Northampton Co-operative Choral Society. Rushden Adult School was first in the male-voice, and Mrs. Palmer's Bedford Choir in the female-voice class.

Leyton (February 16-23).—It was believed that three thousand competitors took part in this Eisteddfod, which rightly bears the title, for music shares the syllabus with knitting and photography and shorthand and other arts and crafts. Throughout the week the adjudicators were kept busy attending to the many musical events that swelled the number of competitions to over two hundred. Some were poorly supported, but in the aggregate there was good and keen competition, and the Festival may be written down a marked success. It has not yet succeeded, however, in fostering choral singing to a proportionate degree.

The London Musical Festival, Central Hall, Westminster, attracted 3,850 entries. Choirs and all ensembles are counted as single entries, therefore fully twelve thousand persons competed. It is certain that this enormous number would have been larger but for the influenza visitation and an unusually early Easter. Twenty-nine well-known adjudicators were engaged. Great interest attached to the more important events, and the various halls were closely packed on many occasions. The standard generally was well up to the average, and particularly so with the younger competitors. This augurs well for our musical future, as careful training was in evidence. On the whole, the juniors relatively eclipsed their seniors. It should be noted that many choirs and units came long distances; the Isle of Man, Channel Islands, and Ireland all being represented. Space does not permit of a full list of awards in the hundred and seventy-four classes announced, but we give brief results of the outstanding events:

Daily Telegraph Shield, Maidstone Choral Union (conductor, Mr. F. Wilson Parish); London Challenge Shield, London Scottish Choir (conductor, Mr. J. Hodge); Challenge Cup (small choirs), Abbots Langley Choral Society (conductor, Mr. A. Foster); Ladies' Premier Class, (1) Ramsey Cushag Choir (Isle of Man) (conductor, Mrs. M. Purcell Black); (2) Mr. E. R. Benton's Choir (Grimsby); Ladies' Choirs, (1) Streatham Singers (conductor, Mr. F. Haggis); (2) Manx Ladies (conductor, Mr. Noah Moore); Men's Choirs, Maidstone Choral Union (conductor, Mr. F. Wilson Parish); Church Choirs (men and boys), St. John's, Clapham (conductor, Mr. Seaton Rivers); Church

Choirs (mixed), Watford Wesleyan (conductor, Mr. Wallis Bandey); Girls' Clubs, National Training College (conductor, Miss Rind); Equal Voices (under eighteen), Hillside Convent College, Farnborough (conductor, Mr. James Bates); Band of Hope Choirs, Loughborough Park (conductor, Mr. A. Reeves); Elementary Schools (boys), Mitcham Lane (conductor, Mr. W. Meaton); Elementary Schools (girls or boys, under twelve), Raywood Street School, Battersea (conductor, Miss M. Proverbs); Elementary Schools (girls), Mitcham Lane Demonstration School (conductor, Miss Bones); Girl Guides (Princess Mary's Standard), 13th Watford (Wesleyan) (conductor, Mr. Wallis Bandey); Children's Choirs (Princess Helena Victoria's Shield), Gilbert Bartholomew Club (conductor, Miss C. Lucas); Gold medal (soprano), Joan Coxon, Farnham; Gold medal (mezzo), Joyce Morton-George, Woodford Green; Gold medal (contralto), Margaret Potts, Kenton; Gold medal (tenor), Allan Fouracre, Bingley, Yorks; Gold medal (baritone), Geoffrey Denton, Sutton; Gold medal (bass), Frederick Hard, Letchworth; Vocal répertoire, May Haynes, Leytonstone; *Lieder* Class (duet for voice and pianoforte), Gwenyth Misselbrooke and Ernest Booth, Southend-on-Sea; Gold medal (pianoforte), Cecil Turner, Maida Hill; Pianoforte répertoire, Margaret Chamberlain, Hampstead; Violin (gold medal), Ruth Pearl, Stamford Hill; String Orchestra (senior), Ethel Loder's Orchestra, Finchley; Small Orchestra (senior), Sheen School of Music (conductor, Miss Grant); School bands (elementary), Hither Green L.C.C. School (conductor, Miss Murray); Organ, John Freeman, Clapham; Musical Composition, Maurice Blower, Haslemere; Elocution (gold medal), Golda Casimir, Westcliff.

Loughborough (March 15 and 16).—This is known as a great meeting of choirs. Indeed, Loughborough claims the record entry of male-voice choirs amongst all Festivals—thirty-one. This year twenty-three competed, Shiregreen (Mr. Poppleton) being the winner with a sprightly and adroit performance of Blumenthal's 'What care I?' Pye Hill (Mr. Bonsall) and Alfreton (Mr. Haslam) were bracketed second. Over a score of other choirs had entered, but influenza kept a few away. Matlock P.M. (Mr. Wildgoose) won the Levy Shield in the class for choirs from places of worship, and came second in the mixed-voice class, Nottingham Philharmonic winning there by two marks. Mr. W. Turner's Ladies' Choir led in the female-voice class, with Leicester Oriana (Mr. A. C. Nicholls) second. When the winners in these four fine classes competed for the Gilbert Tucker Challenge Cup, a very close contest resulted in the victory of Nottingham Philharmonic. The solo classes were well supported, and an excellent start was made in a class new to this Eisteddfod, that for school orchestras, with an entry of seventeen. The classes for children's choirs brought forth some sterling work. Ilkeston Gladstone Street Boys (Mr. F. Taylor) won the *Loughborough Monitor and Herald* Shield, Nottingham Trent Bridge (Mr. B. Hart) being second, and in the senior class the latter choir took first place, Long Eaton Sawley Road Senior School (Mr. Oldham) being only two marks behind. Over fifty young elocutionists were also heard. The pianoforte solo classes had to be taken in two portions, so great was the entry. The Senior Cup, competed for by twelve first-prize winners (players, singers, and reciters) was won by Blanche Upton, of Netherfield, a pianist.

Perth.—The ninth Perthshire Festival ran for eight days at Perth. Public interest was well maintained; entries about the same as last year, but not so good from school choirs. Principal awards: Mixed Choirs—Open, Perth Madrigal Society; County, Luncarty Choral Society; Folk-Song, Lochgelly Co-operative Choir; Rural, Luncarty Choral Society. Men's Choirs—Barr & Stroud's Choir, Glasgow. Women's Choirs—Open, Philomel Choir, Grangemouth; County, St. Leonard's U.F. Church, Perth; Rural, Luncarty Choral Society; W.R.I., Birnam and Dunkeld Institute. Church Choirs—Open, Radnor Park U.F. Church, Clydebank; County, Aberdalgie Parish Church. Junior Choirs—Stirling Arion Choir. School Choirs—M'Laren High School, Callander, Townhead Central School, Montrose, Balhousie Boys' School, Perth, Western District School, Perth, Auchtergaven School, Kinbuck School, and Madderty School. Vocal Solos—General, Catherine F. Lawson, Broughty Ferry; Scots Song, Isa Todd, Madderty. Pianoforte Solos—A. R. Davidson, Abernethy. Violin Solos—Edward J. Robertson, Dundee. Best performance of the Festival, Elizabeth Christie and Muriel Hodge, Perth (women's duets).

Skipton (February 15, 16, 23).—The number of entries reached four figures for the first time. In the choral competitions, held on the two Saturdays, the chief prize-winners were Read and Simonstone Vocal Union (Mr. T. Shaw) in the mixed-voice, and Bocking Musical Union (Mr. J. Hilary) in the male-voice class. Mr. N. Crabtree, a tenor of distinction, repeated the success he had won a week earlier at Huddersfield. The public attendances throughout the Festival were disappointing, and a loss was anticipated.

Swindon (February 16).—In five years the G.W.R. Social and Educational Union has set up a flourishing Competitive Festival among the members of its staff. Over a thousand employees took part in this concentrated one-day event, and four halls were brought into service. The male-voice choral class attracted six choirs, Cardiff being a little ahead of Carmarthen. Caerphilly was best of three mixed-voice choirs. Orchestras played the first movement of Schubert's 'Unfinished' Symphony, the winners again being from Cardiff. Many of the competitions brought in singers and players from all over the G.W.R. system.

Southampton (February 25 to March 2).—This Festival, which is in its fourth year, attracted a record number of entries (fifteen hundred and two), representing some five thousand actual competitors. There was a slight falling away in the choral entries, but the individual classes generally showed improved figures. As in previous years, the combined adult and junior concerts were important features of the Festival. A thousand children took part in the junior concert; at the adult concert, in which some six or seven hundred participated, the principal item was Elgar's 'The Banner of St. George,' for which a local orchestra was engaged, and in which the solo parts were well sung by Miss May de Vaux Fowler (Southampton). The principal awards were as follows: Adult Mixed Choirs (sixty voices and over), Southampton Philharmonic; Adult Mixed Choirs (thirty to forty voices), Wyndham Choral (Salisbury); Adult Mixed Choirs (twenty to thirty voices), Portland Baptist (Southampton); School Choirs (boys), Northern Secondary (Portsmouth); School Choirs (girls), Ascupart Girls' School (Southampton); Elementary School Orchestras, Stamshaw Boys (Portsmouth); String Orchestras, Bournemouth Amateur Orchestra; Male-Voice Choirs, Southampton Brotherhood; Ladies' Choirs, Wyndham (Salisbury); Church Choirs, St. Mary's (Southampton).

Twickenham (February 14-16).—This is a new Festival, initiated by Mr. L. W. Tracey Arkell, organist of Twickenham Parish Church. Juvenile competitors—an ever-ready source of support—were there in plenty, and showed talent in many directions. Grown-ups await further stimulation by the Festival, which, it is expected, will be an annual. Prizes were taken by Twickenham Parish Church Choir, Richmond Gleemen, and Twickenham Amateur Operatic Society.

Wimbledon.—The fifth Festival began about the middle of February, and ran its leisurely course well into March before the hundred-and-twenty classes and the concerts and distributions were disposed of; even now the annual dinner remains (April 20). Choral singing is not yet a strong point in this neighbourhood, but the interest shown by the public and by competitors in all the other kinds of music-making was enough to justify so elaborate a syllabus. The

Festival enjoys the chairmanship of one who has his own place in the musical world, Mr. Willoughby Walmsley.

Other Festivals that call for mention are the eighth Beckenham Festival (March 2, 4, 5, 6, and 8), where there was a marked improvement in the standard of the instrumental playing; the fourth annual Festival at Carlton, Nottingham; the fourth Hampstead and Hendon Musical Festival (March 5-9); the tenth Mill Hill Eisteddfod (February 16-26); the second annual Newbury and districts Festival (February 27 to March 1, and March 6); the Festival of the Portsmouth Welfare Association (March 4-8); the City of Plymouth Musical Festival; the annual Pudsey Competitions (February 16); the twenty-first North Notts Festival, at Retford (March 5 and 6); the eighth annual Festival at Shipley (March 9); the eighth Festival organized by the Educational Department of Todmorden Co-operative Society (March 8 and 9); the ninth annual Festival at Hazel Grove, Stockport, with competitors arriving from Cheshire, Derbyshire, Lancashire, and York (February 22 and 23).

Readers in the Midlands should note that entries for the Leamington Festival close on May 8.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young organist and pianist wishes to meet amateur singer for mutual practice.—G., c/o *Musical Times.*

Pianist (good sight-reader) wishes to meet lady vocalist or instrumentalist for mutual practice. Finchley district.—H. H., c/o *Musical Times.*

Tenor vocalist wishes to meet keen and reliable accompanist for mutual practice. Kingston or Surbiton districts preferred, but not essential.—E. H. B., c/o *Musical Times.*

'Cellist wishes to meet good violinist and pianist for trio practice. Catford district.—A. L. P., c/o *Musical Times.*

Violinist wishes to meet pianist, violinist, and 'cellist to form string-quartet.—F. S., 107, Holland Road, W.14.

Viola player wanted to complete pianoforte quartet. Classical music.—Rodwald, 143a, Queen's Road, Wimbledon, S.W.19.

Tenor vocalist wishes to meet accompanist for mutual practice. Lee, Blackheath, Lewisham districts preferred.—P. G. G., c/o *Musical Times.*

Sharps and Flats

With the Royal Choral Society on his right hand and the New Symphony Orchestra on his left, Sir Edward will conduct his oratorio 'The Kingdom.'—*London Daily Paper.*

Kreisler's smooth velvety tone, at one time scintillatingly white, and again a deep, soft, rich heliotrope, remains astonishingly pure and true.—*Newcastle Paper.*

Now I can be a human being again.—*Madame Schumann-Heink* (on her retirement).

Sir Thomas Beecham has definitely given 'The Messiah' a fresh lease of life.—*Robert H. Hull.*

M. Wolff was a little unkind to Miss Goodson in the Concerto; he seemed to forget that there is not the same necessity to drown pianists as there is to drown opera singers.—*Ernest Newman.*

Mr. ——, the yell-known baritone.—*Scottish Paper.*

Pulpit Supply:

Organist is free to deputise June, August, September. *Advt. in Glasgow Paper.*

Sixty Years Ago

From the *Musical Times* of April, 1869:

As we anticipated, the verdict against Mr. Sims Reeves, which was recorded at the late trial at Cheltenham, has been reversed as soon as the facts of the case were fully placed before the jury. That these facts were so duly authenticated before as they have been since, might have been made sufficiently obvious at the first trial had the medical certificate been admitted as evidence. According to the document, from an accredited member of the medical profession, which was produced in court, Mr. Reeves was 'suffering from a severe cold and sore throat,' so that 'it would have been highly dangerous for him to leave the house.' In spite of this official assurance that Mr. Reeves was incapacitated from singing, however, it was decided that he ought to have sung, and he was cast in damages to the amount of £23, and £10 fine for his non-appearance in Court. To appeal against this decision it was necessary to have a new trial: and Mr. Reeves was compelled to travel down to Cheltenham, when he should have been singing at Mr. Leslie's concert, to repeat what his medical attendant had certified.

The death of Hector Berlioz, which took place at Paris during the past month, will have but little effect upon art or artists; for although in music he thought as deeply, and worked as earnestly, as any who have left an immortal name, his compositions never took a permanent hold upon the public mind. His best works are two Symphonies, 'Harold in Italy,' and 'Romeo and Juliet,' which, although filled with undoubted proofs of fragmentary talent, are now but little known. He had a thorough command of orchestral resources, and an instinctive perception of all that was beautiful in art; but there can be little doubt that he will be more remembered by his able and acute contributions to musical criticism than by any of the compositions with which he hoped to revolutionize the world.

ROYAL ACADEMY OF MUSIC

An interesting chamber concert was given in Duke's Hall on Wednesday afternoon, February 27. Four girls played the first and third movements of Mozart's Quartet in C, and played in first-rate manner; indeed, so good was the general ensemble and effect that the names of the performers are here recorded—Margot MacGibbon, from Victoria (Australia), Joan Allen, of Bristol, Esmé Haynes (a Londoner), and Megan Lloyd, from Rhondda (South Wales).

Unusually intelligent *Lieder*-singing was heard in two Schubert items, 'Liebesbotschaft' and 'Gretchen am Spinnrade.' Freda Townson, a student from Bolton, has not only a voice of exceptional promise but good interpretative abilities. There was promise, too, in Grieg's 'Solveig's Song,' sung by Bessie Alberta Todd, a Blackpool girl. Another girl singer, with a fine contralto voice, is Muriel Middleton; she sang Secchi's 'Lungi dal caro bene' most effectively, and deserves to be commended for her diction. Perhaps the outstanding performance of this uncommonly good programme was Brahms's Variations on a Theme of Haydn ('St. Anthony'), for two pianofortes, played by Jacqueline Townshend and Dorothy Manley. Both these girls are good pianists.

Included in the appended list of recent awards is the name of Dorothy Haigh, who has won the Goldberg Prize for contraltos. She is the student who gained the Blackpool Competitive Festival Scholarship, and should make a name for herself, for her voice has both beauty of tone and rich quality.

During the Summer Vacation Course for teachers, lectures will be given during the four days from September 17 to September 20, inclusive, on the following subjects: Pianoforte, by Mr. Frederick Moore,

each day at 10 a.m.; Class-singing, by Dr. Stanley Marchant, each day at 12 noon; Aural Training, by Mr. Ernest Read, each day at 2 p.m.; Musical History and Appreciation, by Mr. Stewart Macpherson, each day at 4 p.m.

The following awards have been made: Lionel Tertis Viola Prize to Margery North (London), Eileen Grainger being highly commended. Sterndale Bennett Prize (female pianists) to Barbara Kirkby-Mason (London), Margaret Good being very highly commended and Jacqueline Townshend highly commended; Philip Leslie Agnew Composition Prize to Guirne Creith (London); Josiah Parker Prize (composition) to Freda Robertson (London), Ethel M. Winfield being highly commended; Goldberg Prize (contraltos) to Dorothy Haigh (Leeds), Freda E. Townson being very highly commended; Mario Prize (male singers) to Wilfred Miles (Ystrad), Roland Dickinson and Edgar Elmes being highly commended; Edward W. Nicholls Prize (female pianists) to Dorothy Manley (Blackburn), Kathleen Fenton and Margaret Good being very highly commended; Cuthbert Whitemore Prize (pianoforte) to Myers Foggin (Newcastle-upon-Tyne), Dorothy Manley being very highly commended.

ROYAL COLLEGE OF MUSIC

The second Patrons' Fund Rehearsal of the term, held on March 8, served to give a hearing to four performers and one conductor from three musical institutions. Miss Nellie Palliser (Royal College of Music) sang the big soprano scene from 'Freischütz,' conducted by Mr. Leonard Isaacs (Royal College of Music); Miss Bay Jellett (Royal Manchester College of Music) played two movements of Dvorák's Violin Concerto: the Royal Academy of Music was represented by Miss Freda Townson, in a scena from Mozart's 'Clemenza di Tito,' and Miss Dorothy Manley in Grieg's Pianoforte Concerto.

The last rehearsal of the term, on March 22, was devoted principally to new works by British composers: Leslie Woodgate (String Suite, 'A Birthday Piece'), Robin Milford ('The Darkling Thrush,' for violin and orchestra, the solo part being played by Reginald Morley), and Cuthbert Osmond (third movement of Symphony in E flat).

The most important event of the month in the College, and one of wide interest to the musical world at large, has been the production, for the first time, of Ralph Vaughan Williams's new opera 'Sir John in Love,' of which the libretto, arranged by the composer, is taken entirely from Shakespeare's 'Merry Wives of Windsor,' some well-known folk-songs and dances being introduced at suitable points in the story. The first performances, on March 21, 22, 25, and 26, took place too late in the month for extended comment, and for the present it must suffice to record the event, and the fact that the opera was produced by Mr. Cairns James and conducted by Dr. Malcolm Sargent.

Of other happenings in the month, the orchestral concert on March 1 was noteworthy for being devoted entirely to the works of Brahms, the most conspicuous feature being the B flat Pianoforte Concerto by Cyril Smith, a performance of great artistic merit and intellectual achievement, such as is rarely looked for in a student still under instruction.

TRINITY COLLEGE OF MUSIC

The College has been singularly unfortunate in the loss of a number of those who have been for a long number of years its staunchest supporters. Amongst the more recent deaths we have to record that of Henry Riding, for over forty years organist at Chigwell Parish Church, and who had acted as local secretary of the Loughton centre for the College examinations since 1893. We have also to record with regret deaths of the local secretaries at Cork (Prof. Gmür), Shrewsbury (Mr. F. H. Hetherington), and Peebles (Miss L. Noble Green).

A well-attended lecture on 'Interpretation in Pianoforte Playing' was given by Mr. C. Egerton Lowe. The audience, mostly students, found the very practical and interesting treatment of the subject most inspiring.

At a general meeting of the College, held on February 15, Mr. E. d'Evry was appointed as successor to the late Dr. Horner, with the designation of Controller of Examinations. Mr. d'Evry's long connection and experience with the College examinations aptly qualifies him for the post. It is his intention at an early opportunity to visit as many centres as possible. He retains his post as organist of Brompton Oratory.

The Colonial examiners for this year as as follows: Queensland, &c. (also Perth, Adelaide, Melbourne, and Sydney in April and May)—Dr. C. Edgar Ford; China, Straits, Ceylon, E. Australia, New South Wales, and South Australia—Mr. Albert Mallinson; W. Australia, Tasmania, and Victoria—Mr. Adolph Mann; Canada and New Zealand (North Island)—Mr. C. Egerton Lowe; New Zealand (South Island)—Dr. D. Vaughan Thomas; South Africa—Mr. Anderson Tyrer; South Africa (Johannesburg, &c.)—Mr. Charles Schilsky; Egypt, Palestine, India, Burma—Dr. Alfred Mistowski; Newfoundland and Nova Scotia—Dr. J. E. Borland; South America and West Indies—Mr. Ronald Chamberlain. The Controller of Examinations (Mr. Edward d'Evry) will also visit South Africa, and will assist in the examination work.

Successful distributions of prizes and certificates have been held at the following centres: Bradford, Croydon, Gloucester, Harrogate, Liverpool, Nottingham, Walthamstow, Wellingborough, West Ham, and Worcester.

Lecture recitals were given at Liverpool (Mr. C. Egerton Lowe) and Southend (Mr. R. A. Chamberlain).

The programme for the Queen's Hall concert on April 6 includes the following items: Overture 'Ruy Blas,' Mendelssohn; Concerto No. 2 (for violin and orchestra), Wieniawski; Concerto No. 5 ('Emperor') for pianoforte and orchestra, Beethoven; Symphony No. 8, in G, Haydn. The usual chamber music and choir concert takes place at Grotrian Hall on Wednesday, April 3.

London Concerts

ROYAL PHILHARMONIC SOCIETY

At the Royal Philharmonic Society's concert on March 31, Mr. Albert Coates conducted a programme of familiar excerpts from Wagner's works. Whether the Society was wise in offering its members, who are accustomed to something rather less hackneyed, a Monday night Promenade programme is a question which will not be answered until the time comes for the renewal of subscriptions. The immediate result was that Queen's Hall was better filled than on other occasions of far greater musical importance.

About Mr. Coates's conducting of Wagner there remains at this time of day very little to be said. He displayed the usual vigour, tempered by more than the usual discretion—born, perhaps, of an awe in the presence of the august traditions of the Society and its tutelary deity, who frowned with his customary disapproval of everything and everybody from behind Mr. Coates's energetic figure.

Mr. Horace Stevens, who sang the Monologue of Hans Sachs from Act 3 of 'Die Meistersinger,' and the 'Abschied' from 'Die Walküre,' made little effort to enter into vain combat with the immense forces behind him, but when he was audible his vocal tone was good. The whole concert merely proved, as it has so often been proved before, that Wagner knew exactly what he was doing when he wrote for the imaginary theatre which was to be realised at Bayreuth.

D. H.

'THE KINGDOM' AND THE R.C.S.

Perhaps it is possible, without seeming ungrateful, to express the hope that the Royal Choral Society will take the praise bestowed on its performance of 'The Kingdom' as an admonishment as well as a tribute. The choir sang, on the whole, well enough; it can sing better still—and nothing short of the best is acceptable

in 'The Kingdom.' The main weakness of the performance, however, was not in the choral singing, but in the orchestral playing and in the readings of some of the soloists. It is impossible to say definitely that the orchestra played badly. It may have played angelically for aught we know. In the vast spaces of the Albert Hall the sound of the strings was completely lost as soon as a trumpet or a trombone began to thunder away. Of course, the whole distribution of the orchestra is wrong, not only in the Albert Hall, but in every concert hall in Europe. The brass should never be just where it can most easily bully the rest of the orchestra. But the Albert Hall emphasises the disparity of tone and position, and in consequence, not only violins but double-basses were seen and not heard on frequent and important occasions.

The soloists, able enough artists individually, were not particularly fitted to their task. The soprano, in particular, lacked the purity of timbre so necessary in 'The Kingdom' and in 'The Apostles.' Miss Joan Elwes may, in time, sing these things admirably. She must first, however, learn to overcome somehow that first handicap. Miss Margaret Balfour and Mr. Steuart Wilson came nearer an adequate reading, and Mr. Howard Fry was actually adequate. But 'The Kingdom' deserves something better than adequacy. Is is not time to give Londoners the opportunity of hearing the two finest works of the century played and sung as they should be?

F. B.

B.B.C. PERFORMANCE OF 'FAUST'

In these days of sharply divided opinion every performance of Berlioz is to the good. The B.B.C. therefore earned gratitude from both partisans for performing 'The Damnation of Faust' in first-class style at Queen's Hall on March 1. Sir Hamilton Harty, the great apostle of Berlioz, was brought down from Manchester to direct the work, and with him the Hallé Orchestra, the choir being provided by the National Chorus. The result was an admirable performance, leaving no one any excuse for uncertainty about his attitude to what is usually regarded as Berlioz's best, because most sustained, work. Sir Hamilton Harty took the quick parts quickly, but, as Berlioz is nothing if not vivid, that was a fault (it did not, in fact, amount to a fault) quite on the right side.

The orchestral playing was exhilarating, though the drummer was once or twice out of tune at critical places. The National Chorus has not yet quite found itself, and though it sang well enough technically (except that Harty's *tempi* tried the singers once or twice), there was a certain lack of confidence that made for limpness in contrast to the crispness of the orchestra.

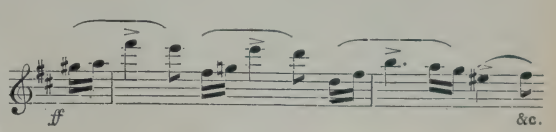
Mr. Tudor Davies won a certain amount of sympathy for the character of Faust by avoiding the unrestrained Italian operatic style while giving us an Italian smoothness of phrasing. Miss Stiles-Allen invariably sings set solos well, but is less happy in conveying character; as Margherita's part consists mostly of set solos we felt no dramatic loss, and a good deal of musical gain, from her treatment of the part. Mr. Harold Williams gave us both character and music in his dashing impersonation of Mephistopheles.

F. H.

ALBERT WOLFF AT QUEEEN'S HALL

The broadcast Symphony Concert at Queen's Hall on March 15 was conducted by Albert Wolff, of the Paris Opéra-Comique, who was a newcomer in London. He had a good collection of players under him, and he proved himself a very ardent and energetic conductor; but the scrappiness of the programme, which consisted largely of showy, unsubstantial extracts from works of music originally meant for the theatre, made it an unsatisfactory concert.

It is strange that so many concerts begin with a Weber Overture, considering how difficult this music seems to be to play—how seldom orchestras are able to keep exactly together in it, and how rarely conductors prove themselves vivacious without vulgarity. M. Wolff's performance was not faultless, but he is to be thanked heartily for one thing. He gave us this phrase:



without violently pulling it out of shape for the sake of the vulgar circus effect we too often hear.

Florent Schmitt's 'Tragedy of Salome' could hardly have been in better hands. It was quite surprising how much zeal and care M. Wolff lavished over this exacting and pretentious score. It had not been heard in London since Karsavina danced to it, many years ago, at Drury Lane. The music is a typical production of a skilful but unoriginal craftsman in the heyday of the double influence of Strauss and Debussy. Schmitt's outpourings of sound would still do well enough as the accompaniment of a ballet, but the absence of ideas made 'The Tragedy of Salome' rather tiresome as a concert piece.

Some pianoforte pieces by Albeniz, in a garishly overscored version by Arbos, were definitely the least pleasant part of the programme. Dame Ethel Smyth's 'Cliffs of Cornwall' was played in a really superior way. There was also an excerpt from an opera of de Falla's which, when it comes to be performed in English, will no doubt be entitled, 'Brief life is here our portion.' The Concerto of the evening was Delius's, for pianoforte, in C minor (soloist, Miss Katharine Goodson)—an early work, not at all like the Delius we know, but suggesting an emulation of Liszt, with two or three good subjects which the composer (just like Liszt) hammers away at in the ever-frustrated hope that they will develop. Miss Goodson played with a great energy which somehow missed brilliance.

C.

ORCHESTRAL CONCERTS FOR CHILDREN

Mr. Robert Mayer's admirable enterprise continues to flourish. We were unable to attend any of this season's concerts until March 16, when the last of the series took place. There were very few vacant seats, and the interest and pleasure of the youngsters was a stimulating sight. Dr. Malcolm Sargent, as conductor-cum-uncle, was in his happiest vein with information, illustrations, and humour. The programmes at these concerts build well on a classical foundation, and a typical scheme was on tap for this concert—the 'Magic Flute' Overture, Bach's B minor Suite, the Ballet music from the 'Perfect Fool' (Dr. Sargent, in describing the opera, called the hero 'a Ballet Perfect Fool'), Debussy's Sacred and Profane Dances, and the 'Entry of the Gods into Valhalla.' The children 'reacted' (as the fashionable term is) especially to the Holst work. At the close, Dr. Sargent read a letter from Mr. Mayer, announcing further developments for next season, with similar concerts at Wimbledon and Wembley. The whole scheme will then cater regularly for about twenty thousand children. In these days of uncertainty and discouragement in the concert world, it is good to meet with a show so live.

BÉLA BARTÓK

The playing by Béla Bartók at the B.B.C. private concert on March 2 reflected some of the qualities of his compositions. The tone was rather hard, but clean; the execution effective. It gave an impression of light without heat, and of being music which keeps the interest alive by arousing expectations. This is one side of a composer's talent. The other side is in the fulfilling of expectations he has aroused, and in this I found Bartók's music wanting. His skill, ingenuity, and resource are beyond question. But some composers have

said remarkable things without any display of either skill, ingenuity, or resource. And is there not something too much of this folk-song hunting? Is there nothing to be said for the poor man who seeks to express a personal mood or impression without the help of a folk-tune? Bartók's programme was mostly made up of song dances and rhapsodies, the themes of which came all from the same source—folk-song.

The composer had as helper and assistant M. Zoltan Szekely—a very able violinist. F. B.

BUDAPEST QUARTET

A Beethoven programme brought out all the fine qualities of the Budapest Quartet—and they are many. A flawless balance of tone is one of them; another is in the unanimity of their inflections bearing the stamp of a single mind, so that if a phrase proposed by one instrument is imitated by another, the imitation will be perfectly proportioned to the original; a third remarkable quality of their playing is in the exceptional sweetness of the tone in all four players. But with all these excellences something was still wanting to make their reading of the great A minor Quartet what (I conceive) it should be. The tone of the leader, sweet, gentle, persuasive, would have suited an Andante of Tchaikovsky's, or Ernst's 'Elegie,' to perfection; but it could not do justice to the more rugged, austere style of the later Beethoven. F. B.

CATTERALL QUARTET

It was a great pleasure to hear Mr. Arthur Catterall lead in one of the most complex and difficult of the Beethoven Quartets. He has all the skill of the virtuoso without the airs and graces—and this art which conceals art is the first technical requirement of one who would play the later Beethoven Quartets. Other interpreters have made capital of the sense of mystery which pervades them, to a greater extent than Mr. Catterall and his colleagues. But apart from this, the reading, considered from the point of view of intellectuality, was notable for sympathy and understanding.

The 'Unfinished' Quartet of Schubert was a finer example of ensemble playing, second violin, viola, and 'cello entering more thoroughly into the spirit of the work. The tone was balanced to perfection, and the exceptionally neat and finished phrasing of the leader brought out in perfection the rare lyrical charm of the work. F. B.

HUNGARIAN STRING QUARTET

Bartók's third String Quartet was given its first performance in Wigmore Hall on February 19, by the Hungarian String Quartet. The new work, which is in one continuous movement, consists of three sections, of which the third is a modified recapitulation of the first. The formal structure is strong and clear; it is the detail that puzzled one at a first hearing. The harshness of the music seemed at times deliberate to the verge of perversity. Yet, remembering how, after a similar puzzlement at the composer's first Quartet, familiarity with that work, aided by the score, solved the difficulties and changed doubt to unfeigned admiration, one can only wait for further knowledge of the new work before making up one's mind. The Quartet contains, in any case, passages of such strange beauty and emotional strength that one has little doubt that its difficulties will ultimately be smoothed away, and that we shall become reconciled to its discordance. If this seems a timid attitude in the critic, one may plead that to Beethoven's contemporaries his last Quartets must have presented similar perplexities, which did not, however, prevent many from perceiving the inherent strength and beauty of the music. And Bartók, moreover, uses an individual and national idiom, which is strange to us and contributes to the difficulty of understanding him. D. H.

MR. GERALD COOPER'S CONCERTS

The Brosa Quartet, which played for Mr. Cooper at his concert at Æolian Hall on February 26, has fully justified the expectations aroused by its earlier performances. It has now developed a first-rate ensemble. The performance of the great G major Quartet by Schubert was most sensitive in its response to the varying moods of the composer, who ranges from the sunniest laughter to gloomy thoughts which remind one sometimes of Berlioz, but always with a fund of lovely melody at his command. There is a world of difference between this Quartet and some of the earlier works which have been played at these concerts, and have scarcely sufficient of the characteristic charm to make their triviality supportable. The early Quintet in B flat by Mozart (K.174), for which Mr. Lockyer joined the Quartet as second violist, is a slight work belonging to the composer's nonage. The exquisitely finished performance of it was the sole excuse for taking it down from the shelf. Two Fugues from Bach's 'Die Kunst der Fuge,' arranged for Quartet by Mr. H. Greenbaum, completed the programme, in which Schubert's work towered over everything else. D. H.

A GERMAN 'CELLIST

Herr Hermann is a great technician, though not a perfect technician. He performs remarkable feats with such an easy familiarity that he appears to look upon it all with a touch of contempt. It is a mistake to despise your enemy, and Herr Hermann pays the penalty in the occasional flaws in his intonation—flaws which are never very serious, yet distinctly surprising in a player of such consummate skill. Like the left hand, his right uses the bow with enormous deftness. One feels convinced that the studies which teach tricks of bowing have no better exponent than Herr Hermann. Haydn's Concerto, however, holds that which technical books have never taught, and Herr Hermann played it as if it had been a treatise on technique, the 'vile body' used for demonstration purposes. And—oh, what a cadenza! F. B.

ORIANA MADRIGAL SOCIETY

Under the auspices of the Kensington Music Club, the Oriana Madrigal Society gave a performance of Handel's 'L'Allegro' in the hall of the Royal College of Music, with Miss Caroline Hatchard, Miss Mary Morris, Mr. Percy Manchester, and Mr. George Pizzey as the chief singers. Mr. Charles Kennedy Scott conducted. This was a delightful experience. In spite of some misreadings the freshness and the vigour of the music were inspiring, and I left the hall vowing not to miss another opportunity of hearing 'L'Allegro' again—should such an opportunity occur.

The misreadings were chiefly noticeable in the singing of the soloists. They seemed determined to emphasise the contrast between the two characters of 'L'Allegro' and 'Il Penseroso,' and in so doing stressed that which needs no stress. The essential difference—in Milton as in Handel—is not one of temperament but of mood. The pleasures of 'L'Allegro' are not those of 'Comus,' nor the sadness of 'Il Penseroso' that of the fallen angels in 'Paradise Lost.'

The chorus sang accurately and with spirit; the orchestra included first-class players, and the obbligatos of Messrs. William Primrose (leader), Joseph Slater (flute), Aubrey Brain (horn), and Douglas Cameron ('cello) were worthy of a festival performance. F. B.

TWO 'WINTER JOURNEYS'

We have had two performances of Schubert's 'Winterreise,' one by Mr. John Coates at the seventh of Mr. Gerald Cooper's concerts, and the other by Miss Elena Gerhardt at Queen's Hall. The cycle needs a singer with two almost incompatible qualifications—

mellowed judgment and the ability to express green sentiment with the appearance of naturalness.

Mr. Coates is the wise, kindly, and, at his moments, cynical philosopher; so it was not surprising that he was more effective in the contemplative songs than in those in which youth exposes itself at its callowest. There was, however, no song in this very distinguished performance—with the possible exception of 'Muth'—which did not yield a good measure of satisfaction. This is due in large part to the great artist's technical control. Now and then a little more fire and sonority might have been desired—but the next moment one's doubt was gone, erased by a beautifully-turned *legato* phrase, or by a change of colour and tone, which proved equally the singer's rare sensibility and his perfect command over the means of his art.

The best-known songs and, incidentally, the most difficult—'Der Lindenbaum,' 'Frühlingstraum,' 'Die Post,' and 'Der Leiermann'—were perfectly sung. 'Täuschung' was *pianissimo* throughout, and, taken rather fast, sounded ethereal. 'Letzte Hoffnung' did not stand the furious pace so well, and the music lost much of its proper bleakness in the first part. Mr. Gerald Moore made the pianoforte seem an organic part of the whole. He was no detached accompanist, but played as though he were, no less than the singer, in the thick of the music.

Miss Gerhardt (whose pianist, Mr. Harold Craxton, was also admirable) gave a very different performance. The purist says that the 'Winterreise' is not for women to sing. Miss Gerhardt, however, justified her enterprise by the beautiful, suave tone with which she sang the slower songs. Her art is not one of surprises, and having heard her sing half a dozen songs one knows exactly what to expect. Her careful, true enunciation and musical vowels induce one to sit on and hear her out. Naturally picturesqueness, drama, and youthful impetuosity were absent from this beautiful but rather monotonous performance.

H. O. C.

VIOLIN AND 'CELLO

Zoltan Szekely and Paul Hermann played Hungarian pieces for violin and 'cello, and also Ravel's Sonata for that combination, on March 8. They were both good executants, as they had need to be in music that was for most of the time straining to be something other than what it was—a trio or quartet, not a duet. The violin and 'cello do not mix, are not a self-sufficing couple; hence the air of experimentation and preciosity in Ravel's Sonata and of roaming and striving restlessness in Kodály. The latter's duet was something very like fine music, in character passionate and sombre. The players tore their way through it, and managed to produce remarkable sonority. But the impression remained of frustrated effort; and unless pleasures are all to be wrung out of pain, this music will not lure one back to it. A piece by the violinist of the evening began drily, like a pasticcio of the 18th century, and ended flippantly.

C.

It is impossible to report, even briefly, the numerous performances of the 'St. Matthew' Passion which have taken place during the past few weeks. We are therefore compelled to do as we have for some years done in the case of 'The Messiah' performances at Easter and Christmas, and confine ourselves to this general reference.

Music in the Suburbs

After hearing 'The Kingdom' at the Albert Hall on the afternoon of March 2 one could have gone to the People's Palace in the evening and heard it again. When the ear had been adjusted to the presence of a number of amateurs in Mr. Idle's orchestra (a thing not to be dared in the West End), the listener would have found the same inspiration in the choral singing, the same sureness of technique and qualities of tone, vocal and mental. So whole-heartedly have the People's Palace Choral and Orchestral Societies given themselves to the study and practice of what is best in the choral world that they now stand as a representative London body, taking rank with their colleagues in the north and in the west. The solo singers at this performance were Miss Bella Baillie, Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Thorpe Bates.

The northern colleagues aforementioned are, of course, the Alexandra Palace Choral Society and Mr. Allen Gill. On the same evening they were engaged with 'The Dream of Gerontius' at the Northern Polytechnic, and the performance was one worth going a long way to hear, both as a spiritual interpretation of the work and as a display of choral competence. The solo parts were taken by Miss Betty Bannerman, Mr. Percy Manchester, and Mr. Stuart Robertson.

The 'St. Matthew' Passion was performed by the Dulwich Philharmonic Society, under Mr. Leslie Regan, at the Crystal Palace on March 16. The solos were sung by Miss Eileen Pilcher, Mr. Eustace Belham, Mr. Eric Greene, and Mr. Frederic Woodhouse.

Loughton Choral Society, now in its thirty-seventh season, gave a choral and orchestral concert at the Lopping Hall on February 11, the chief works being Percy Fletcher's Fantasia on Welsh Airs, C. F. Noyes's 'The Village Blacksmith,' and a Fantasia on Plantation Songs arranged by Stanford Robinson. Mr. Henry Riding conducted.

'Hiawatha' was performed by Harrow and Greenhill Choral Society (Mr. F. W. Belchamber), and by the Plumstead Central Hall Choral Society (Mr. W. Wilson).

Orchestral activities in the suburbs have included the following: The Northern Symphony Orchestra (Mr. Harry King), Mozart's 'Jupiter' Symphony; Wanstead Choral and Orchestral Society (Mr. Leslie Regan), Vaughan Williams's 'Fantasia on a Theme by Tallis,' and a Suite by William Boyce; South London Philharmonic Society (Mr. Frank Greenfield), Schubert's seventh Symphony and the 'Emperor' Concerto, played by Mr. Leslie England (the choir sang Franck's 150th Psalm); and the Ilford Amateur Orchestral Society (Mr. Frank Winter) giving their first concert on February 21—the first movement from Beethoven's fifth Symphony, the 'Egmont' Overture, and 'Finlandia.'

Music in the Provinces

Bath.—In the course of their round of visits Sir Dan Godfrey and the Bournemouth Municipal Orchestra came to Bath on February 22 and shared a concert with Mr. Jan Hurst and his Pump Room Orchestra. A well chosen programme included Edward German's 'Welsh Rhapsody' and Vaughan Williams's 'The Lark Ascending,' played by Miss Marie Hall, who was on tour with the Bournemouth Orchestra.——Brahms's second Symphony was conducted by Mr. Hurst at the concert on March 6.

Bedford.—The new abridged and simplified version of 'Belshazzar' was performed on February 19 by the Bedford Choral Society under Mr. A. F. Parris. The principals were Miss Dorothy Bennett, Mrs. Coltman, Mr. Walter Glynn, and Mr. Frank Phillips.

Birmingham.—Two of the City Orchestra's recent concerts were of more than usual interest. The programme on February 14 consisted of Joachim's 'Comedy Overture,' Busoni's 'Indian Fantasy,' Liszt's 'Danse Macabre,' Debussy's 'La Mer,' Franck's Symphonic Variations, and Harty's 'With the Wild Geese.' The solo pianist was Mr. Egon Petri. At the concert on March 7 Mahler's fourth Symphony ('A child's view of Heaven') was performed under Dr. Boult, and made, it appears, a distinctly weaker impression than when it was first played at Birmingham two years ago. The song that forms the fourth movement was sung by Miss Dorothy Silk, who also gave two Bach arias. The other music was Pfitzner's Overture 'Christ-Elflein' and Elgar's 'Introduction and Allegro.'——W. H. Reed's 'The Lincoln Imp' and

'Æsop's Fables' were performed under the composer's direction at the West-end Cinema concert on February 17. A week later Mr. Paul Beard, leader of the orchestra and hitherto known to Birmingham concert-goers as a distinguished violin soloist, appeared in the rôle of conductor. His programme included Beethoven's second Symphony. On March 3 Bax's 'Mediterranean' was played.——A week later two novelties were in the programme: a 'Spring Idyll,' by Orsmond Anderton, introducing 'Sumer is a-cumin in,' and a tone-poem entitled 'Bethlehem,' by Alexis Gunning.——'Skye,' a tone-poem by Mr. Stanley Wilson, and a choral setting by James Ching of Whitman's 'Ode to Death,' were performed on March 9 by the local radio forces under Mr. Joseph Lewis.——Franck's Quintet and Brahms's Sextet were recently played at the Philharmonic mid-day concerts.——Among the most interesting of recent recitals was that given by Mr. Leslie Bennett, whose songs included a group by John Ireland, with Mr. Paul Beard and Mr. Hubert Foss, who played Elgar's Violin Sonata and other modern pieces.

Bolton.—Beethoven's Quartet in G, Op. 18, No. 2, and Mozart's Quartet in C, No. 17, were played by the Alfred Barker String Quartet at a concert given by the Musical Artists' Association on February 16. Several hundred school-children were in the audience.

Bournemouth.—A notice of Mr. Rutland Boughton's new ballet will be found on p. 357.

Bradford.—At the third birthday of the Philharmonic Sunday Concerts Mr. Keith Douglas conducted Franck's Symphony and his own 'Overture to a Comedy.' Madame Suggia played Saint-Saëns's Concerto and publicly carved a large birthday cake for distribution to subscribers, and Mr. Douglas was presented with a portrait of himself by William Rothenstein.——The Hallé Orchestra paid a visit on March 8 and played, under Sir Hamilton Harty, the following programme: the 'Eroica' Symphony, the Suite from Kodály's 'Hary Janos,' a Vivaldi Concerto Grosso, Butterworth's 'The Banks of Green Willow,' and the Theme and Variations from Tchaikovsky's third Suite.

Brighton.—The Brighton and Hove Harmonic Society gave 'A Tale of Old Japan' on February 13, under the direction of Mr. Percy Taylor.

Bristol.—Debussy's 'The Blessed Damozel' and Holst's 'Psalm 148' were the chief works performed by the Bristol University Women's Choir under Mr. Arthur S. Warrell on February 14. The other works in the programme included Harvey Grace's 'Pioneers' and McLeod's 'The Snow.' A small orchestra played Warlock's 'Serenade.'——In every season of the Bristol Philharmonic Society one programme is devoted to unaccompanied choral singing. On February 16 the choir, conducted by Mr. Arnold Barter, gave Palestrina's 'Stabat Mater,' Bantock's 'A Pageant of Human Life,' Purcell's 'Soul of the World,' and 'Great God of Love.'——Franck's Quartet and Brahms's Pianoforte Quintet have been heard at the Clifton Chamber Concerts, and the Léners were joined by Mr. Charles Draper in Mozart's Clarinet Quintet.

Cheltenham.—At the last of the orchestral concerts at the Town Hall Dr. Boult conducted the Birmingham Orchestra in Bach's Overture in B minor for flute and strings, Holst's 'Beni Mora,' Debussy's 'L'après-midi,' and Elgar's 'Cockaigne' Overture.——At the municipal concert given with the assistance of the Orchestral Society and the new Bach Choir, on March 10, the works performed by the choir included Parry's 'Ode to Music,' three of Elgar's Bavarian Dances, Franck's 150th Psalm, and, for female voices, Lloyd's 'Man o' Dreams' and Bridge's 'Hence, care.' Mr. Philip J. Taylor conducted.

Clare.—The annual concert of the Clare Choral Society consisted of a successful performance of 'King Olaf,' under the direction of Mr. Percy Hallam.

Derby.—At the fourth and last of the excellent series of chamber concerts in the Central Hall the Virtuoso Quartet was joined by Mr. Henry Mortimer in Mozart's Clarinet Quintet, and Mr. Albert Sammons and Mr. Gordon Bryan in Chaussôn's Concerto in D.

Diss.—The Choral Society, which celebrates its centenary next year, gave a performance of 'The Dream of Gerontius' on March 12, under Mr. W. H. Aldrich, with Miss Mary Sheridan, Mr. Ernest Hargreaves, and Mr. Walter Saull as soloists.

Eastbourne.—Sir Dan Godfrey and the Bournemouth Municipal Orchestra joined forces with Capt. Amers and the Eastbourne Orchestra on February 20 in an interesting list of works, among which were the two short orchestral pieces by Delius, 'The Fire-Bird' Suite, and Vaughan Williams's 'The Lark Ascending,' played by Miss Marie Hall.

Folkestone.—Bournemouth Municipal Orchestra was here on the day preceding its visit to Eastbourne, and Mr. Eldridge Newman, with his Folkestone orchestra, shared the programme with Sir Dan Godfrey. On this occasion Miss Marie Hall played not 'The Lark Ascending,' as in other towns, but Saint-Saëns's Introduction and Rondo Capriccioso.

Grimsby.—The Grimsby Orchestral Society and the Leeds Symphony Orchestra joined forces at the Strand Theatre on March 8 to play Tchaikovsky's 'Pathetic' Symphony, under the direction of Dr. J. Williamson.

Guildford.—The twenty-first series of orchestral subscription concerts came to an end on March 5 with a programme, under the direction of Mr. Claud Powell, that included Gatty's 'Haslemere Suite' and Arensky's 'Variations on a Theme by Tchaikovsky.'

Halifax.—Mr. Shepley conducted the Madrigal Society on February 28 in Wilbye's 'Sweet honey-sucking bees,' Parry's 'There is an old belief,' Elgar's 'There is sweet music,' and other numbers in a characteristic programme.——The Choral Society gave 'Hiawatha's Wedding-Feast' under Dr. A. C. Tysoe on March 7, with the assistance of the full Leeds Symphony Orchestra.

Hanley.—The programme of the joint concert given by the North Staffs Symphony Orchestra, under Mr. John Cope, and the Potteries Choral Society, under Mr. Carl Oliver, on Sunday, February 24, included Mendelssohn's G minor Pianoforte Concerto (played by Mr. Leonard J. Bowring), the 'Egmont' Overture, Elgar's 'The Shower,' Idle's 'Come live with me,' and Cruickshank's 'Stars of the summer night.'

Hartlepool.—The principal works played by the Hartlepools Symphony Orchestra on March 6, under Mr. J. F. Chalmers Park, were the 'Anacreon' Overture, Franck's Symphonic Variations, Quilter's 'Children's Overture,' and the 'Surprise' Symphony.

Hastings.—Here, on February 18, began the round of visits paid by Sir Dan Godfrey and the Bournemouth Municipal Orchestra to the chief musical towns of the south. Two concerts were given on this day; the first by the Bournemouth Orchestra alone, the second by the combined Bournemouth and Hastings Orchestras and their two conductors. Among the principal works performed (on this occasion and in the course of the tour) were the 'Bartered Bride' Overture, two movements from the 'Fire-Bird' Suite, and Vaughan Williams's 'The Lark Ascending,' played by Miss Marie Hall.——On February 23 Mr. Cameron and his orchestra, assisted by thirty players from the London Philharmonic, played Brahms's third Symphony and Goossens's 'Sinfonietta,' which were the principal works in Mr. Cameron's recent Philharmonic programme in London.

Hereford.—The Hereford Orchestral Society chose an interesting programme for its annual concert on February 11. Mrs. Percy Hull played Schumann's 'Concertstück,' the Symphony was Mozart's 'Jupiter,' and other items were Vaughan Williams's 'Charterhouse Suite,' a Rigaudon by Rameau, and York Bowen's Suite 'At the Play'; Dr. Percy Hull conducted. The programme was repeated the following afternoon.

Huddersfield.—Brahms's 'Song of Destiny' was the principal work in the concert given on February 23 by the Huddersfield Philharmonic Society and the Vocal Union under Mr. J. Fletcher Sykes.——Sir Henry Coward's Huddersfield Choral Society renewed its reputation as one of the finest Handelian choirs in the country by singing a long selection of choruses from 'Israel in Egypt' on March 1. Cliffe's 'Ode to the North-West Wind' was also in the programme.

Hull.—The concert given by the Hull Ladies' Musical Union on February 21 was made the occasion for celebrating Miss Eleanor Coward's jubilee. She was presented with a silver bowl, which is to stand as a prize in the girls' choir class in the Hull competition Festival.

Ipswich.—The Brosa Quartet played Dvorák (the 'Nigger') and Beethoven (Op. 18, No. 6) at the last of the Municipal Concerts on February 14.

Leeds.—Vaughan Williams's 'Sea Symphony' is probably better known at Leeds than anywhere else, for it has now been performed twice by each of the three chief choral organizations in the city. The composer himself conducted the performance by the Choral Union and the Symphony Orchestra on February 13, when his 'Five Mystical Songs' were also given. The principals were Miss Elsie Suddaby and Mr. Harold Williams.——'Acis and Galatea' and Holst's 'Two Psalms' were performed by the University Musical Society under Mr. J. L. Slater, with the assistance of Mr. Maude's String Orchestra.——This orchestra gave two concerts on February 23. In the afternoon they played Bach; the evening programme contained a Suite from Blow's 'Venus and Adonis,' a Concerto Grosso, two movements from a Serenade by Suk, Elgar's Serenade for strings, the Polka from 'Les Vendredis' and a 'Romance' for pianoforte and orchestra composed and played by Mr. J. Jamieson Blair. The conducting was shared by Mr. Maude and Mr. J. F. Chalmers Park. At the Ladies' Symphony Orchestra concert, under Mr. Julius Harrison, on March 2, the principal works were Berlioz's Overture 'The Corsair,' Sir Henry Wood's Bach Suite, and Beethoven's eighth Symphony.——The Leeds New Choral Society, conducted by Mr. H. Bardgett, was accompanied by the Leeds Symphony Orchestra on March 13 in Walford Davies's 'Three Jovial Huntsmen,' 'Acis and Galatea,' and Parry's 'The Pied Piper of Hamélin.'——Brahms's Clarinet Quintet was played by Mr. Harry Mortimer and the Yorkshire String Quartet at one of the Bohemian Chamber Concerts.

Liverpool.—The principal works in the Philharmonic Society's programme on February 12 were Chabrier's Overture 'Gwendoline,' Schumann's fourth Symphony, Reger's 'Romantic Suite,' and Enesco's Rhapsody in A. The conductor was M. Monteux. At the next concert Sir Hamilton Harty conducted Berlioz's 'Harold in Italy,' with Mr. Frank Park as viola soloist, and Mozart's Bassoon Concerto was played by Mr. Archie Camden.

Manchester.—The main features of Hallé Concerts have been as follows: (February 14) Beethoven's first Symphony, Franck's Symphony, and Tchaikovsky's Fourth; (February 21) Brahms's Variations on a Theme by Haydn, Haydn's Pianoforte Concerto in F (played by Mr. William Murdoch), Respighi's 'The Fountains of Rome,' Pierné's Concertstück for harp and orchestra (played by Mr. Charles Collier), Tchaikovsky's 'Francesca da Rimini'; (February 28) Butterworth's 'The Banks of Green Willow,' a 'Cello Concerto made (and played) by Mr. Cassado out of a Schubert sonata, Dvorák's Symphonic Variations on an Original Theme, and a new Suite by Sir Hamilton Harty for 'cello and pianoforte; (March 7) the 'Eroica' and Brahms's fourth Symphony.——The Glasgow Orpheus Choir, under Mr. Roberton, gave a concert on February 17 in Free Trade Hall.——Schumann's Pianoforte Quintet was played by Mr. Frank Merrick and the Alfred Barker Quartet at a Tuesday mid-day concert.——Some twenty songs by Mr. George Whitaker, of Rochdale, were sung by Mr. Wilfred Firth, accompanied by the composer, at the Memorial Hall on February 15.——The principal visitors have been Kreisler and Gerhardt.

Middlesbrough.—A varied programme was carried out in good style by the Musical Union on March 13. Mr. Gavin Kay conducted the 'Fidelio' Overture and 'The Music-Makers,' in which Miss Millicent Russell sang the solo, and handed the baton to Mr. Maurice Besly, whose choral pieces and songs formed the remainder of the programme.

Newcastle.—At the last of the Philharmonic Concerts, on March 3, Mr. Bainton conducted the third 'Leonora' Overture and Franck's 'Le Chausseur Maudit,' and Miss Kathleen Long played the D minor Concerto of Mozart.——The Hungarian Quartet played a work by Kodály at the final concert of the Chamber Music Society.——The Armstrong College Choral and Orchestral Societies held their jubilee concert on March 9. Dr. Whittaker directed the combined forces in 'Blest Pair of Sirens' and a Cantata,' In Praise of Bach,' arranged by Mr. Steuart Wilson. Prof. C. Sanford Terry, returning to his old post for the moment, conducted the choir in his 'Salve Boreale Lumen.' A fine performance of Brahms's B flat Pianoforte Concerto was given by Dr. J. A. Wilcken and the orchestra.

Newmarket.—The Musical Society, conducted by Mr. Hubert S. Middleton, of Ely, gave Charles Wood's 'Ballad of Dundee,' and, with two pianofortes for accompaniment, 'A Tale of Old Japan.'

Norwich.—At the last of the Municipal Concerts, under Mr. Maddern Williams, twelve pieces were sung by a choir of three hundred elementary school children, who were afterwards provided by the Round Table Club with coffee and biscuits.——A Haydn Symphony and the 'Enigma' Variations were played under Dr. Heathcote Statham at the third concert of the Philharmonic Society. Dr. Ernest Bullock played Handel's fifth Organ Concerto and Bach's C minor Fantasia and Fugue, after which the Fugue was played by the orchestra in Elgar's arrangement.——A programme of great enterprise was chosen by the Norwich Chamber Orchestra and St. Mary's Choir for their concert under Mr. Cyril Pearce's direction on March 14. The orchestral pieces were a string Sinfonietta in D, by Mozart, Bach's three-pianoforte Concerto, Bloch's Concerto Grosso for pianoforte and strings (played by Mrs. N. Black), and Grainger's 'Handel in the Strand.' The choir sang, among other things, three of Parry's 'Songs of Farewell.'

Oxford.—The Mass in B minor was sung by the choir in the Sheldonian on February 16. Dr. W. H. Harris conducted the choir for the first time in this work, and Sir Hugh Allen played the continuo. Mr. W. K. Stanton was at the organ, and the solo singers were Miss Elsie Suddaby, Miss Joan Elwes, Mr. Steuart Wilson, and Mr. Keith Falkner.——'Dusk to Dawn,' a work in which four poems by 'A. E.' have been set to music by the Rev. T. H. Croxall, was performed under the composer's direction by the St. Aldate's Choral Society on February 12.——The Eglesfield Music Society performed Brahms's 'Requiem' under Mr. Reginald Jacques on March 3, with Miss Alice Moxon and Mr. Stuart Robertson as soloists.——Mr. Crawford McNair conducted, and Mr. W. H. Reed led the orchestra at the Town Hall on February 23 in a programme that included Grieg's Pianoforte Concerto, played by Miss Renée Sweetland.——Oxford Orchestral Society gave its first concert on March 1, and played, under the direction of Mr. Reginald Jacques, the first movement of the 'Unfinished' Symphony, Holst's 'Marching Song,' extracts from de Falla's 'El Amor Brujo,' and the 'Egmont' Overture.——At the Town Hall, on March 7, the London Symphony Orchestra was conducted by Sir Hugh Allen in Brahms's fourth Symphony, Delius's 'Brigg Fair,' and, with the composer as pianist, a Concerto by Prof. Donald Tovey.——The Tudor Singers gave a programme of madrigals and modern part-songs on February 24.

Plymouth.—'The early Spring sun,' a new work for solo, chorus, and orchestra by Dr. Harold Lake, was performed by the Plymouth Madrigal Society on February 27, and was well received. The soprano solo was sung by Miss Caroline Hatchard. Dr. Lake's orchestral symphonic poem 'Paphnutius' was also in the programme.

Reading.—A successful concert was given by the Reading University Orchestra in February under Mr. W. K. Stanton's direction. The principal works were Mozart's G minor Symphony and D minor Pianoforte Concerto, and Beethoven's eighth Symphony. ——In the course of their tour Sir Dan Godfrey and the Bournemouth Orchestra came to the Town Hall on February 21.

Salisbury.—The Musical Society, conducted by Miss Nellie Harding, gave its annual concert of music for string orchestra before a crowded audience on February 12. Among the works played were Bach's Concerto No. 7, in G, Arensky's Variations (Op. 35), and Scottish airs, arranged by Holst.

Sheffield.—At the Foxon Five-o'clock Concert on February 20, the Hungarian Quartet played Bartók's first Quartet and that of Franck. ——Vaughan Williams's 'Toward the Unknown Region' was the chief work performed by the University Musical Society on February 28, under Prof. F. H. Shera. The orchestral pieces included Boyce's first Symphony, Warlock's 'Serenade,' Howells's 'Puck's Minuet,' and Mozart's A major Pianoforte Concerto, played by Mrs. J. B. Leathes.

Tunbridge Wells.—Under the direction of Mr. Ernest F. Harding the St. Cecilia choir and orchestra gave successful performances of 'A Tale of Old Japan' and 'The Black Knight,' on February 19.——The tour of Sir Dan Godfrey and the Bournemouth Orchestra brought them to the Opera House on the same date. ——The programme given by the Royal Tunbridge Wells Symphony Orchestra a few days later included Vaughan Williams's 'Charterhouse' Suite, Dunhill's 'Chiddingfold' Suite, Bach's Suite in B minor for flute and strings, and Mozart's 'Kleine Nachtmusik.'

Walsall.—The Philharmonic Society gave a highly creditable performance of 'The Golden Legend' on March 7. Mr. Ambrose Porter conducted, and the principals were Miss May Huxley, Miss Mary Foster, Mr. Trefor Jones, and Mr. Harold Williams.

Weston-super-Mare.—'A Tale of Old Japan' and 'From the Bavarian Highlands' were performed under Mr. Seymour Dossor at the Choral Society's annual concert, on March 11.

Windsor and Eton.—The third 'Leonora' Overture and the 'New World' Symphony were the chief works given by the Orchestral Society at the Royal Albert Institute. Mr. M. Courtenay Boyle conducted.—— 'St. Paul' was given by the Choral Society in Eton College Chapel on March 11, under the direction of the Rev. Bernard Everett, with Dr. Ley at the organ.

Wolverton.—The Science and Art Institute Choral Society gave 'Hear my Prayer' and 'The Golden Legend' recently, under the direction of Mr. C. K. Garratt. The orchestra—of amateurs with professional help—numbered twenty-six, and the choir over a hundred.

Worcester.—The programme of the Festival Choral Society's second concert included Alexander Brent-Smith's Choral Dances for chorus and orchestra, performed for the first time at Worcester, a Scarlatti Suite arranged for strings by Julius Harrison, a Suite by Purcell, and Schubert's 'Great is Jehovah.' Sir Ivor Atkins conducted throughout.

York.—Dr. Bairstow conducted a highly successful Elgar concert by the Musical Society on March 8, the works performed being 'The Music-Makers' and the 'Enigma' Variations. Miss Astra Desmond was the soloist.——A programme of madrigals and part-songs given by the Old Priory Choir under Mr. J. H. Forster, on March 13, included 'Sweet honey-sucking bees,' Bairstow's 'Where shall the lover rest,' 'Weary wind of the west,' and Wood's 'Full fathom five.'

CHANGES AT BOURNEMOUTH

The removal of Sir Dan Godfrey and the Bournemouth Municipal Orchestra from the Winter Gardens to the town's handsome new rendezvous on the sea front marks the close of a long and eventful period in history of British musical enterprise; and, it is the devoutly hoped, the beginning of an era no less crowded with useful activities.

It was in 1893 that the Corporation leased the Winter Gardens and opened the place as a temple of music. Succeeding years saw the acoustics of the hall improved to such an extent as to satisfy the most fastidious of visiting musicians, Paderewski included; but the problem presented by draughts proved more obstinate.

In the later '70's (to go back for a moment to times comparatively ancient) Bournemouth's musical needs were catered for by a band of sixteen Italian ex-army men, expenses being defrayed by public subscription. The first Corporation Military Band came into existence in 1892. Got together by Signor Bertini, this appreciated combination numbered twenty-one performers. Early in 1893 Sir (then Mr.) Dan Godfrey—son of the Dan Godfrey of Grenadier Guards fame—came on the scene, and provided the town with a band thirty strong. The following summer Mr. Godfrey became musical director to the Bournemouth Corporation, and, incidentally, as he remarks in his entertaining 'Music and Memories,' conductor of 'the first actual *permanent* municipal orchestra formed in the United Kingdom.' During the winter of 1894-95, classical concerts were given on Tuesday afternoons, paving the way for the town's well-known symphony concerts, which are now nearing the end of their thirty-fourth season.

'Celebrity' visits and return visits have occurred with almost bewildering frequency within the past decade. During the Easter Festival of 1922, for instance—the first event of its kind in all the history of British music to be organized by a municipality—over a dozen British composers came and conducted works of their own, and fourteen British artists contributed to the programmes. In the following year's five-weeks' Festival a hundred and fifty-seven different works were performed, ninety-three being British and representing fifty-five composers, twenty-one of whom handled the baton. Of the fifty-one artists engaged—twenty-eight vocalists and twenty-three solo instrumentalists—all but three were of British nationality. Besides encouraging native talent in this way, Bournemouth has done much towards fostering a healthy, intelligent interest in the foreign classics. The four great Symphonies of Brahms, it may be mentioned by way of evidence, have been played regularly season after season.

As recently as the beginning of March of this year, Mr. Rutland Boughton, in conversation with the present writer—just after the production of his startling new 'May Day' Ballet Suite—expressed warm gratitude to Sir Dan Godfrey and the Bournemouth Municipal Orchestra. A few days before, Sir Thomas Beecham was reminding another audience at the Winter Gardens of Bournemouth's musical prestige. 'During the last thirty years,' he declared, 'it has provided more music, and its orchestra has played more music, and your very eminent conductor has produced more music, than any other musician in this country or any other country that I know.' Referring to 'these concerts, with their astonishing wealth of répertoire and selection of music,' he uttered the warning that, if they cease, 'it will be a blow from which the prestige of this town will never recover.'

Meanwhile, the new Pavilion's general-manager, Mr. C. T. Hutchison—who comes from Blackpool—assures us that it is his desire, as also the Corporation's, to enhance, if possible, the reputation of the Municipal Orchestra. The services of Sir Dan Godfrey (as director of the orchestra) and his forty-odd musicians are being retained; the Thursday symphony concerts are to continue, as well as the lighter orchestral fare

which the versatile combination dispenses so delightfully. Conductor and players certainly find themselves in surroundings vastly different from those to which for so long they have been accustomed. They now occupy a stage replete with up-to-date accessories, and in a most luxuriously appointed concert-hall. If it be thought well to make Tchaikovsky's '1812' even more thrilling than usual, lighting effects are there to work the trick. An organ has been installed, with Mr. Philip Dore (from Portsmouth) in charge. Whatever the music of the moment may be—a stupendous Symphony by Brahms or a bunch of tunes from the sprightliest of sprightly operas—the audience are not likely to listen less intently because they happen to be comfortably housed and seated.

THE NEW PAVILION

The new Pavilion, which has cost practically a quarter of a million, was opened on Tuesday, March 19, by H.R.H. The Duke of Gloucester.

'It is evidently intended,' His Royal Highness observed, 'to serve two purposes: (1) as a home for music, for which you are so famous, and of which you are so justly proud; and (2) for the less artistic, but still essential purpose of catering for the more material necessities of residents and visitors—for it is intended to provide for both mind and body.'

The afternoon's gala programme in the sumptuous concert-hall afforded a pretty clear indication, apparently, of the lines along which future entertainments, as a whole, are to be run. Up to the mid-way interval, Sir Dan Godfrey and the Municipal Orchestra occupied the stage; presenting a scheme comprehensive enough, and musical enough, to range from the 'Tannhäuser' Overture to a selection from 'Merrie England,' with 'Show Boat' extracts as a further concession to popular taste. They also accompanied Mr. W. H. Squire's three charming solos on the 'cello.

Later on, when Mr. Philip Dore had demonstrated the capabilities of the up-to-date organ pretty convincingly, orchestral music emerged from a lower level, as in most theatres, the while a sprightly danseuse, a Welsh prima-donna, a couple of Co-optimists, and a trick cyclist acquitted themselves in turn.

What might be regarded as stronger meat, from the musical point of view, was forthcoming two days later, in the shape of the twenty-third Symphony concert of the thirty-fourth winter series; and Mr. John McCormack, the tenor, was engaged for the Saturday matinée.

T. W. C.

BOUGHTON'S 'MAY-DAY'

A new orchestral work by Rutland Boughton was played for the first time at Bournemouth on Saturday, March 2, under the composer's direction. Described as a 'Ballet for Full Orchestra,' and entitled 'May-Day,' it is a suite of eighteen movements in dance rhythms, portraying the political idea of the overthrow of the capitalist régime of machine production. It is not possible to preach a political any more than a religious sermon in mere notes, but just as some arrangements of notes are appropriate to religious words, so Mr. Boughton's rhythms would be an apt accompaniment to a dance portraying a Karl Marx-William Morris revolution. Indeed, this ingenious aptitude is the strong point of the work, which begins with a representation of the industrial background of machinery in a slow and rigid three in a bar, which is followed by a gavotte indicating the Gay Times, and a waltz illustrating the Luxurious Times, leading up to dances in which machinery is swept away and the nations dance to a healthy Meistersingerish kind of tune. After the crisis which takes place to a military march, a May-Day carol is sung (these are the only words in the piece), and the Finale shows the new joy of work which will animate the world when 'wage-slavery' is no more.

The thematic material is, on the whole, strong, and some quite good use is made of quoted tunes, such as 'La Marseillaise' and 'The Red Flag.' But the work is too drab in colour for its title; there is too little sunlight in the scoring; the writing for wind, in particular, makes no use of the peculiar character of each instrument; and they all sound very much alike and too low in pitch; so that the score loses in transparency more than it gains in dynamic intensity. More vivid scoring, especially in the absence of dancers, would have given a greater impression of contrast, which is essential in a work lasting half an hour and depending largely for its structure on non-musical ideas.

F. H.

SALISBURY MUSICAL SOCIETY

This flourishing organization, which we believe owes its inception to Dr. W. G. Alcock, continued its policy of tackling large-scale works with a performance of 'Gerontius,' in the Cathedral, on March 13. The choir was augmented for the occasion by a contingent from the Southampton Philharmonic Society and the Cathedral Choir, the total number of voices being about two hundred and twenty. The orchestra was the London Symphony, and the soloists were Miss Margaret Balfour, Mr. Steuart Wilson, and Mr. Herbert Heyner, the last-named taking the place of Mr. Horace Stevens, absent through indisposition. Mr. Arnold Greir was at the organ, and Dr. Alcock of course conducted. It is no derogation to the excellent cast of soloists to say that on an occasion of this kind, taking place in a district until recently not remarkable for choral activity, the work of the choir was the most important factor. On all sides it seems to be agreed that the choral singing reached a very high standard, and one well beyond anything so far achieved by the Society. Beautiful *pianissimo* singing was there, notably in the 'Kyrie eleison,' and at the other end of the scale there was thrilling *fortissimo* in such moments of climax as 'Praise to the Holiest' and 'Go forth!' Nor did the technical difficulties of the Chorus of Demons find the choir wanting. Dr. Alcock has earned the gratitude of this part of the country for having produced in a few years such a fine Festival chorus. The Cathedral was full, and the measure of appreciation of the performance is shown by the fact that there was a collection of £175, in addition to private donations.

PORTSMOUTH MUSICAL FESTIVAL

This four-days' Festival, which it is hoped will become an annual event, began on February 27. The chief choral works were 'The Dream of Gerontius,' Holst's 'Hymn of Jesus,' and 'Elijah.' On Friday an orchestral concert was given, with Miss Labbette as the vocal soloist. The orchestral side was a richly-varied scheme, with the 'Enigma' Variations, Tchaikovsky's 'Pathetic' Symphony, Berlioz's 'Fantastic' Symphony, Quilter's 'Children's Overture,' Delius's 'On hearing the first cuckoo in Spring,' Goossens's 'By the Tarn,' &c. The choir is a comparatively new body, but despite this fact, and the ravages of influenza, it made an excellent debut. More tenors and basses are needed, however. No doubt the success of the first Festival will bring accessions to the ranks. There was a long and strong team of soloists, for whose names we have no space. It is good to note that the admirable orchestra was very largely local. At the close of the Festival the Lord Mayor and others joined in warmly eulogising the work of all concerned, especially that of Lieut. R. P. O'Donnell, the hon. conductor.

OXFORD FESTIVAL OPERA COMPANY

A new opera company is being formed by Mr. Robert Stuart, the founder of the Oxford University Opera Club, to be known as 'The Oxford Festival Opera Company.' It will give short seasons of opera in English, in London, and when a repertory has been formed it will tour in the provinces visiting, among other cities, Oxford, Cambridge, and Birmingham.

The Oxford Festival Opera Company will start its activities with a week's run of Monteverde's 'Orfeo' in London next January. Mr. Jack Westrup will conduct, Mr. Robert Stuart will produce. The edition

of the score which will be used will be that prepared by Mr. Westrup for the Oxford revival of the work in December, 1925, with English translation by Mr. Robert Stuart. The revival in 1925 was the first stage production of the opera in anything approaching completeness since 1607. Two private performances were given at the Royal College of Music in June, 1926, by the Oxford University Opera Club. 'Orfeo' was performed again in 1927 by the Liverpool Repertory Opera Company, and it is to be performed this spring at the Cologne Opera House. The Oxford Festival Opera Company's production in January, 1930, will be the first public production in London. Miss Denne Parker, who created the title-rôle in Granville Bantock's Hebridean opera 'The Seal Woman,' in 1924, is appearing in the double rôle of Musica and Una Messagiera. Miss Parker's reading of these parts was the outstanding feature of the Oxford revival in 1925.

It is intended to make the production a first-rate one, with first-rate English singers in the principal parts. If sufficient backing is forthcoming the work will be given at a West-End theatre. If these productions are well supported by the London public, Mr. Stuart intends to revive in the course of the year 1930 Mozart's 'La Finta Giardiniera,' Gluck's 'Alcestis,' Glinka's 'Russlan and Ludmila,' and Smetana's 'The Bartered Bride.' All of these operas, with the exception of Gluck's 'Alcestis,' will be performed for the first time on any London stage. They will be given in English, and those which are not already available in English are being translated especially for the Oxford Festival Opera Company. The translation of 'The Bartered Bride' of Smetana was made from the Czech by Miss Alice Raleigh for production at Oxford under Sir Hugh Allen in 1915. This production never took place owing to the outbreak of the war. The connection between the 'Oxford Festival Opera Company' and the city or University of Oxford is purely a sentimental one, and there is no official connection between the Festival Opera Company and the University Opera Club.

Music in Scotland

Aberdeen. — The Oratorio Choir (Mr. Willan Swainson, conductor) sang excerpts from Bach's B minor Mass at its final concert, and Elena Gerhardt sang a number of *Lieder*.——The programme of a concert by the Aberdeen Orchestral Society (conductor, Mr. Alex. Adam) included Mozart's 'Kleine Nachtmusik,' Beethoven's first Symphony, a Handel Concerto Grosso, and excerpts from Bach's Suite in D, No. 2.

Bathgate.—Bathgate and District Choral Union (conductor, Mr. A. G. Peggie) closed its season with a performance of Handel's 'Judas Maccabæus.'——At the annual concert of the Bathgate Orchestral Society (conductor, Mr. F. Angelo Marsden) an orchestral programme of rather a light character was presented.

Dundee.—At the closing concert of the Dundee Select Choir, Mr. Henry Marshall, the veteran conductor, was presented with a wallet of bank-notes in recognition of his long period of service.——Miss Ruth D'Arcy Thompson gave pianoforte recitals at Dundee and St. Andrew's.

Edinburgh.—At a Reid Orchestra Subscription concert Miss Beatrice Harrison played 'cello concertos by Haydn and Delius, and the orchestra, under Prof. Tovey, performed Mozart's Symphony (K. 551) in C major, Weber's 'Freischütz' Overture, Debussy's 'L'après-midi d'un faune,' and Saint-Saëns's 'Le rouet d'Omphale.'——Prof. Tovey's Sunday concerts included a chamber-music programme, comprising Dvorák's Pianoforte Quartet in E flat, Op. 87, and Prof. Tovey's own Pianoforte Quintet in C major, both played by the Scottish Chamber Music Players, an orchestral programme by the Reid Orchestra, comprising Mozart's 'Jupiter' Symphony, Beethoven's 'Coriolanus' Overture, three Schubert excerpts, and the Schumann Pianoforte Concerto (soloist, Dr. Mary Grierson), and two pianoforte recitals, in the course of which Prof. Tovey played Bach's fourth 'French' Suite, Beethoven's 'Appassionata' and 'Les Adieux' Sonatas, Brahms's 'Paganini' Variations and 'Variations and Fugue on a Theme by Handel,' a Schubert Sonata in G, Op. 78, three 'Lessons,' by Handel, and Mozart's Unfinished Suite in C and Gigue in G. Not the least of the virtues of Prof. Tovey's scheme of Sunday concerts is the amount of relatively unfamiliar music which he thus brings to a public hearing.——The Edinburgh Bach Society arranged a recital by Miss Beatrice Harrison and Prof. Tovey. The programme consisted of the Sonatas in G minor and D major for 'cello and pianoforte, the Suite in G for 'cello solo, and the Pianoforte Partita in E minor.——The recently formed Edinburgh Opera Club made a first appearance in Mozart's 'Il Seraglio.' Mr. R. de la Haye conducted.——Mrs. Kennedy Fraser, with the co-operation of her daughter, Miss Patuffa Kennedy Fraser, and her sister, Miss Margaret Kennedy, gave one of her unique recitals of 'Songs of the Hebrides.'——The Scottish String Quartet finished its season of informal musical evenings with a plébiscite programme, the works chosen for rehearing being Haydn's 'Emperor' Quartet, Tchaikovsky's D major Quartet, Op. 11, and Dvorák's 'Nigger' Quartet.——The North British Railway Musical Association gave a choral concert, Mr. Archibald Russell conducting.——The choir of St. John's Church sang Brahms's 'Requiem,' Mr. Ralph T. Langdon directing.——Mr. Ralph T. Langdon, conductor of the Edinburgh Amateur Orchestral Society, has formulated a scheme for the establishment of a 'Ralph Langdon' Symphony Orchestra for the avowed purpose of extending the orchestral season at Edinburgh by giving six concerts in Usher Hall on Saturday evenings in April and May. Considering the financial difficulties under which the Scottish Orchestra and the Reid Orchestra already work, it is doubtful how far the new project is to be welcomed.——Mr. Robert Head, organist and choirmaster at Richmond Hill, and a Professor at the Royal Military School of Music, Kneller Hall, has been appointed organist and choirmaster at the Cathedral Church of St. Mary, Edinburgh, in succession to the late Dr. T. H. Collinson.

Falkirk.—Falkirk and District Choral Union (conductor, Mr. J. B. P. Kiddie) gave a performance of Handel's 'Judas Maccabæus.'

Galashiels.—At the last of the series of Subscription concerts, a miscellaneous programme was sustained by Miss Dorothy Silk (soprano), Mr. Frank Titterton (tenor), Mr. Dennis Noble (baritone), and Mr. Alfred Sammons (violin).

Glasgow.—The Glasgow Grand Opera Society produced Gluck's 'Orpheus' and Leoncavallo's 'Pagliacci,' Mr. R. Hutton Malcolm conducting.——The most enterprising feature of the Carl Rosa Opera season at Glasgow was the production of Josef Holbrooke's 'Bronwen' and a one-Act opera, 'Thais and Talmaæ,' by Colin Campbell, a Scots composer.——The programme of the Glasgow University Orchestral Society's annual concert (Mr. Michael Diack, jun., conductor) included a Mozart Symphony in E flat (No. 26), an Oboe Concerto in B flat by Handel, Haydn's Violin Concerto No. 2, in G major, Schubert's, 'Rosamunde' Overture and Overture in B flat, and Elgar's two well-known Chansons.——The programme of the chamber concert arranged annually for its members by the Glasgow Society of Organists included the Trios for violin, 'cello, and pianoforte by Beethoven in D and Schubert in B flat.——At an organ recital given by Mr. Erik Chisholm in St. Matthew's U.F. Church, special interest attached to Mr. Chisholm's presentation of his own organ transcriptions of parts of Elgar's 'Falstaff' and Strauss's 'Don Quixote,' Stravinsky's 'Rondes Printanières' (from 'The Rite of Spring'), and de Falla's 'Fisherman's Song.'——Miss Agnes Miller gave a lecture-recital on Schubert under the auspices of the British Music Society.——The

Choral Society connected with the Scottish National Academy of Music presented Mendelssohn's 'First Walpurgis Night' and Stanford's 'The Revenge.' Mr. J. W. Sharpe conducted.——Concerts of part-songs, madrigals, &c., were given by St. George's Co-operative Musical Association (conductor, Mr. William Wilson), Mr. Thorpe Davie's Choir, Glasgow Corporation Tramways Choir (conductor, Mr. Wilfred A. Phillips), Glasgow Police Musical Association (conductor, Mr. Thorpe Davie), Shawlands Choral Union (conductor, Mr. Ernest E. Gordon), and Cathcart Choral Union (conductor, Mr. William Nisbet).——The Glasgow Caledonian Strathspey and Reel Society (conductor, Mr. T. Sinclair Rae), with an orchestra a hundred strong, gave its annual concert of Scottish music. ——Mr. John McCormack made a return visit, the occasion being a charity concert.——The Duchess of Montrose gave a musical 'at home' at Buchanan Castle, Drymen, for the purpose of introducing a young Scots tenor, Mr. J. M. Fyfe.

Greenock.—The most interesting feature of the concert given by the Greenock Male-Voice Choir (conductor, Mr. A. J. Gourlay) was Holst's 'Dirge for Two Veterans' for male voices and brass instruments.

Helensburgh.—At the last of the thirty-seventh season of Subscription concerts, the Budapest Trio played Trios for violin, 'cello, and pianoforte by Beethoven, Op. 1, No. 3, in C minor, Schubert, in B flat, and the Spaniard, Turina.

Kirkcaldy.—Kirkcaldy Choral Union, which its conductor, Mr. Charles M. Cowe, Dundee, has brought to a high state of choral efficiency, gave performances of Brahms's 'Song of Destiny' and Elgar's 'King Olaf.'

Kirkintilloch.—Kirkintilloch Male-Voice Choir (conductor, Mr. John Knox) gave a concert of part-songs.

Perth.—Miss Beatrice Harrison ('cello), Miss Isobel Lamond (contralto), and Solomon (pianoforte) appeared at a Max Mossel concert given under the ægis of the Duncan Lecture Trust.——Mr. Richardson's Choral Society (conductor, Mr. Stephen Richardson) gave concert performances of Haydn's 'Spring' and Gounod's 'Faust.'

General.—At the last of the Max Mossel series of Subscription concerts at Glasgow, Edinburgh, Aberdeen, Ayr, Dunfermline, and Bridge-of-Allan, the artists were Solomon (pianoforte), Raya Garbousova ('cello), and Roy Henderson (baritone).

Music in Wales

Bangor.—At the College weekly concert on February 28, an all-English programme included Purcell's 'Golden' Sonata, a Trio Sonata by Boyce, a set of Old English dances arranged for string quartet, and Herbert Howells's Quartet for pianoforte and strings. At the last concert of the term the Orpheus Vocal Club (a choir of students) sang madrigals and part-songs, together with the final section of Purcell's 'Dido and Æneas.' Other items at this concert were Boughton's Trio, 'A Celtic Prelude'; Huré's 'Suite sur des chants Bretons,' and 'Trio-Variations on an Original Theme,' by Hubert Davies.——This year, again, the series of six School Concerts given at University College has been highly successful. The audiences, varying from four hundred to five hundred children, have shown the greatest keenness, and there can be no doubt that much has been done to develop the musical taste of these juveniles, many of whom will later become students at the University.

Cardiff.—The National Orchestra of Wales has been continuing its mid-day and afternoon concerts in the Museum and its Thursday and Saturday evening subscription concerts in the City Hall. It is agreed on all hands that this body has advanced greatly in ensemble and finesse. Sir Henry Wood, who conducted one of the recent concerts, expressed himself as delighted with the progress made. Among the novelties recently introduced are Mahler's Symphony in G, Bruckner's Symphony in E flat, Bridge's 'The Sea,' and Stravinsky's Scherzo Fantastique, as well as works by Ravel and Bartók. On March 7 the orchestra played a new Rhapsody for violin, 'cello, and orchestra by Mr. Kenneth Harding, a promising young composer and a member of the orchestra. The solo parts were played by Mr. Albert Voorsanger (violin) and Mr. Ronald Harding ('cello). The work was well received.——The University College Choral Society celebrated its twenty-fifth anniversary by giving four concerts on the afternoons and evenings of March 7 and 9. The choir sang Palestrina's 'Stabat Mater,' Vaughan Williams's Mass in G minor, Brahms's 'Song of Destiny,' Parry's 'Ode on the Nativity,' Holst's 'Ode on a Grecian Urn' and 'Ode to Death,' and Dale's 'Before the paling of the Stars.' The orchestra played a Brandenburg Concerto, Mozart's Serenade for strings, and Bach's Pianoforte Concerto in D minor, the pianist being Mr. Joseph Morgan. Prof. David Evans conducted throughout. A number of chamber music and smaller items were also included. ——On February 10 the Cardiff Musical Society and National Orchestra of Wales joined in the performance of 'King Olaf,' conducted by Mr. Warwick Braithwaite. ——On March 3 Mr. Herbert Ware's orchestra gave a programme that included the third 'Leonora' Overture. ——Kreisler and the Don Cossacks have visited the city.

Newport.—The enterprise of the Victoria Orchestral Society, a body of forty players conducted by Mr. Arthur E. J. Holland, was well displayed at the Society's annual concert on March 7. The music included four of Dvorák's Slavonic Dances, the 'Hebrides' Overture, and Tchaikovsky's fourth Symphony.

Swansea.—On February 21 the Budapest Quartet played Smetana, Beethoven (Op. 131), and Dittersdorf to a meeting of the Swansea Chamber Music Society.

Trealaw.—On March 6 the National Orchestra of Wales paid a visit to one of the distressed mining areas and gave a free concert, where about twelve hundred miners listened with enthusiastic attention to a programme which included the 'Unfinished' Symphony, the third 'Leonora' Overture, the Prelude to 'Tristan and Isolde,' the ballet music from 'Le Cid,' and other items.

Treforest.—On February 27 'The Creation' was given by the Calvary Choral Society under Mr. A. B. Luscombe.

Music in Ireland

Belfast.—On February 8 Mr. E. Godfrey Brown conducted the Philharmonic Society for the hundredth time. The programme rather aptly included 'The Music-Makers,' other works being James Lyon's 'The Warden of the Cinque Ports,' Debussy's 'L'après-midi,' and Haydn's D major 'Cello Concerto (Mlle. Raya Garbousova).——As musical director of the Belfast Station, Mr. Brown conducted the Radio Singers recently in a programme of madrigals. The Radio Ensemble Players assisted at this concert by playing Beethoven and Mozart (the Clarinet Quintet).——The Belfast Choral Union, conducted by Mr. James Graham, contributed part-songs to what was otherwise a Wagner programme, under Capt. C. J. Brennan, at Ulster Hall, on February 23.——At a meeting of the B.M.S. the Winifred Burnet Stringt Quartet played Tchaikovsky, Debussy, and Gerrard Williams.

Cork.—Mozart's Symphony in G minor was the principal work in the programme given by the Cork Philharmonic Society, under Mr. George Brady, on February 6.

Dublin.—The works played under Col. Fritz Brase at the Philharmonic Society's concert on February 9 were Dvorák's 'Carnival' Overture, Tchaikovsky's Violin Concerto (Miss Nancy Lord), 'Till Eulenspiegel,' and the 'Eroica.'——The London Wind Quintet gave two recitals for the Royal Dublin Society on March 4.

Musical Notes from Abroad

GERMANY

THE BACH CENTENARY OF THE BERLIN SINGAKADEMIE

There was good occasion for this Festival, for it was in the Berlin Singakademie's own house that the first modern performance of the 'St. Matthew' Passion took place, on March 11, 1829, under Mendelssohn's direction. Apart from the fact that it was just a hundred years before this that the work was first heard at the Leipsic Thomas Church, the date of the occasion is of great importance. Mendelssohn's performance marked the beginning of a new stage of Bach culture—a change from private to public appreciation.

After his death Bach was apparently lost to sight by the new generation, but it is certain that he found at Berlin many private admirers, and it may justly be said that in this city there was no interruption in Bach culture. This was due principally to the fact that two of Bach's sons lived at Berlin, and that there was also a circle of Bach's own pupils, such as Kirnberger, the great musical grammarian, and Agricola, who afterwards became Kapellmeister at the Royal Opera House. So there remained at Berlin a Bach tradition that could not fail to bear fruit in the following generation.

It was with the foundation of the choral institution called the Singakademie that the study of Bach was undertaken systematically. It began in 1794, under Karl Friedrich Christian Fasch, and continued on a larger scale under Karl Friedrich Zelter, a friend of Goethe who had studied Bach under Fasch. It is to the credit of Prof. Georg Schünemann, a well-known musicologist, that Zelter, who had been considered a narrow-minded pedant, has been given his due, and that the great part he took in preparing the first performance of the 'St. Matthew' Passion is now appreciated. After giving close attention to the diaries that existed in the library of the Singakademie, Schünemann came to the conclusion that without Zelter's preparatory work Mendelssohn would never have been enabled to give his performance. No doubt Zelter, who, in his admiration for Bach, still looked upon his music as partly impracticable, did not hesitate to make alterations in it with a view to performance. We now condemn this, but at that time people were less strict in their ideas. The full recognition of Zelter's share in the performance does not detract from Mendelssohn's, for Mendelssohn, both by his knowledge and by his imaginative force, was the only musician fit to render the spirit of Bach adequately, as Zelter clearly recognised.

The Berlin Singakademie signalised the occasion by giving the Passion in its complete form, without the abbreviations and changes by which its features are usually modified. It is, however, open to question whether it is necessary to give a complete performance of the work in order to realise its true effect. When Furtwängler recently gave a very abbreviated version of the Passion, the hearers were deeply moved by the faithful and, at the same time, liberal spirit in which it was done. Before Georg Schumann, the present director of the Singakademie, it was the late Siegfried Ochs who undertook the first unabbreviated performance of the Passion.

ALBERT COATES AT BERLIN

The radio, which plays an important part in Berlin musical life engaged Albert Coates for an orchestral concert in the concert-hall of the Berlin Singakademie. It was planned to give a survey of the most representative British works. The programme consisted of a Purcell Suite arranged by Albert Coates, Elgar's 'Enigma' Variations, and Vaughan Williams's 'London Symphony.' Though no doubt some pieces by the younger generation might have tended to a fuller representation of British creative force in music, the two modern works certainly gave the German public an idea of how the British musical mind acted on the larger scale. They both made an excellent impression on the audience, and this was also in great part due to the effective and lively conducting of Mr. Albert Coates, who, as an interpreter of English music, won the hearty applause of the Berlin public.

DANISH COMPOSERS IN BERLIN

The local group of the International Society for Contemporary Music invited some young Danish composers to give a chamber concert with the assistance of the Chamber-Music Association of the Berlin Philharmonic Orchestra. There is not much to be said on the music presented at this occasion. It is more in the careful handling of the instruments than in richness of musical ideas that its merit lies. The names of Joergen Bentzon, Knudage Riisager, and Finn Hoeffding, however, will remain impressed on the minds of the hearers. It is difficult for Danish composers to find a style of their own amid the world-crisis of music.

HINDEMITH'S ORGAN CONCERTO

The organ is habitually silent at Philharmonic concerts. Hindemith's new Concerto made it change not only its habit but its character. It threw off its solemnity and assumed a style of rather dour pleasantry. The only solemnity was a canon in the second movement. Fritz Heitmann, whose activities as a church organist are highly appreciated, showed himself equal to the new task. The work may be looked upon as a study in linear counterpoint on a new platform.

Adolf Weissmann.

HOLLAND

The performances under Mengelberg, and Dopper deputising for him, of the ninth Symphony of Gustave Mahler, which have taken place at Amsterdam, Rotterdam, and The Hague, have brought us little further in the discussions as to whether it is, as Specht suggests, an effort of a worn-out genius—in which what is said has already been said many times before, and in which the idiom and ornamentation would have been revised had the composer had the time and energy to do it—or whether, as the writer in 'Grove' says, it 'reaches a plane which is surely the highest that Mahler ever attained to.' Personally I am prepared to put both the fourth and the eighth before it; even in technical matters the eighth, with all its length, elaboration, and redundancies, excels it. Its despondency is as great as that of 'Das Lied von der Erde,' but it has more dignity.

Bruckner, whose second Symphony has recently been played by the Residentie Orchestra under Dr. van Anrooy, charms always when he does not tire one with his garrulity. This Symphony has some fine thoughts finely expressed, but it suffers from the general defects of the composer's musical character. Johan Wagenaar's Overture to Shakespeare's 'Twelfth Night' presents some excellent scoring as well as some typical character-drawing, though to my thinking it is one of his less successful orchestral works. Following on somewhat the same conservative lines of thought and technique is a Suite for orchestra by E. Enthoven, a comparatively young man who has not been swamped by modernism and has something to say and the ability to say it.

Paderewski is just paying his first visit to Holland, but his reception, and the appearance of several British artists, are too late for mention this month.

Herbert Antcliffe.

ITALY

At La Scala the only event of outstanding interest has been the first performance here of Ravel's 'L'heure espagnole,' which made its first appearance in Italy some years ago. The work had the misfortune to encounter a good deal of chauvinism. But this was in after-discussion; during the actual performance it seemed to be highly appreciated.

At Rome there has been a revival of that absurd opera 'La Sonnambula'—absurd, that is, in its libretto. How Bellini ever came to lend his great powers to such

a subject is a puzzle. Perhaps the only explanation of such mysteries is that poor literary material was used by composers because it expressed, not the intelligence, but the theatrical psychology of the day. We may be sure that it was not due to a lack of personal culture on the part of the composers. The name-part was taken by dal Monte, whom we reported last month as being seriously ill.

Gino Marinuzzi, an Italian conductor who has spent the greater part of his life in America, is the first *maestro* of the season, with Bavagnoli as substitute. Marinuzzi also produced 'Tristan' at the Royal Opera. Inasmuch as he practically always works from memory, he has the whole panorama of the music in mind, and gives some of the best-balanced performances which can be heard in Italy.

At Naples, after the opening of the renovated San Carlo with Catalani's 'Loreley,' they gave Mascagni's 'Iris,' probably the greatest work of that very prolific composer. The opera and the singers' names were sufficient to sell the house out within a short time of the announcement. Pertile and Pampanini were the principal artists, and Edoardo Vitale conducted.

At Turin the new Giordano opera 'Il Re' and Wolf-Ferrari's 'L'amore medico' were given, both operas meeting with exceptional success.

At Genoa there have been several performances of 'Parsifal,' with Isidoro Fagoaga, quite the finest Wagnerian tenor Italy has to-day. Charles d'If.

VIENNA

OPERA

I have commented before on the lack of novelties in the repertory of the Vienna Opera. This season the situation is positively alarming. With the ten months more than half gone, we record but one work which may be accepted as new in the local sense. It is Henri Rabaud's mildly entertaining opera 'Marouf': a strange choice, for not only is this belated sequel of Massenet's muse a rather weak work, but it is also as unsuitable as Massenet's operas to the big proportions of our Staatsoper building as well as to the vocal style of German singers. The production, by Lothar Wallerstein on the stage and Schalk in the orchestra, sought to atone by beautiful and costly setting for the lack of musical substance and adequate vocal interpretation. This remark is not aimed at the many excellent singers of our ensemble; they are trained, however, for a different operatic style. It was only when José Rogatschewsky, the Paris Opéra-Comique's lyric tenor, appeared as guest in a later performance of Rabaud's piece, that we came to realise fully the requirements of this light French opera: Gallic lightness of singing and acting, and a graceful humour foreign, as a rule, to Teutonically trained singers. Rogatschewsky pleased us, in this and other French rôles, by a voice which, though far from great or even noble in itself, possesses a peculiar charm in its softer tones, however abundantly they may be employed.

'Marouf' appears to be destined for a short career at Vienna, and was not wisely chosen. The next novelty promised us is again a French opera, Ravel's 'L'enfant et les sortilèges.'

IDA RUBINSTEIN'S BALLET

With Rabaud and Rogatschewsky at the Staatsoper, and Ravel soon to arrive there, Vienna is now in the midst of a French season. The short visit of Ida Rubinstein and her ballet thus formed a welcome and logical completion, for notwithstanding the dancer's Russian birth, her troupe was founded at Paris and first presented there. The two Stravinsky ballets which Madame Rubinstein has in her programme were omitted at Vienna, and the six pieces presented in the course of two evenings were: 'La Princesse Cygne,' with music by Rimsky-Korsakov and staged in the vein of the old Russian ballet; 'David,' with rather insignificant music by Henri Sauguet but with a beautiful rôle for Madame Rubinstein as the young biblical hero; 'The Wedding of Psyche and Amor,' a gorgeous baroque spectacle with music which Arthur Honegger orchestrated after Bach; 'Nocturne,' a beautiful vision of choregraphic Spain, with Rubinstein as splendid protagonist; and two that were more important than these—Ravel's 'Boléro' and 'La Valse.' The latter piece we saw with a feeling of mingled pleasure and resignation. Ravel wrote it for Vienna, but Richard Strauss, during his directoral period, preferred to mount his own 'Schlagobers,' and it thus remained for a foreign troupe to bring this Viennese ballet to the Vienna Opera. Nijinska had provided it with marvellous choregraphy. I doubt whether Paris will like it. It is not even Viennese; but it is interesting, daring, and modern in the German sense—'abstract' dancing of the most perfect type.

'Boléro,' the crowning achievement of Ida Rubinstein's troupe, is a stroke of genius—musically, scenically, and choregraphically. A dark Spanish tavern, dimly lit by a big lamp suspended over a huge table; on this enormous table the dancing-girl, surrounded by young men. Seated on low chairs, they follow her enticing movements, stolidly at first, more inflamed later on, and raving at the end, when they join the lovely temptress, knives in hands, in her whirling dance. One huge *crescendo* in music, dance, and action. The music—one single phrase, repeated over and over again, passing through all instrumental groups, increasing in dynamics to the huge climax; then breathless silence, in a ghostly light.

We saw Diaghilev's Russian Ballet here last season. It was perhaps more 'modern' than most of Ida Rubinstein's répertoire, more experimental. Madame Rubinstein is not inclined to experiments. She seeks beauty in art, not problems. She brought settings and costumes of unprecedented lavishness and great taste (by A. Benois), perfect dancers, beautiful music—most of it written for her own exclusive use. This gifted woman's untiring enthusiasm for art and its ends, her relentless energy and unstilled ambition, compel admiration.

NEW ORCHESTRAL MUSIC

Leopold Reichwein, conductor of the Konzertverein orchestral series, who divides his time between Vienna and Bochum (Germany), has made known to us the new second Symphony by Rudolf Kattnig. This young composer gave good promise in his first symphonic work, and captivated us by a youthful, care-free freshness and spontaneity. Some years have elapsed, but he has not much changed since. The new work contains much melody, some of it good and all of it well constructed according to the accepted forms. Of depth there is little, and equally little of striking novelty or originality.

If time be the test of worth, Alexander Tcherepnin may well be satisfied with the impression created by his first Pianoforte Concerto. It is twelve years old now, and had not been heard at Vienna. That it is still fresh and direct in its appeal should be a source of satisfaction to the composer in his twenty-ninth year. Tcherepnin himself played it with all the barbaric bravura that the brilliant piece demands. It is strongly influenced by the neo-Russian school, while the young author's later works show a mentality more given to experiment and novel combinations. Particularly so in the 'Well-tempered Violoncello,' a really amusing composition in which the composer assisted alternately at the pianoforte and bass-drum.

The Tonkünstler Society continues its struggle for existence, and seeks to solicit public interest by engaging guest-conductors for its series. Hermann Abendroth, from Cologne, gave us an earnest and solid interpretation of Bruckner's eighth Symphony and Te Deum, Josef Rosenstock (a Viennese conductor now active in Germany, and recently engaged for the Metropolitan Opera of New York) returned to his native city with an impressive performance of Mahler's second Symphony. Oscar Nedbal, now operatic-director at Pressburg—so near Vienna yet now part of the Czechoslovak State—returned to the Tonkünstler, where Furtwängler succeeded him several years ago as director. It was good to see the rotund,

genial, temperamental man (incidentally a most successful operetta composer) back in his old place. As a novelty he brought us orchestral songs by Max Ast, the Viennese composer who governs the destinies of the Austrian Broadcasting service: finely scored examples of moderately modern lyricism, Straussian in vein, and a welcome gift for the concert singer in quest of grateful new songs.

Richard Strauss himself came to the aid of the Vienna Symphony Orchestra by volunteering his services as conductor for a benefit concert. Surprisingly enough, the public responded most meagrely, the hall remaining but half-full. The contradictory position of Strauss at Vienna—god-like honours from press and society, and small houses whenever he conducts, be it opera or concert—is quite puzzling. Strauss is an ornament on the musical façade of Vienna which many are proud of but few care to behold.

Paul Bechert.

SEA MUSIC FESTIVAL IN VANCOUVER, B.C.

In a programme of six performances, beginning January 23 and ending January 26, with matinées on Wednesday and Saturday, a considerable amount of pride resulted from the fact that so many Canadian artists of outstanding ability had been brought together for the occasion; and the wealth and variety of music that has been written about the sea and the characteristic beauty of the many French-Canadian folk-songs heard during the Festival came as a surprise.

Posterity will certainly owe a debt of gratitude to Dr. Ernest MacMillan and Dr. Healey Willan, of Toronto, for the part they have played in the preservation of French-Canadian folk-music. Their efforts have been and are untiring in the matter of research along these lines.

'At a Lewis Fishing,' written and produced by Miss Ethel Bassin, of Vancouver (who lived for some years in the Hebrides and who has studied Hebridean folk-music at first-hand), presented such a scene as might be seen any fine day on the pier of a Hebridean fishing village; the men engaged in mending their nets, the women knitting with now a song and now a few scraps of every-day conversation to while away the hours.

The cast was remarkable from the fact that it was drawn entirely from natives of the isle of Lewis, who are now residents of Vancouver. Their voices were of a very pleasing full tone, and the whole action was carried out with such apparent enjoyment on the part of the players, who seemed to be utterly oblivious of the existence of the audience, that the result was altogether delightful.

'The Order of Good Cheer,' re-written from the French of Louvigny de Montigny by J. Murray Gibbon and for which the music has been composed by Dr. Willan, needs a few words of explanation for those not familiar with Canadian history.

In the days of Champlain and the garrison at Fort Royal the habitants found that time hung heavily on their hands when they were not engaged in fighting the Indians, so, for their benefit, Champlain founded this Order in the year 1606. It was, in reality, a sort of guild for the organization of some form of definite amusement.

With Dr. Willan, who came from Toronto for the purpose, conducting his own composition, a most finished performance was the result.

'Bound for the Rio Grande,' written and produced by Frederick William Wallace was the closing number of Friday's programme. It presented the deck of a sailing ship, and made liberal use of shanties. Mr. John Goss was a most convincing shanty-man, and was supported by an excellent chorus.

These ballad operas were preceded by musical programmes given by the various artists brought to Vancouver for the Festival—John Goss, Jeanne Dusseau, Poul Bai, Ulysse Paquin (French-Canadian basso), Finlay Campbell, of Ottawa, Glyndwyr Jones, of Calgary, and the Hart House String Quartet, with Geza de Kresz, Harry Adaskin, Milton Blackstone, and Boris Hambourg. Frances James and Herbert Hewetson, who had been heard at the Festival in Victoria, again pleased their audience, and two local artists of repute, Marion Copp, contralto, and Leonard Hayman, tenor, completed the list.

The concluding programmes, Saturday matinée and evening performances, were interesting from a local point of view. The matinée took the form of a children's programme, the main attraction being a choir of over two hundred children's voices and a smaller choir of sea scouts under the direction of Miss Ethel Bassis. The Mary Isdale dancers, already seen in previous programmes, were responsible for several attractive numbers, and a group of five sea scouts from Winnipeg repeated their respective instrumental numbers that had been heard on Thursday with great success.

The evening programme was contributed by the Vancouver Scottish Orchestra, the Welsh Male Choir with Finlay Campbell as soloist in 'Songs of the Fleet,' the North Vancouver Choral Society with Leonard Hayman and Glyndwyr Jones as the soloists in 'The Revenge,' and Ulysse Paquin was again heard in a group of French-Canadian songs.

A word of appreciation should go to Mr. J. Murray Gibbon, who directs the Festivals, and to whose untiring energy their success is largely due; and to Harold Eustace Key, the musical director for the Canadian Pacific Railway, who did a large part of the accompanying.

Marjorie Bloomfield.

MUSIC IN RUSSIA

BY A SPECIAL CORRESPONDENT

The development of music and the organization of big concerts has become a matter of State activity in Russia, along with so many other things. Music has become one of the interests of the Chief Art Department, which regulates the life of art in the whole Union of Socialist Soviet Republics.

One minor advantage has been that big concert arrangements in Moscow and other large towns are made so as to avoid any clashing of fixtures. The broadcasting of music has not been left in the hands of the broadcasting organization. The arrangements are made by the Chief Art Department, and special attention is paid to catering for the workers' musical needs, and this work is shared by three large musical institutions, the Soviet Philharmony, the Cultural Section of the Moscow Town Council of Trade Unions, and the First Symphonic Orchestra, without a conductor, called the Persimfans.

The Soviet Philharmony, besides the arrangement of usual symphonic concerts in the town itself, where the best Russian and foreign artists will appear, proposes this year to arrange a series of concerts to take place in the suburbs, in the factories and works, and in the Red Army barracks. For those concerts orchestral and choral societies of various Trade Unions are being trained to take part.

In drawing up musical programmes, not only is consideration paid to the subject-matter of the themes chosen and the respective order in which they are to be performed, but the capacity of the spectator's attention, the degree of fatigue due to music, &c., receive proper attention as well, along with the explanatory remarks with which the concerts are usually accompanied.

Besides the above-mentioned concerts, the Soviet Philharmony intends to produce on the stages of various workers' clubs a series of soirées, dedicated to some particular musical or social theme. The programme of these soirées will be arranged to include educational items. On Sundays it is proposed to produce some matinées. The work of selecting and systematising the programmes will be performed by a specially appointed staff of expert and experienced musicians.

The Persimfans, besides its two series of concerts for subscribers (one of the series starts in October with a concert in which the famous Joseph Szigeti will appear) includes in its plan several concerts in suburban districts.

It is certainly a difficult and novel enterprise to make the anarchical and capricious concert life of a big town subject to a definite and harmonious plan. It is the first experiment of its kind ever made in the world; and even if it does not prove a complete success, even if in the process of its realisation some difficulties arise, its unique importance remains obvious, as it efficiently distributes music among the public, makes a better selection of programmes, and overcomes the traditional inertia in musical performances, the dependency of concerts upon fashion, private taste, and considerations of a financial character.

The cleavage which existed formerly between the professional musicians and the amateurs (members of numerous workers' associations) is now speedily disappearing. The past year has given the workers an opportunity of hearing the music of Beethoven and Schubert along with other classical composers, all of them in the performance of workpeople's orchestras. Even operas were produced unabridged exclusively by the amateurs themselves. Not very long ago, in Dnepropetrovsk, the metallists not only produced the first Symphony of Beethoven but even the ninth (without any abridgment or omissions whatsoever). The said association of workers possesses an excellent choir of two hundred and fifty persons.

It is obvious to an investigator that Russia is taking her musical life in a spirit of dead seriousness and studiousness which is so noticeable in every phase of activity in Russia to-day, and on the whole it may be said that Russia's artists and musical experts are co-operating to make experiments in musical education and organization a thorough success.

SOME MUSICAL INSTRUCTION BOOKS OF THE 17th CENTURY

On December 11, a paper was read before the Musical Association by Mr. H. C. Colles on 'Some Musical Instruction Books of the 17th Century.' The lecturer said that his interest in these was first aroused by a desire to discover what Purcell's share in the most famous of them, Playford's 'Introduction to the Skill of Musick,' had actually been. He did not know then of the researches of the late W. Barclay Squire, and thus he had been led to several points not touched upon by that writer.

The scope of his subject was bounded by the English language, and by the fact of publication in London. The books in question were not works of profound scholarship. They represented in most instances an attempt on the part of various publishers, with the assistance of a number of musicians, to make clear to the masses of more or less ignorant amateurs a few of the first principles of music. They were all elementary. The number of them attested the fact that, in the 17th century, as in the 20th, there were in this country a large number of people susceptible to music but quite uneducated in its technique, and that these people clung almost pathetically to the idea that if only they could get a smattering of knowledge their musical perceptions would be immeasurably quickened. What the B.B.C. did for its subscribers to-day, the authors of these books attempted to convey to their readers three hundred years ago.

Morley's 'Plaine and Easie Introduction to Practicall Musick' (1597) set an heroic example. The authors who followed him delved freely into him. Christopher Sympson copied passages from Morley almost verbatim into his 'Division Violist' (1659), and John Playford's first version of his 'Introduction' (1654-55) was practically a boiling down of the simpler parts of Morley, such as the description of the Gamut and the principles of the scales and of time measurement. First among those to be discussed came the work of Thomas Campion, 'A New Way of making Foure Parts in Counterpoint by a most Familiar and Infallible Rule.' The essence of the new way lay in the calculation of harmonies from the bass. Campion acknowledged that the old way was to weave parts around the tenor, but contended that 'Contrary to some opinions the base contains in it both the aire and true judgment of the key.' Campion was pleading for what we now called the harmonic point of view, in contrast to the older contrapuntal one. He was, in fact, something of a pioneer.

Campion's 'New Way' was incorporated into Playford's 'Introduction to the Skill of Musick,' the most popular work of musical instruction during the latter part of the century. Through its first dozen editions, which ranged from 1654 to that of 1694, which Henry Purcell edited, the book was constantly being repacked with all the things that the publisher considered might be useful to a short sojourner within the borders of music. Playford began with the modest design of issuing a text-book on the elements of music to help the amateur to sing at sight; to this he added some instructions on the bass viol and treble violin, with lessons for beginners, and further he incorporated a reprint of Campion's treatise. At the same time he induced Sympson to annotate Campion, and in at least one place allowed him to tell the reader that if he should find Campion's theory a little difficult to follow at that point, he need not worry very much about it. Playford also drew on a more learned treatise, 'The Principles of Musick' which Dr. Charles Butler had produced in 1636.

From this nucleus, Playford's 'Introduction' was gradually expanded. The third edition (1660) added a collection of two-part songs, but many of these had to be dropped out of later editions to make room for new material. After the third edition, a reprint appeared about every two years, but not always called a new edition. The fourth edition (1664), much enlarged, contained a most interesting new feature in 'A brief discourse of the Italian manner of singing . . . written some years since by an English gentleman, who had lived long in Italy and being returned, taught the same here.' Who was the author was not stated, and no one had been able to guess.

Other additions to the 'Introduction' were more utilitarian. We found a liberal selection of metrical Psalm-tunes for use in parish churches. In the edition of 1679 we found also 'The Order of Performing the Divine Service in Cathedrals and Collegiate Chappels.' This latter was retained up to the eleventh edition (1687). It was omitted from Purcell's edition of 1694, very unfortunately for us, to whom it would have been invaluable to know what Purcell considered to be the due course of Cathedral use.

In the tenth edition, of 1683, the name and work of Campion were dropped and replaced by 'The art of Descant or composing of Music in parts by a more plaine and easie method than any heretofore published.' The title-page attributed the whole work to John Playford himself, and though Playford, the publisher, was only an amateur composer, he might well have felt himself fitted on that very account to explain the matter to other amateurs. There was indeed a distinct advance in the direction of plainness and easiness. The most original part, however, was in 'Several examples of taking discords elegantly.' These showed how far the theory of direct discord in harmony had proceeded away from the standards of the contrapuntal era, and it was probably more for the display of these uses of discord than for anything else that Playford determined to supersede Campion's Rule with what appeared to be his own.

This edition lasted four years, and the eleventh edition (1687), published by Henry Playford after his father's death, was virtually a reprint of it. Then came the famous twelfth edition, of 1694, which Purcell edited, and the major part of his revision was

concerned with re-writing the third book, that is to say, this 'Art of Descant,' as it had been left by John Playford.

Purcell left a good many things standing which he had better have altered. He left as much of the description of rudiments as it was possible to leave. He first stepped in to re-write the chapters on Time, because it was necessary to get rid of the archaisms of the Large and the Long, and the description of the mediæval 'Proportions,' perfect and imperfect. In a chapter all his own, he gave a practical common-sense view of Time, reducing it to simplicity by asserting that there were 'but two moods or characters by which time is distinguished, viz., common time and triple time; all other variations and distinctions of time (like so many rivulets) take their original from these two.'

Purcell revised and shortened Playford's list of metrical Psalm-tunes, and wrote new basses for them. The Second Book, concerned with instrumental playing, he left practically untouched. Naturally it was in the Third book, 'The Art of Descant or Plain and Easie Rules for composing Music in two, three, four or more parts,' that Purcell asserted himself most decisively, though not even here to the extent of re-writing the whole treatise.

There soon came a point when the pedestrian method of the earlier work irked him too much for further pursuit of it. The style changed abruptly. Purcell launched out with the remark, 'Formerly they used to compose from the bass, but modern authors compose to the treble when they make counterpoint or basses to tunes or songs.' Just as Campion, at the beginning of the century, had discarded the old practice of composing round a tenor for that of building up from a bass, so Purcell, at the end of it, again changed the view-point, regarding harmony primarily as the process of finding the bass to a given tune. The dicta of Campion and Purcell here together summed up the harmonic evolution of the century. Having stated his general principle, Purcell went on to expound it by taking a four-bar phrase of melody, adding a bass to it, and giving reasons why, in his opinion, every note of his bass was inevitable in view of the progressions of the melody.

After dealing with the harmonic implications of keys with unprecedented clarity, Purcell came next to 'Fugue or Pointing,' and here it was immediately evident that, like all great masters, he found it infinitely easier to write in fugue, canon, and imitation than to teach other people how to do it. Morley in his 'Plaine and Easie Introduction' lost sight of the distinction between the amateur's and the expert musician's requirements. Purcell, in his pages on Fugue, lost sight of the requirements of both. Not having thought out the science of the thing very fully, he fell back on his own practical attainment as an artist. He gave examples not so much of how the thing should be done as of the fact that he could do it supremely well.

Nevertheless, faithful to the long established ideal of missionary enterprise, Henry Playford stated on the title-page of the thirteenth edition (1697) that it contained 'The Art of Descant or composing Musick in parts made very plaine and easie by the late Mr. Henry Purcell.' Thus the 'plain and easy' idea was passed through the three degrees of comparison, positive, comparative, and superlative, in the hundred years from Morley to Purcell, and we were left wondering what the 'young Practitioners' made of it. Unfortunately we could not see the exercises that the young Practitioners wrote on Purcell's models during the thirty years after his death in which his book remained a standard text-book. We could only conjecture. But we could imagine a young Practitioner at work on a fugue per *arsin et thesin*, cursing the intractability of his subject, and bitterly exclaiming 'Yes, plain and easy enough, if only Purcell were here to write it for me. . .'

THE PERFORMANCE OF MUSIC IN SPAIN

At the meeting of the Musical Association on January 15, Mr. J. B. Trend read a paper on 'The Performance of Music in Spain.' He pointed out that in dealing with the remains of Spanish music the researcher was not confined to musical MSS. or the statements of the theorists. Sculpture, ivories, miniatures, and contemporary descriptions in prose or verse often threw more light on the conditions of performance and the character of the music itself than the actual MS. with the musical notation (supposing such to exist and be intelligible), and they were certainly more illuminating than the theoretical treatises of the philosophers.

It seemed to be a general rule with mediæval music that we knew too much about the theory and too little about the practice. The theorists were often not musicians at all. They were either philosophers, in which case music had to be fitted somehow into their systems; or else they were ecclesiastics, and so were interested in music as a means to an end rather than as an end in itself. Indeed, the abuse of music by moralists, Muslim as well as Christian, often gave valuable information as to what the music was really like. It was important for the researcher to have personal acquaintance with the documents and illustrations of early performances of music, for that enabled him to regard the music to a certain extent from the point of view of the musicians themselves. It was that point of view which he (the lecturer) proposed to maintain, and to that end his illustrations were provided not by living performers and actual sounds, but by lantern-slides showing how music was performed in Spain at different periods from the 10th to the 18th century.

The earliest music in Spain of which written descriptions gave any definite idea was the singing of a Persian musician at Cordoba, in the 9th century. Cordoba under the amirs, and later the caliphs, was the centre of civilization, the centre for music and the arts. All the evidence went to show that the professional musicians at Cordoba were largely recruited from the East, and that the music they sang was Eastern. Ziryab, the most famous singer of the age, came to Cordoba in the time of the amir Abd-ar-Rahman II. (821-852). At Cordoba he established a celebrated school of singing, and the accounts which historians gave of his method were of great interest. He divided his instructions into three courses—rhythm, melody, and ornamentation. Before a pupil was admitted to the school, he had to pass certain tests in voice-production. If the pupil seemed to have the makings of a good voice he was taken. If not, he was sent away.

When it came to the actual teaching of a song, Ziryab's method was something quite new in Spain. Before his time a singing-master would go straight through a song from beginning to end as if he were singing it in public, and the pupils imitated him as best they could. Ziryab altered all that. The pupil began by learning the words and the metre, without the music. He repeated the poetry while he beat time with a tambourine to mark the strong and the weak accents, and the different pace of different movements. Then, when he knew the words, he was taught the melody in its simplest form with no ornaments; and only when he could sing it perfectly was he allowed to study the grace-notes, trills, vocalises, and scale-passages with which the great singer embellished the song and the subtle shades which he introduced to give it expression.

Music was also made among the Spanish Christians, both those who lived in various little independent States in the north and those who lived under the tolerant rule of the Spanish Muslims. They were allowed to sing their church services and even to ring their church bells. Christians living under Muslim rule were known as Mozarabes 'Arabised,' and their form of service was the Mozarabic Rite. To what extent this differed in Christian Spain and Muslim

Spain can hardly be determined. There was at any rate a well-defined system of musical notation, though this had not yet been satisfactorily deciphered. Muslim music was very rarely written down, and then only in books of theory.

The most interesting miniatures of musicians of the time were to be found in the Commentary on the Apocalypse of Beatus of Liebana, originally compiled in the 8th century. More than twenty MSS. were known, of which the oldest might be as early as the 9th century. The style of illustration varied with the period.

The Mozarabic Rite seemed to have been general in Spain, in one form or another, until the capture of Toledo by the Christians in 1085. It became then no longer a case of correcting the abuses which had crept into the Church service under Muslim rule, but of adopting a new kind of Church service altogether. The manner in which the change was accomplished hardly seemed like a piece of serious musical history. The Queen, who was a Frenchwoman, was anxious to hear the Church music to which she had been accustomed in her own country. There were difficulties about making so sweeping a change, and as nothing could be settled by discussion and compromise, eventually the two service books, Roman (more accurately Gelasio-Gregorian) and Mozarabic, were subjected to the ordeal by fire. The foreign book was consumed, but the native Mozarabic volume came out unharmed. Then, since the ordeal by fire had failed, the Queen had recourse to the ordeal by battle. A Castilian knight offered to defend the old order (and the old music) against all comers, and as it happened he overthrew the champion of the new music, who, needless to say, was a Frenchman. Notwithstanding, the Queen attained her object in part, for the Mozarabic Rite from henceforth was restricted to four parishes in Toledo.

Spain possessed a great monument of the music of the troubadour period, the last great monument, made near the end of the 13th century, long after all the Provençal troubadours had been driven out of their country. This was the Cantigas of Alfonso the Sage. The Cantigas were popular religious songs mainly concerned with the miracles of the Virgin Mary. The people were becoming tired of the hymns and sequences of the Church, and the King decided to collect and edit something else for them. The tunes might have been popular tunes or they might not, the verse at any rate was thoroughly sophisticated, and in this King Alfonso showed himself to be thoroughly in the troubadour tradition, for the troubadours were generally aristocrats who wrote sophisticated verse to sophisticated music performed for them by professional musicians. One of Alfonso's MSS., now at the Escurial, has exquisite miniatures of the players who, we may like to think, actually performed the music of the Cantigas.

It may be asked what was the condition of the minstrels shown in the MSS. of the Cantigas? Some answer to the question was to be found in the poems of the Archpriest of Hita, who lived about fifty years after Alfonso the Sage. The Archpriest of Hita ministered not only to publicans and sinners, but also to musicians, ballad-singers, and Moorish dancing girls. He wrote words for them to sing. He knew all the technical terms of their trade, and could speak to them in vulgar Arabic. He knew all about their instruments, most of which could be identified in the miniatures of Alfonso the Sage. How greatly he was admired in his own time and after was proved by his book, 'El libro de buen amor' ('The Book of True Love'), a book of words for minstrels to sing, together with a poetical autobiography of one who had spent his life among them. It existed in seven MSS., and was translated into Portuguese, although it was not printed until the end of the 18th century.

It was impossible to pass over the old ballads and the people who sang them. The old Spanish ballads were short epic-lyric poems sung to an instrument, either in choral dances or where people were gathered together for recreation, or during work in common. The irregular verse of this early Spanish poetry had given great trouble to students of Romance languages. If we looked at it from the minstrel's point of view—that is, from the musical point of view—there was no particular difficulty in fitting a line of eleven syllables to the same tune as a line of twenty syllables. A long note could always be divided or replaced by two or more shorter ones. The important thing was not the number of the syllables but the number of the beats. In the 'Poem of the Cid,' as in all early Spanish and Portuguese poetry that was sung by the minstrels, practically every line had four down beats and four up beats, a system probably derived from folk-dancing.

Metre, regarded from the musical point of view, certainly occupied the thoughts of minstrels, however unconscious they may have been of its principles, and however rule-of-thumb their practice. What was more, the metrical aspect—that is to say, the musical aspect—helped us to understand how the poem went, what it sounded like, and how it struck the person who heard the minstrel reciting, and that was something which no text-book of Spanish literature had yet been able to do.

The numerous lantern slides which illustrated Mr. Trend's paper were very fine, and proved deeply interesting to the many people present. Mr. H. C. Colles, who occupied the chair, opened a discussion in the course of which a number of questions were asked and answered.

SOME PROBLEMS OF PRESENT-DAY MUSIC

On February 19, Mr. H. C. C. Moule read a paper on 'Some Problems of Present-Day Music' at the meeting of the Musical Association, Prof. E. J. Dent being in the chair. Mr. Moule said that his principal object was to mention some of the chief points that made it so difficult to enjoy present-day music, and to sketch briefly some of the conditions that chiefly affected our hopes for the future progress of the art, and for the removal of the more serious difficulties which we must all feel at the moment.

The issue was, How far is the listener the chief and all-important arbiter of what is good in music? By the listener he meant the best type of concert-goer, a man of high musical gifts and good general ability, though not a superhuman imaginary perfect musician. The listener was by no means the only person whom a piece of music had to satisfy. Music might sound well, it might be well written from the performer's point of view, but in fulfilling these two conditions it had only begun to fulfil its function.

There were four people at least whose reaction towards music must be allowed for: the listener, the performer, the composer, and the student, the man who got to know a piece of music really intimately. The first of these was, after all, the most important person, even if he was not all-important. Perhaps the most serious mistake in the attitude of many listeners was the idea that the more they enjoyed modern music the less they would enjoy old music, for which there was no foundation whatever. To be musical merely meant to be gifted with a special subtlety in the appreciation of sounds and a special interest in sounds.

A special form which this conception of mutual exclusiveness took, that we must choose between ancient and modern, was the conception, so glibly fostered in us by writers of music, of a line of progress. This idea of the art as moving forwards along a single road, did infinite harm. Let us replace it by some such analogy as the exploration of the world's surface—an outward expansion in all directions, some appetising, some unappetising. New music, after all, was very much like new colonies. In the first instance, the young and foolhardy discovered them; they then became more and more fit to live in, and eventually they became safe for the least adventurous, too safe for the born explorer.

We all agreed that music must be beautiful; but what did this in fact mean? The man who said, 'Music must be beautiful' really meant 'Music must be what I like it to be,' thus shifting the blame from the listener to the music. If a man admitted that he meant 'Music must be what I like it to be,' he stood condemned of narrow-mindedness, but worded the other way about, the remark that music must be beautiful was too often used as an attack on modern music when it was paying, perhaps, less attention than one might wish to the needs of the listener.

Perhaps the most striking feature of the composer's outlook was his cheerful disregard, one might say his ignorance, of the painful truth regarding the average human ear, and the average musician's ear. Any of us who had had our eyes opened by training other people's ears would realise how inadequate the average audience's gifts must be for the appreciation of the effects on which the composer himself might so often be basing his technique. There was a possibility of music being so written that it could be appreciated on different levels of hearing. Classical music, in general, had something to offer to the ear which was capable merely of enjoying a good tune or a good rhythm, and it was an independent merit that it further had something else to offer to highly cultivated or highly gifted musicians. A good deal of modern music failed to offer corresponding attractions on the lower levels of listening, which was one of the chief reasons that limited its appeal. The other main obstacle which composers put in the way of their own work was that they were deeply interested in some half-technical scheme of composition, or they allowed their interests to develop along some very special line without facing the fact that this demanded a somewhat similar effort of specialisation from anyone who was to enjoy what they had written.

There was very little wrong with the player. He was the man who, of all others, was able to convey a word of warning now and again to the composer as to the effect of his work upon the listener. The appeal to the emotions was a very important part of the function of music. In the mind of the amateur it was apt to be very important indeed; in the mind of the professional, on the other hand, this emotional aspect was largely in abeyance, at any rate during working hours. In this fact lay one of the chief causes for the very serious mental barrier which existed between amateur and professional. To compare composers, or even rival performers, by any criterion of financial success was worse than absurd, but it was well to remember that we had to fall back generally on other means of comparison that were hardly less absurd. Standards that were not based on the verdict of the uninstructed public were as a rule ultimately founded on the verdict of the only two highly instructed experts, who notoriously agreed about practically nothing.

It was cheering to notice that the wider spread of general education had greatly widened the field of people who could take a serious interest in music and could, if they proved good enough, take up music as their principal study. It might be hoped that improved education and improved psychology would tend to ensure that in the future a larger number of the right people would take up music and a smaller number of the wrong people.

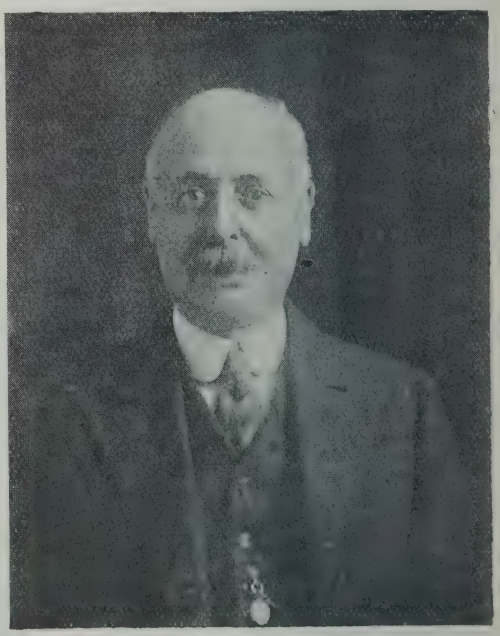
The gramophone was of far-reaching importance, although there was reason to fear that the tone-quality might never arrive very much nearer to the truth than it had reached at present. It was a curious fact that the tone-quality of music was an entirely different thing with one ear from what it was with two. In any concert hall the air-vibrations took a slightly different form at slightly different places, and it was an exceedingly interesting fact that the combination of these slightly different air-vibrations must be effected in the brain in order to produce the result that we were accustomed to regard as satisfactory tone-quality. On the gramophone this would involve a duplication of the record, or rather the duplication of the spiral groove, and the use of ear-phones. The gramophone had been the means of bringing within the scope of many keen listeners music for the appreciation of which they personally might need a good number of hearings, and not only chamber music but orchestral music. Formerly it was possible for most people to get that kind of familiarity only within the repertory of whatever instrument they happened to play themselves. The gramophone, for all the scratch and distortion of tone-quality, got quite as near to a correct representation of even Beethoven's ninth Symphony as many an ardent amateur pianist could ever get to his 'Hammerclavier' Sonata.

Broadcasting was interesting as a step towards the centralised control of music. Like everything else, music was likely to become more and more organized, and less and less a matter of individual enterprise, even if some of its manifestations continued to elude Government control. Poor organization, however, might be better than disorganization, which was a fair description of the state of musical effort now.

Obituary

We regret to record the following deaths:

John Ebenezer West, suddenly, while conducting a concert of the Railway Clearing House Male-Voice Choir on February 28. He was born at Hackney, on December 7, 1863. The son of musical parents, and a nephew of Ebenezer Prout, he naturally turned to music, though for a time it seemed likely that architecture would claim him. He studied at the Royal Academy of Music, becoming an Associate, and later being made a Fellow. He obtained his A.R.C.O. diploma in 1883 (receiving higher marks than any other



candidate), and took his F.R.C.O. a year later. On his twenty-first birthday he entered the house of Novello, where he held the post of musical editor and adviser until his retirement a few months before his death. As editor he did notable work in the preparation of vocal scores of many important compositions by Handel, Brahms, Bach, &c. A large number of old Church services, anthems, and madrigals, were also made available through his editing. An admirable organist—he held four important London posts—he used his practical experience of the instrument to advantage in reviving a great store of old organ music

that had been lost to sight. Particularly valuable is his series of Old English Organ Music, consisting of about fifty pieces by almost every English Church composer of note, from John Redford to the Wesleys. His adaptation to the modern organ of these old pieces (almost all of which were written before the introduction of the pedal board into England) showed an unusual blend of practical common-sense and respect for the originals. Many of the pieces were mere sketches, and never did he allow the necessary filling-in and the more extended lay-out to interfere with the essential simplicity of the music. No less worthy was his editorial treatment of organ works by Bach, Buxtehude, Frescobaldi, Merkel, Rheinberger, and other German composers, ancient and modern. He was successful, too, in transcriptions for various media, *e.g.*, his pianoforte duet version of Elgar's 'Enigma' Variations. A prolific composer, he enriched the store of Church music by over seventy anthems (some of large scale), several services, and about fifty organ pieces, all dignified in style and of impeccable musicianship. He wrote also several Cantatas, two of which were produced at the Gloucester Festivals of 1904 and 1907. In 1889 appeared his valuable book, 'Cathedral Organists, Past and Present,' a mine of condensed and accurate information, of which a new and enlarged edition was published a few years ago. His marked gifts as a choral trainer and conductor probably owed much to his early experience as accompanist to the Hackney Choral Association, under the conductorship of Prout. It bore fruit in the work he did as conductor of choral societies in London, Reading, Croydon, and Warlingham, and, lastly, in connection with the fine Male-Voice Choir of the Railway Clearing House. He was also for a time conductor of the Bishopsgate Orchestral Society. The distribution of limelight in the musical world is strangely capricious and uneven. This gifted and indefatigable worker on behalf of the best in music was far less known to the general musical public than many who had infinitely less claim to its esteem. This was partly due, of course, to the fact of so much of his work being done behind the scenes, but it was at least as much a result of his unassuming character. Nevertheless, his personal worth and sound accomplishment as an all-round musician have achieved a reputation that will last. Church musicians, and organists especially, not only in England but throughout the English-speaking world, will long hold his name in honour. The funeral service at St. Marylebone Church on March 7 was largely attended, many prominent musicians being present, either as personal friends or as representatives of musical institutions. The Railway Clearing House Male-Voice Choir, about seventy strong, sang Mendelssohn's 'For ever blessed.'

André Messager, at Paris, on February 24. He was born on December 30, 1853, and studied music at Paris, chiefly under Saint-Saëns. His first pronounced success was the opera, 'La Béarnaise,' which was produced at the Bouffes-Parisiens in 1885, and performed in England during the following year. Thereafter he was very popular on this side of the Channel, 'La Basoche,' 'Les Petites Michus,' 'Mirette,' 'Véronique,' and 'Monsieur Beaucaire' all enjoying long runs. A recent work, 'Coups de Roulis,' is at present being played at Paris. Messager was also a successful conductor at the Paris Opéra-Comique. From 1901 to 1907 he was artistic director for the Grand Opera Syndicate at Covent Garden. He then became director and *chef d'orchestre* to the Paris Opéra, and conductor of the Concerts du Conservatoire. In 1918 he toured the U.S.A. and Canada with his orchestra. His strong associations with England were partly due to his marriage with Miss Hope Temple, the song composer.

Edward Robinson, at Chester. A Yorkshireman by birth, he became a lay-clerk at Chester Cathedral about forty-seven years ago. An excellent choir-trainer, he was for many years conductor of the Chester Glee Club, and had won many successes with his choirs at Eisteddfodau.

Kurt Grotrian-Steinweg, at Brunswick, on February 25. He was born at Brunswick, on May 30, 1870, and after an apprenticeship with various pianoforte-makers, he entered his father's factory in 1895. For thirty-three years he was director of the German branch of the firm of Grotrian-Steinweg. In 1923 he received from the Eberhard Karls University of Tubingen the honorary degree of Doctor of Philosophy, in recognition of his efforts to improve the standard of German pianoforte manufacture.

J. E. W. Lord, at Tupelo, U.S.A., on January 31. He was born at Rossendale, near Manchester, on November 5, 1862, and gave a pianoforte recital when only seven years old. At twelve he began studying the organ, and three years later he became a pupil of Kendrick Pyne at Manchester Cathedral. Subsequently he held posts at Bridlington and Harrogate Churches, and was a concert organist and pianoforte accompanist. He settled in America about twenty years ago, and had recently been a prominent cinema organist.

Ernest R. Newton, in London, on January 29. He was a pupil of Elvey, Oscar Beringer, and Prout. As a composer he was best known by his songs, many of which achieved wide popularity, *e.g.*, 'The Drum Major,' 'Nita Gitana,' 'Ailsa Mine,' &c. Among various posts held by him was that of organist of St. Thomas's, Portman Square. For a time he was song editor for Messrs. Novello; and he was Director of the London School of Pianoforte Accompaniment.

William Gezink, at Manchester, aged fifty-seven. He began his career as a violinist, but later became a timpanist in the Opera orchestra of his birthplace, Amsterdam. Coming to England, he played for many years at the Covent Garden Opera. After some association with the Scottish Orchestra, he joined the Hallé Orchestra twenty-seven years ago. He was also a member of the Liverpool Philharmonic Orchestra.

F. O. Sheard, at Glasgow. A well-known organist, choirmaster, and violinist, an ex-president of the Glasgow Society of Organists, founder and conductor of the Glasgow Philharmonic Orchestra, and at one time deputy-leader of the Scottish Orchestra.

Frank D. Tipping, at Dunfermline. For nineteen years organist of St. Andrew's Pro-Cathedral; at one time music-master at Radcliffe College, Leicester; composer of songs and pianoforte pieces under the pseudonym of Alban Keighley.

R. D. Waddell, at Glasgow. A prominent Glasgow business man and one time amateur violinist, who made a notable and valuable collection of old violins, &c.

Henry Riding, suddenly, at Chigwell, on March 3. He was for forty-nine years organist of Chigwell Church.

Milton Wellings, at Bath, aged seventy-nine. He was the composer of 'Some day,' 'At the Ferry,' and other songs that had a great vogue about thirty years ago.

Miscellaneous

Owing to the nearness of the General Election, the Conference on Church Music and Church Work which was to have been held at Ostend at Whitsuntide has been postponed until the first week in September. A smaller gathering, however, will meet at Ostend from May 20-25, for the benefit of such organists, clergy, and others interested who are able to attend. Full particulars from the Secretary, Mr. W. J. Hamilton, 1A, The Cloisters, Inner Temple, E.C.

The Annual Festival of the Free Church Choir Union will take place at the Crystal Palace on July 13. Choirmasters and others who wish for details should write to the Secretary, Mr. Arthur Berridge, 151, Chamberlayne Road, N.W.10. The occasion marks the twenty-first year of office of the conductor, Mr. Frank Fox Idle, and the organist, Mr. Arthur Meale.

Summer Courses for conductors will be held at Salzburg in July and August next, under the auspices of the Mozarteum. Prof. Paul Graener, of the Leipsic Conservatoire, and Prof. Bernhard Paumgartner, Director of the Mozarteum Conservatoire, will be in charge. Full information may be had from the Austrian Legation, 18, Belgrave Square, S.W.

A concert in aid of the Lord Mayor's Fund for Distressed Mining Areas will take place at Oaklands Church, Uxbridge Road, W.12, on April 11, at 8. There will be a strong list of performers, including Miss Carrie Tubb, Mr. Lloyd Chandos, Mr. Thalben Ball, &c.

The Musical Initiative Prize at the Tobias Matthay Pianoforte School was competed for on February 28, and won by U. Hy. Leibovitch, Wendy Tyler and Vesta Muth being highly commended. Mr. Ambrose Coviello adjudictaed.

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Glory to Thee, my God, this night (Tallis)
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God save the King
Golden Vanity, The
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Here's a health unto His Majesty
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Now thank we all our God
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Chairs to mend
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Air — My heart ever trusting ("God so loved the world").
Air — O grant us, mighty Lord ("Jesus, now will we praise Thee").
Air — Sighing, weeping ("My spirit was in heaviness").

ALTO

Air — Thou, Whose praises never end ("Bide with us").
Recit. — The Father hath appointed Him ("God goeth up").
Air — My Spirit Him descries ("God goeth up").
Air — Into Thy hands ("God's time is best").
Air — Rejoice, ye souls, elect and holy ("O Light Everlasting").

TENOR

Air — Lord, to us Thyself be showing ("Bide with us").
Recit. — Why hast Thou then ("My Spirit was in heaviness").
Air — Fast my bitter tears " " "
Air — Rejoice, O my spirit " " "
Recit. — The mighty Guardian ("Thou Guide of Israel").
Air — His face my Shepherd " " "
Air — And why art thou, my soul ("When will God recall").

BASS

Recit. — He comes, the Lord of lords ("God goeth up").
Air — 'Tis He, Who all alone ("God goeth up").
Recit. — It is not mine ("God so loved the world").
Air — On my behalf " " "
Recit. — Yea, this Thy Word ("Thou Guide of Israel").
Air — Whom Jesus deigns " "
Air — Yet silence ("When will God recall").

SECOND SET

SOPRANO

Air — Open wide, my heart ("Come, Redeemer").
Air — Father, what I proffer ("Give the hungry man thy bread").
Air — Come, visit, ye glowing ("How brightly shines").
Air — I have waited for the Lord ("If thou but sufferest").

ALTO

Air — God's ensample thus to follow ("Give the hungry man thy bread").
Air — Jesus sleeps ("Jesus sleeps, what hope remaineth").
Recit. — Incline Thine ear ("Lord, rebuke me not").
Air — The Lord hath heard ("Lord, rebuke me not").
Air — All earthly powers from God inherit ("Praise thou the Lord").

TENOR

Recit. — The Saviour now appeareth ("Come, Redeemer").
Air — Come, Jesu, come ("Come, Redeemer").
Air — What voice is with the tempest ("From depths of woe").
Air — Tuneful harps and voices ("How brightly shines").
Air — Thou art my God ("Lord, rebuke me not").

BASS

Air — The Paschal Victim here we see ("Christ lay in death's dark prison").
Air — Do thine alms ("Give the hungry man thy bread").
Air — With Jesus will I go ("Wailing, crying").
Recit. — Ah, when on that great day ("Watch ye, pray ye").
Air — Blessed Resurrection Day " "

THIRD SET

SOPRANO

Recit. — O Lord, hear me when I call ("Lord, rebuke me not").
Air — How long, O Lord " "
Air — O praise the Lord ("O Praise the Lord").
Recit. — O Jesu, our Redeemer ("There is nought of soundness").
Air — Hearken when with trembling accents " "
Air — Though reviling tongues assail me ("Watch ye, pray ye").

ALTO

Air — Be welcome, thou great angel ("O teach me, Lord").
Air — Ah, tarry yet ("Praise our God").
Air — God is ever sun and shield ("The Lord is a sun and shield").
Recit. — Be steadfast in affliction ("Wailing, crying").
Air — Pain and sorrow work salvation " "

TENOR

Recit. — Lord, why so far away ("Jesus sleeps").
Air — In billows the rivers of Belial ("Jesus sleeps").
Recit. — O happy town, O favoured land ("Praise thou the Lord").
Air — O blest are all that fear Him " " "
Recit. — Reject it not ("Sages of Sheba").
Air — Saviour, take me for Thine own ("Sages of Sheba").
Air — Uplift your heads on high ("Watch ye, pray ye").

BASS

Air — God, Whose power ("Let songs of rejoicing").
Recit. — Although an host encamp ("Lord, rebuke me not").
Air — O Lord, thy mercy " "
Air — Fare ye well ("O teach me, Lord").
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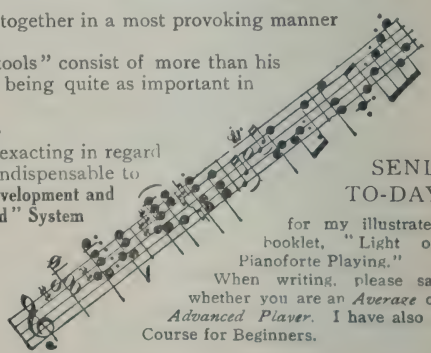

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A STUDY OF FRANZ LISZT

BY A. BRENT-SMITH

When asked once what he would have liked to be if he had not been a musician, Liszt is said to have replied, 'The first diplomat in Europe.' Therein lies a frank acknowledgment of his vast ambition and an unconscious revelation of his spiritual shortcomings. Had he forgotten, when he made his answer, that throughout his life he had felt a desire for the religious life, or did he feel, like so many Ecclesiastics of the past have felt, that the two careers are not mutually exclusive? We cannot tell, but yet we do feel that his reply was strange, and somewhat unworthy.

Many men, if faced by such a question, might have replied, 'a diplomatist,' but few, I think, would have specified that they wished to be the 'first' diplomat in Europe. How clearly Liszt's reply indicates his own estimate of his capabilities and worth! How accurately it reveals the extent of his ambition—that ambition which had driven him to emulate the miraculous performances of Paganini; to eclipse with prodigies of bravura the nimble and fastidiously delicate playing of Thalberg; to be in the realm of symphonic and sacred music what Wagner was in the realm of opera!

Such an ambition was wholly admirable, urging him to attain a standard of pianoforte technique and to exploit a species of music which has had an immense influence upon all music since his time. But his confession that he would have wished to be the first diplomat in Europe is, as I have said, an unconscious revelation of a spiritual deficiency. Diplomacy is not quite the profession for a really great artist; at least, it is difficult to believe that really great creative artists would have chosen such a profession. Goethe, if asked to choose an alternative profession, would probably have chosen to be a painter; Michelangelo, a poet; Beethoven, a poet; Verdi, a dramatist. None of these, I feel sure, would have chosen diplomacy. The reason why a great artist would not be a diplomat is that a man with a strong personal point of view cannot help running contrary to the opinions and occasionally the goodwill of those around him, whereas a diplomat is successful in that he proves himself master of himself and his own feelings in each and every trying situation. It is only too true that Liszt was endowed with these qualities of perfect self-possession and adaptability; that he had, as his own promptings suggested, a real capacity for diplomacy.

These qualities we may attribute to his precocity, and to the fact that from childhood he had been kept in the limelight, a training which tends to develop unusual self-possession. To be a prodigy is not necessarily injurious to a man's development, as the lives of such men as Mozart and Mendelssohn prove, but there is no doubt that public appearances do give a man (or a child) opportunities for developing studied attitudes and manners from which the child, unspotted from the world, is free.

We know that Liszt brought to his playing a deliberately leonine method of dominating his audience by his magnificence and hauteur; that even when playing in his most inspired manner he was fully aware of the effect he was making upon his audience. Amy Fay, in her fascinating book upon pianoforte-playing, says:

> 'Anything so beautiful as he looks when he sits at the pianoforte I never saw. . . . His personal magnetism is immense. He can make one cry all he chooses. When Liszt plays anything pathetic, it sounds as if he had been through everything, and opens all one's wounds afresh. . . . Liszt knows well the influence he has on people, for he always fixes his eyes on some one of us when he plays, and I believe he tries to wring our hearts. When he plays a passage, and goes pearling down the keyboard, he often looks over at me and smiles to see if I am appreciating it. But I doubt if he feels any particular emotion himself when he is piercing you through with his rendering. He is simply hearing every tone, knowing exactly what effect he wishes to produce and how to do it. In fact, he is practically two persons in one—the listener and the performer. But what immense self-command that implies!'

If he was nervous (and we can take it for granted that a man of his intensely emotional nature *was* nervous), he was careful to impose his second and dominating character upon his nervous shrinking self. To be self-possessed and to have command of a second personality is not the character from which great spontaneous work can grow. How different from Liszt's complete armour of self-control was Chopin's fear of crowds, or Schubert's awkwardness, or Beethoven's almost boorish behaviour! Their shyness was the opposite of Liszt's *savoir faire*. They had no control of their personality, consequently their conduct and their composition were natural. Liszt, on the other hand, the perfect courtier, the self-confessed diplomat, was frequently in his conduct and his compositions artificial. Of course, Liszt had his own true self, and in his own character he wrote much that was sincere and personal, but unfortunately his acquired self, so calculating and urbane, was for ever at his elbow, urging him to indulge in courtly graces and gallantries.

It was not so much that he was a hypocrite, but that he never, all through his life, quite

made up his mind whether to be a great saint or a great sinner. He nibbled at the idea of a religious life for many years, what time he was enjoying to the full the sweets of the secular world. Even when he fully embraced the religious life and, dressed in all the sanctity of the monkish habit, was known as the Abbé Liszt, the famous virtuoso who had renounced the world, he was privileged to enjoy all that the world had to offer—success, wealth, and marriage. In fact, his final renunciation of the world by his adoption of the religious life gave him all the pleasures of being known as a saint with none of its actual inconveniences. His renunciation of the world (even in a greatly modified form) at the ripe age of sixty-eight, when he had secured all that Fame or the Flesh could give, is comparable to his advice to young players, written at the death of Paganini, whom he had avowedly set himself to emulate: 'Let the artist of the future whole-heartedly give up the egoistic and vain rôle of which Paganini was, we believe, a last and illustrious example. . . . Let virtuosity be to him a means and not an end.' Such advice coming from such a man, who never even in his serious compositions for for the pianoforte could altogether forgo the pleasure of showing what he could do with his fingers, reads like the advice to young men given by the aged Solomon to beware of the attractions of women.

By the time that Liszt had reached the age of thirty-six he was, without question, the greatest pianist in the world, and was known as the composer of many brilliant pianoforte pieces and transcriptions. But to be known as the composer of pianoforte pieces, however successful, was not his whole ambition. The proud, eagle-faced man who had soared above Thalberg now sought still greater heights—to be to modern orchestral music what Beethoven had been to the symphony, or else to be to sacred music what Richard Wagner was to opera. So, with one eye upon the dim religious light of Rome and the other upon the more dazzling lights of the opera house, he set to work to realise that vast ambition. In spite of his multifarious duties as opera-producer, pianist, teacher, and writer, he found time to compose an immense amount of large instrumental and choral works—symphonic poems, concertos, masses, and oratorios. But somehow the Rhapsodies were still his most popular works, and the serious compositions remained, perhaps honoured, but certainly unsung. This state of things still continues, and the reproach is often levelled against concert-promoters that knowing well the immense popularity of Liszt's Rhapsodies, their neglect of his serious works is due either to ignorance or cowardice.

Actually the reproach is undeserved. The Rhapsodies do get many hearings, because in them Liszt wrote the music which came naturally to him, and embellished it in the way in which he excelled. But in his serious compositions the situation is entirely different. Here his character spoils the result in two ways. First, there is his strange vacillation between the cloister and the theatre, which takes in music the form of a desire to achieve something noble combined with a desire to astonish (this, of course, refers chiefly to his pianoforte music). Secondly, there is his superb self-possession, which urged him to arrange his emotions and to translate them into higher powers, so that what he intended to be eloquence proves to be bombast, and what should have been pathos is sloppiness.

Let us examine these characteristics more closely.

In spite of his protest against mere display, he never really lost his love of astonishing, or proving his technical superiority to all comers. Even in the days when no one was allowed to applaud his performances or to thank him for playing, it was not that he did not love admiration, but that he desired a reception different from that accorded to all other players. When on a few occasions he did appear in public as a pianist, his love of astonishing was still there, though it took the form of paying apparently no attention to his hands while transforming single scales into double octaves, thirds, &c., gazing about the orchestra and admonishing the players. This abnormal facility, which had for years brought him incessant adulation, was, in spite of his occasional renunciations, too deeply ingrained in his character ever to be eradicated. Nearly all his pianoforte compositions, therefore, are diseased with the fatal blight of pianistic facility. Not even the Pianoforte Sonata escapes. True, there are pages in which every note is essential to the expression of its vigorous ideas, but now and then we see the pianist shoving the composer off the pianoforte stool with a gesture of impatience. 'I think,' says Liszt the pianist, 'I think we might turn this arpeggio into a cascade of double octaves. Of course, it 's a *tour de force*, but it 's worth it. And this tune, it 's so nice and harmonic, let 's squirt some arpeggios over it. Of course, very few will be able to play it, but ——' and the pianist had his way.

It was his misfortune, then, to be endowed with too many aspirations. If he had been anxious throughout his life to be a great composer he would not have found time to develop his phenomenal technique, and his compositions would have been free from these tiresome excrescences. As it was, his pianistic technique proved rather difficult to control, being, as it were, a highly-horsepowered motor engine, itching for three-figure speeds, and consequently moving with difficulty through ordinary lanes and country villages. For a moment we travel at a reasonable speed and are able to enjoy the scenery, but—the engine roars and we have cadenza'd off at a hundred miles an hour, and our pleasure is quenched

with fear. The difficulty Liszt found in controlling his many ambitions is but another aspect of the saying, 'How hardly shall they that have riches enter into the kingdom of God!'

The other quality in his character which stood in his light—his self-possessed arrangement of his emotions—is to be found in many of his themes and their settings. It must not be thought that Liszt did not feel deeply or truly. A man of such enormous vitality must indeed have had very real emotions. He had, however, when playing, so schooled himself to be both listener and performer, that even when drawing tears from the eyes of his audience he would be fixing some person (frequently a young lady of not inconspicuous charms) with a penetrating glance, as if to say, 'Is it not truly wonderful?' That is, not only did he feel the emotion intensely, but was able simultaneously to analyse the ingredients of that emotion. When, therefore, he turned to composition this double self led him to exaggerations which a single-minded man would have escaped. When the ideas he wishes to express are bold, strange, or fantastic, his themes are frequently magnificently appropriate, but few of his melodies convey thoughts at once tender and strengthening. Too frequently they are built upon repeated notes which languish in feminine cadences, such as the 'Liebestraum' in A flat, and the quasi-second subject of the Pianoforte Sonata. Throughout his works it will be found that his themes—that is, musical phrases chosen chiefly for their working possibilities—are far better than his melodies—that is, tunes chosen chiefly for their tenderness or charm. In the Pianoforte Sonata the principal theme-group is, for all its bombast, very striking and full of possibilities magnificently realised; whereas the second theme, a variant of the first, is mawkish and self-pitying. In 'Les Préludes' the theme of the Allegro section (a strange anticipation of the first subject of Franck's Symphony) is far superior to the other principal melody, which grows more and more like the Trio of Schubert's C major Symphony each time it appears. In the Thirteenth Psalm the opening dramatic bars are most moving in their appeal, but the contrasting passage, 'Look on me,' with its luxurious chords, suggests the allurements of sirens rather than the expression of penitence. Not even the indication *religioso* can rob this melody of its atmosphere of satin cushions and magnolias. It is unnecessary to supply further instances of this difference in the quality of Liszt's themes and melodies. Almost any of his large works will afford other instances of this unfortunate disparity of invention.

(*To be continued.*)

At the Harold Brooke Choir concert at Bishopsgate Institute, on May 8, at 8, the first performance will be given of a new choral work by Arthur Bliss—a Pastoral, 'Lie strewn the white flocks.' The programme will include also Act 1 of 'Semele,' part-songs by Elgar, &c.

DAWN OR DUSK?

STRAVINSKY'S NEW BALLETS: 'APOLLO' AND 'THE FAIRY'S KISS'

BY LEONID SABANEEV

I admire Stravinsky—not for his music, but for his colossal vitality, his intense practicalness, his American characteristics. He is a man in whom there is a genuine 'will to power,' a musical Cæsar or Napoleon. But were all the actions of those honoured men so much admired? I think not, and nevertheless they are for ever surrounded with a halo. To Cæsars everything is forgiven; when they reach the throne their most trivial deeds are accepted as inspirations, and philosophers and historians, not to mention politicians, dwell for years on even their most dreamy utterances.

Yet it is not given to everyone to be a Cæsar. Nor is it so easy to become a Stravinsky, though I am beginning to think that many are far more musically gifted than he. There are persons who climb into history on all fours, and with such energy that no power can dislodge them.

Stravinsky is now both the Cæsar of music and its Napoleon. Every work of his is first of all commented upon, then it becomes the subject of enthusiasm, and afterwards of imitation. One is involuntarily reminded of the similar position of Meyerbeer in the musical world of the 1840's. And Stravinsky's cautious, politic attitude towards the public resembles Meyerbeer's. He despises it, and knows how to manage it, but in the long run he wisely and cleverly reckons with and humours it. He has a real statesman's head.

He is everlastingly busy, this musical Ford. Always planning some new thing wherewith to interest this fickle world, which he really scorns, he 'feels' the market to find out, not what the world wants, but whether he can make something that it will begin to demand, something which he can persuade them is necessary and indispensable, and inspired with unusual genius. It should be noted that Stravinsky's fundamental quality—a matter of surprise to some critics—consists in the protean nature of his style, its eternal variability, and this is the direct outcome of 'feeling' the market. We are not living in the 18th or 19th centuries, when the alteration of tastes was a slow and stately process; ours is an age of fashions that change weekly, of electric advertising signs, aeroplanes, and wireless. Styles, too, no longer last for years, and woe to the composer who does not vary: his productions become wearisome, and his market is lost.

And so Stravinsky has created two new compositions. His factory works steadily, but he is careful not to overload the market by an excessive output. He has to turn out a moderate, limited supply, since the majestic leisureliness with which they are issued is a

guarantee that everything is of the highest quality, that there is a hidden meaning to every note in these things. 'Apollo' and 'The Fairy's Kiss' are the titles of his new ballets. (Stravinsky is faithful to the sphere which made him—the sphere of the ballet.)

The first thing that strikes one when listening to and examining these compositions is the simplification all along the line. It seems as if the old magician who let loose on the poor musical world all the spirits of cacophony has now skilfully got them back into the magic bottles, and is delighted to find that his followers have not yet managed to do likewise; with them as a background the old innovator stands out as an extraordinary and unexpected euphonist. It reminds me of the old story of the peasant who complained to the wise man of being cramped for room, and asked for counsel. The sage advised him to bring the cow into the house, which consequently was more crowded still. The peasant renewed his complaints, and was told to bring in a couple of pigs, and the ass. Finally, the whole of the domestic animals were installed in the hovel. The peasant was desperate. Then the sage bade him turn them out gradually, first the ass, afterwards the pigs, and so on. . . . When this was done the peasant heaved a sigh of relief—there seemed to be room enough and to spare. This legend has a very close application to Stravinsky; he, too, had peopled the musical world with monsters and scorpions, and when he gradually began to turn them out and remove them the public joy knew no bounds. 'Can this be Stravinsky? It 's so melodious, simple, clear. . . .'

Moreover, it is of no consequence that, as music, it is still rather coarse and tedious, and that in general, but for the formidable Cæsarean title of Stravinsky on the cover, music of this kind would attract no attention. Everyone is overjoyed that Stravinsky is returning from the land of cacophony to one in which there is a certain degree of musical euphony.

But my joy is dimmed. It suddenly occurs to me that all this comes of old age—that Stravinsky's musical digestion has been ruined by an excessive indulgence in musical pickles, and the doctors have put him on a strict 'Apollonian' diet; he is bidden to become a vegetarian, to avoid meat and wine, and even salt; he must give up prohibited resolutions and chords, and be a good boy generally. Human nature is such that a return to simplicity is always regarded with suspicion, whether it be that of Count Tolstoi following the plough in a peasant's blouse, or of Stravinsky struggling into the costumes of Mozart and Tchaikovsky, with the sharp angles of his 20th-century frame sticking out of the old-fashioned waistcoat. The sight of a man setting out to rejuvenate himself is sad and painful, because it is a sign of decrepitude.

This music has to be naïve. . . . But do you mean to say that it is permissible to a Napoleon or a Cæsar to become naïve? Why, nobody would believe them. Napoleon dressed as an infant prodigy, with lace ruffles and bare little legs! It would be dreadful. It smacks of the operetta 'La Belle Hélène' and Menelaus. Some suggestion of this flashed across my mind at the sight of Stravinsky unexpectedly (and, I may add, to the horror of the poor Frenchmen, who hate Tchaikovsky) paying strange and general compliments to . . . . Tchaikovsky, adopting a pious attitude towards him, working up his themes, and, still more surprising, working them up as becomingly and smoothly as would any amiable academically-trained composer. It is all so even and well-proportioned, the auxiliary and passing-notes are grammatically placed: it is evident that the man has received some teaching in his time. The harmonies are simple; the melodies—borrowed, it is true—are quite melodious, thanks to the successful intervention of Tchaikovsky. In general, it is rather like the 'Pot-pourri on Favourite Airs' which they used to write in the good old days. What sorcery is this? Stravinsky on a strict diet! Or becoming childish! Or rejuvenating himself and touching up the wrinkles! In any case, one dreadful thought intrudes itself—old age, old age, and again old age.

It is certainly not a young creation. In it there is nothing of the youthful passion of 'Petrouchka,' nor of the virile audacity of the 'Rite of Spring,' in which, despite the cacophony, there is a certain elemental, barbaric, and attractive force. It may be said that Stravinsky has always been somewhat of a musical pyrotechnist (it was not without significance that he made his debut with 'Fireworks'), but he is now quiet and subdued; the sorcerer has been transformed into an apothecary who dispenses digestive medicine, into a vegetarian on a strict diet. The Bolshevik, the Lenin and Trotsky of music, has become a peaceful *rentier* spending the rest of his days in a suburban villa. It is quite possible that this is a very good thing for many people, and if the Emperor Diocletian had begun to raise cucumbers earlier, a large number of the Christians tortured by him would have been glad; I myself, as a man who, musically, is of a bourgeois turn of mind, rejoice to some extent at this change. I prefer Stravinsky on a diet, Stravinsky the bourgeois, to Stravinsky the Lenin and Trotsky of music; better for him to live in a villa and issue peaceful restaurant menus instead of fiery proclamations, such as the Pianoforte Concerto. Heaven only knows what this music of 'Apollo' is, but there is nothing ugly in it; it is like the music in the cinema, which flows past the ear agreeably and unnoticed, making no impression on it.

I have heard 'Apollo' and 'The Fairy's Kiss' several times. Long ago I also heard the harmonious and organized chorus of enthusiasts who prepared opinion in advance. Why make

such preparations, when Stravinsky's halo shines so brightly in the world that I myself am often hypnotised by it, though I try to escape? But this time the composer himself has been a great help. In 'Apollo' I was astonished at the poverty of the musical invention, the meagreness of the thought. It has its good points—it is well put together, and the hand of an extremely skilful master is evident. He reminds me of a chef who, out of frogs' legs or other ingredients of little edible value, concocts a menu which may be eaten, even with a certain amount of pleasure. But the quality of the musical material is poor and second-hand—it is music obtained from a very ancient stock of provisions, something like mammoth steaks or cave-rhinoceros cutlets. I have previously said that nothing remains of Stravinsky the innovator. This music would be acceptable to any professional conclave of the end of the 19th century. As we know, Stravinsky has for a long while been returning, either to Bach or to Glinka. He may be congratulated. He has now returned—not, however, to Bach or Glinka, but to the bosom of a senile academism, to the kingdom of dead and correct tonal sequences, to the world in which everything is vapid, lean, and sober. He, this cunning pyrotechnist, has always been temperate, but we (some of us) have not noticed behind the glitter of his fireworks the inner poverty of his psychic organization. Stravinsky is neither a Titan nor a man possessed, nor a prophet: he is a property master. And 'Petrouchka' and 'The Rite of Spring' are the 'properties' of a genius—artificial volcanoes, quite harmless to the most estimable public.

Sometimes it is impossible to deny to this music a special beauty; it is constructed with sense and good taste. Now and again a belated cacophonous turn of a phrase creeps in—the result of the incomplete clearing of his musical digestive organs. In 'Apollo' there are more of them, but in 'The Kiss' they have disappeared—everything is smooth and slick *ad nauseam*.

It is a strange idea to resuscitate with the 'senile kiss' of the fairy in the form of our composer the living, simple, sincere, and truly eternal muse of Tchaikovsky! One feels that there is a lack of coherence in the statement of the question. Apparently it is Tchaikovsky's muse that has kissed the old man, and not the other way about; and with what an amazing result! The contrast with the tone of the composer's previous work is so great that these typically second-rate melodies of Tchaikovsky's, selected from his casual compositions, seem to have the freshness of genius. In the distribution of musical gifts amongst composers, Stravinsky seems to have been overlooked so far as melody is concerned. But the resourceful composer, as the genuine Lenin and Trotsky of music, found it in a trice—he requisitioned what he lacked from Tchaikovsky, and thereby transformed himself into a melodious, even a *very* melodious, musician.

Some time ago a protest might have been raised against the requisitioning of another composer's work in this way, but in our age of vague ideas concerning ownership in general and authors' rights in particular, it is difficult to argue against it. A minimum of seventy-five per cent. of a musical composition is made up of melody, and in estimating the general impression produced by Stravinsky's creation we must assign most of it to Tchaikovsky's 'kiss' and a very insignificant proportion to the credit of the composer's personal merits. This, by the way, is the second instance of the expropriation by Stravinsky of the property of the bourgeoisie, the melodic millionaires, for the acquisition of whose wealth his (in a musical sense) proletarian soul thirsted. (A few years ago he requisitioned something of old Pergolesi's, and had the noisy approval of the whole musical world!) Speaking generally, I consider it a splendid idea. In their time so many men have written good music; why not help oneself to it, bring it up to date, and in general treat it as one's own? Already two bright lads have constructed fox-trots out of Chopin's works; 'Pulcinella' and 'The Fairy's Kiss' continue this maximalist line of action in the sphere of composition. If this principle may be applied to property as a whole, why not extend it to the musical wealth created by the composer? The latter must be plundered for the benefit of the poor and for the triumph of universal justice. In actual fact the contemporary composer is in urgent need of the ability to write good music, and good melody in particular. In this respect he is utterly indigent. And, alongside, 'the despot feasts in his luxurious palace'; some Beethoven or Tchaikovsky sits like a dog in the manger on his melodic riches, and gives of them to nobody.

Thus we are confronted with a new type of innovation—innovation by expropriation. I cannot blame Stravinsky for this. In the first place it is quite modern, and therefore must be good. Secondly, I see very clearly the 'revolutionary necessity' for such a step. These expropriations, this recourse to the fairy's kiss of Pergolesi, of Tchaikovsky, are dictated simply by the instinct of self-preservation. A decaying talent, a talent which has lost its power of invention, is obliged to fall back on rejuvenating resources; it compounds for itself a musical *elixir vitæ*. Somewhat on the lines of Dr. Voronov's method it tries to graft on itself the melodic glands which Nature has in general denied it (it is a sort of musical Graves' disease, the result of an insufficiently developed musical thyroid gland). The part played here by Pergolesi and Tchaikovsky is merely that of the apes bred by Dr. Voronov for his experiments. To tell you the truth, when it comes to this kind

of musical rejuvenation I am not a great admirer of Dr. Voronov, though if it is a matter of life and death a more serious operation may even be risked. But all this combined undoubtedly proves one thing—the ageing of the creative power, a decline in the supply of fresh hormones and active juices, desiccation, senile sclerosis. It began long ago, but, dazzled by the brilliance of the previous pyrotechnical achievements, we hardly noticed it. After 'The Rite of Spring' it became perceptible in those senile dodderings from side to side. 'Œdipus Rex,' and even the Pianoforte Sonata, are typically senile compositions. Now we are evidently witnessing the final act of the drama—the Sunset of Stravinsky.

(*Translated by S. W. Pring.*)

THE DAYTON (U.S.A.) CHOIR

English choralists have given a hearty welcome to this body of singers, whose visit was regarded (as we have no doubt they would wish it to be) rather as a friendly gesture than as a concertising excursion. They were heard twice at the Albert Hall, and also in Scotland and the Provinces. They proved to be an unusually well-equipped body—indeed, we cannot recall a choir with such delightful, well-produced and controlled soprano tone; and so far as the bass department is concerned, only Russian choirs seem to be able to excel them in sonority and profundity. Their technique, however, is patchy, and at present their best singing is lavished on the feebler items in their programme—for their repertory is decidedly mixed, in the uncomplimentary sense of the term. It contains too many contemporary works of a sentimental type, and too few big standard examples. They have yet to show a mastery of polyphonic singing, both in the Palestrinian and Bachian style. Having mentioned the shortcomings of their repertory, we give as an example the fact that at their first concert English music was represented by one work only—a Carol by Maurice Besly! At the second concert a little Byrd was added, apparently in response to criticism on this point. In the matter of small choral forms, whether it be madrigal, motet, part-song, or glee, this country need fear comparison with none, and we hope that one result of the choir's visit will be a better acquaintance with English choral writers, from Elizabethans onwards. Mr. Finlay Williamson, the conductor, has trained the choir to such a pitch of virtuosity in some respects, that there is no height to which they cannot confidently aspire. They are said to be the best choir in America; with the experience of this English and Continental tour to help them, there is no reason why they should not be at least the equal of the best in the Old World.

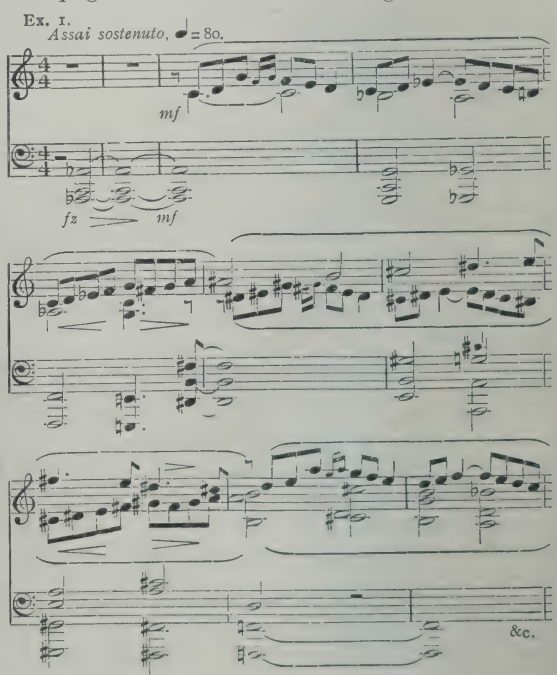
ARTHUR BLISS'S 'PASTORAL' *

At a time when so much new music and poetry reflects something of the hardness and cynicism of a post-war and mechanised age, it is a refreshing surprise to find a composer of an extended work setting his scene in Arcadia, with fluting Pan as the central figure. (The obsession of machinery is bound to be a mere phase, of course. 'Pacific 231' is very well for purposes of conveyance; but for the only kind of transport with which music has any concern a composer must look elsewhere.) The mention of Arcadia must not be taken to imply that Bliss's 'Pastoral' has to do with mere artificialities of the Watteau type. His shepherds, reapers, and lovers are flesh and blood, with concerns of the primal sort that makes the world go round.

The text is drawn from sources so far apart in race and time that one is surprised at the way it hangs together: Ben Jonson's 'The Shepherd's Holyday'; Fletcher's 'A Hymn to Pan'; 'Pan and Echo,' a poem by Poliziano, translated by Geoffrey Dunlop; 'Song of the Reapers,' from Theocritus, translated by Andrew Lang; a few lines from Fletcher's 'The Faithful Shepherdess'; and three poems by Robert Nichols. Although performance should be continuous, practically each movement is self-contained, but for the purpose of rounding-off, the Finale recapitulates some of the material used in the opening number.

A page of introduction, starting thus:

Ex. 1.



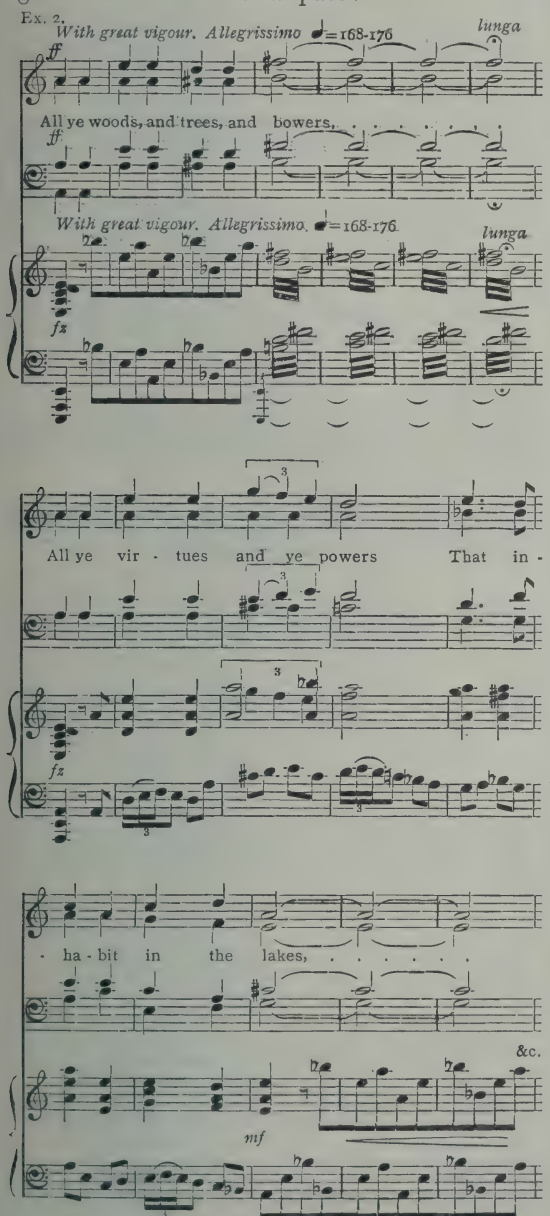
leads to a vigorous setting of Jonson's poem. (By the way, choralists of a literary turn of mind will smile at meeting here with an ineptitude that has achieved something like fame.

* Novello, 2*s.* 6*d.*

It is a striking instance of the ease with which even a great poet may fall at times. Jonson is dealing fancifully with flowers. The primrose is 'the primrose drop, the spring's own spouse' —good; the daisy, 'bright day's eye'—even better, because of its pretty reference to the opening and shutting of the flower; but Ben then falls clumsily. Cowslips become 'lips of cows,' a mere inversion that is neither fact nor fancy, and which anticipates some of the worst of the prosaic lapses of Wordsworth.)

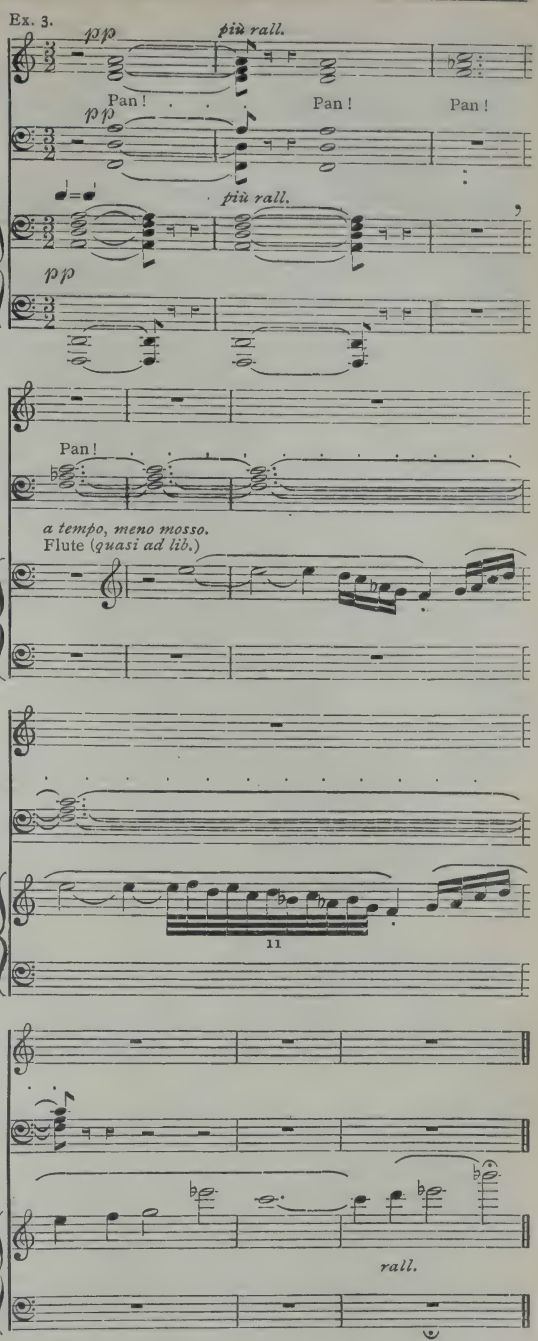
The 'Hymn to Pan' gives the chorus a fine opportunity, with bold straightforward lines against a vivid orchestral part:

Ex. 2.


With great vigour. Allegrissimo ♩=168-176
lunga
All ye woods, and trees, and bowers,
With great vigour. Allegrissimo. ♩=168-176.
lunga
All ye vir - tues and ye powers That in -
- ha - bit in the lakes,
&c.

It quietens at the end, with a whispered evocation to Pan, the response coming in a brief passage for flute:

Ex. 3.



An instrumental section follows, called 'Pan's Saraband,' a rhapsodical solo for flute over gravely-moving parts for strings. It leads into a delightful chorus in dialogue form, 'Pan and Echo.' The text gives us a favourite device of the old poets—the ambiguous effect produced by echo:

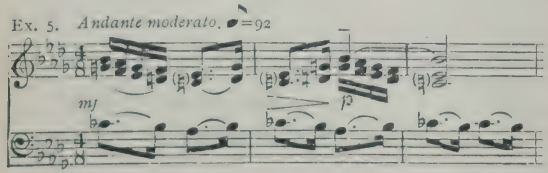
Where while I seek you, Echo, do you lie, Love?
(I Love!)
Yes, and you love me say, none other—none?
(One!)
You, you alone I love, for you there's no one else?
(One else!)
Can you not say, 'I love you, Pan, none other?'
(Another!)

And so on. The ending of this chorus must be quoted:

Ex. 4.

The next two numbers are delicate and warmly expressive settings of poems by Nichols—'The Naiads' Music' and 'The Pigeon Song.' In the former there is some highly effective use of three-part writing for women's and men's voices in alternation. 'The Pigeon Song' is for soprano solo, and is really a duet between singer and flautist. The part for flute, however, is not of the old complacent in-thirds-with-the-voice type, but a rhapsody in which the resources of the instrument (and the player) are used to the fullest extent. (If the clashing C♮ and C♭ in the introduction:

Ex. 5. *Andante moderato.* ♩=92



is not a deliberate and surprisingly good imitation of the coo, or call, of a pigeon, we are mistaken!)

This number leads straight into a roughly vigorous 'Reapers' Song,' in which the piccolo is given a brilliant show. Here is its final fling at the end:

Ex. 6

(The hint of jazz in the opening bars of the accompaniment will not escape the reader.)

Relief in this rousing number is provided by a few passages of austere simplicity. There is a fine antique touch about the quieter passages.

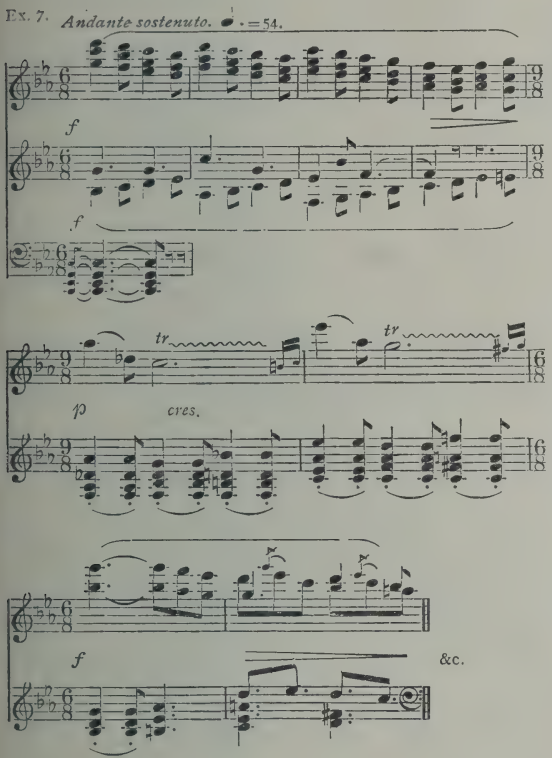
This brings us to the Finale, the most extended part of the work. It begins with a couple of pages for orchestra, illustrative of three lines from Fletcher:

> See the heavy clouds now falling,
> And bright Hesperus down calling
> The dead Night from the underground,

leading into the 'Shepherds' Night Song,'—one of the Nichols poems.

The Introduction is delicious—no other word fits. Take these bars as a sample, with their beautiful diatonic dissonances:

Ex. 7. *Andante sostenuto.* ♩.=54.



There is a good deal of unaccompanied work in the chorus. In fact, the orchestra is silent during the closing page, the work ending on this note of simplicity, with a delightful cadence:

Ex. 8.

The Pastoral is scored for flutes, strings, and timpani. It takes about thirty minutes to perform. The 'Pigeon Song' may be omitted, the work then needing only chorus and orchestra. The degree of difficulty is not great, as things go nowadays; the chief need is for imagination and alertness. For the music of this Pastoral is above all things poetic—not less so when concerned with what may be called the technical details of harvesting (*e.g.*, 'See that the cut stubble faces the North wind or the West; 'tis thus the grain waxes richest') than with (say) the amorous 'Pigeon Song.'

The dedication is to Elgar, and it is reasonable to suppose that a few Elgarian touches (especially in the Finale) are by way of graceful compliment.

This article is written on the strength of a study of the score; and reviewers are justifiably diffident about committing themselves when so much new music proves to be effective only on paper. Nevertheless, we are not afraid to say that the Pastoral is a really distinguished work, marked not only by originality, but by the far rarer virtues of freshness and charm.

Occasional Notes

Reviewing Sir Henry Hadow's 'Collected Essays' in the *Evening Standard*, Mr. Arnold Bennett said that the book 'ought to have contained an essay entitled "Are we a musical nation?"' with an answer in the negative.'

Had there been such a chapter, Sir Henry's answer would almost certainly have been different from Mr. Bennett's, because he is a musician, and musicians know that the question no more admits of a plain 'Yes' or 'No' than does the old catch, 'Have you left off beating your wife?' The 'non-musical' cry is usually based on some such fact as our evident lack of enthusiasm for grand opera. But it is indisputable that a flourishing opera may go hand in hand with a meagre musical culture. Nations, like individuals, should be judged by what they possess, rather than by what they lack; and there is in this country an enormous amount of well-directed musical activity that would not come under the notice of Mr. Bennett. Sir Henry Hadow knows all about it, however.

What is so hastily said of the whole country is often said of London. It has been repeated lately, on the ground that the National Sunday League has been forced, through lack of support, to abandon its Palladium series of orchestral concerts. But this merely proves that the Londoner who is fond of orchestral music doesn't want it on Sunday afternoons, or, alternatively, that he won't

go to the Palladium for it. The Palladium is a fine variety house, but not a good concert hall. Before admitting that there is no demand for first-class orchestral concerts on Sunday afternoon, however, we should like to see the matter put to the proof by a revival of the series that Sir Henry Wood conducted at Queen's Hall for so many years.

It may be argued that Londoners don't want *any* kind of concert on Sunday afternoon; they are pictured as horizontal, torpid from their mid-day meal. Yet on two recent Sundays ten thousand of them rose up from the beef and Yorkshire and went to the Albert Hall to hear Kreisler; and almost as many have done the same for recitals by McCormack and lesser artists. Clearly, then, there *is* a big public for Sunday afternoon music, and it is hard to believe that if ten thousand can keep awake sufficiently to go to the Albert Hall (of all London's concert rooms the hardest to get at and the worst acoustically) to hear 'star' soloists in music not always of the best quality, a mere two thousand can be drawn to Queen's Hall for a fine orchestral concert.

It is pleasant to see Mr. Bennett saying handsome things about Parry. 'Parry,' he says,

> 'could have knocked spots off Mahler in any branch of musical composition. But then Parry was a mere Briton. Perhaps the most valuable and influential thing in Hadow's book is the appreciation of Parry (whose book, "The Art of Music," is, for me, the finest, kindest eye-opener to ignorant amateurs in the English language).
>
> 'Sir Henry Hadow dates the modern renascence of English music from 1880, when Parry's "Scenes from Shelley's 'Prometheus Unbound'" was performed at the Gloucester Festival. I do not think that Sir Henry over-praises Parry, but I think he is a shade too benevolent towards Brahms.'

Mr. Bennett also thanks Sir Henry for confirming his (Mr. Bennett's) 'long-held suspicion that that solemn composer Brückner, who is continually being preached to us, is a mediocrity. I wish he could have condemned Mahler also; he doesn't.'

Mr. Bennett ends by saying that 'Collected Essays' is 'a book for everyone with sense enough to attend a good concert, and sensibility enough to enjoy the same; and all concert goers ought to read it.'

We agree. The trouble is that of the thousands who have sense enough to go to a good concert, very few have the sense to read a good musical book.

The lot of the music critic attached to a daily paper is so hard in many ways that he might ask to be spared from maladroitness in the editorial department. The anxiety to catch the reader's eye with a good caption is understandable, but sub-editors seem to be unaware that some technical knowledge is necessary in dealing with articles on music. Here are two examples that have occurred during the past few weeks. A London daily gave a report of the Dayton (U.S.A.) Choir's first English concert at Bristol. The critic remarked that the women seemed to have been trained somewhat on the lines of boy trebles, the result being that at times the effect was that of an all-male-voice choir. This is so plain and simple a statement that only the least musical could fail to grasp its meaning. Nevertheless, the matter appeared with the heading, 'Women's voices that sound like men's!'

The other case was as bad. The report was of the Geneva Festival of Contemporary Music. The critic, speaking of Max Butting's Symphony, said that it was suggestive of a symphonic framework rather than of a completed work; the principal thematic material seemed to have been left out; and he added:

> 'During a good part of the time the composer was going through all the motions of making an omelette with all the utensils, but without, however, the eggs.'

This figure of speech is so familiar, and so plainly adapted, that no ordinarily intelligent reader could miss the point. It was missed, however, by the caption merchant, who took it in the most literal sense, and, in large caps, entitled the article:

'MIXED MELODIES AT GENEVA FESTIVAL.'

'MUSICIAN WHO GESTURED LIKE A CHEF.'

The blue pencil has also a good deal to answer for. A recent concert notice carried so striking a sub-title that we read it with special interest—only to find that the matter shouted in the caption was not even mentioned in the text: the blue pencil had cut out the reference but spared the sub-title! It is to be hoped that the general public doesn't ascribe such stupidities to the critic.

We are now able to add further particulars concerning the U.S.A. speakers at the Anglo-American Conference to be held at Lausanne on August 2-9. Mr. Clarence G. Birchard, who has long been a powerful force in American educational circles, will deal with the importance of choral music. Mr. John Francis Cooke is to speak on 'Musical Idealism in the New World.' Prof. Louis Mohler, of the Teachers' College, Columbia University, will discuss 'The Teaching of Music Appreciation in the High School.' Among the speakers on vocal teaching will be Dr. Ernest G. Hesser, Director of Schools in Indianapolis and Chairman of the National Conference Committee on Choral Music. On the orchestral side will be Mrs. Agnes Moore Fryberger, lecturer for the St. Louis Symphony Orchestra Association; and Mr. Arthur Sheppard, Educational Director of the Cleveland Orchestral Association.

The speakers on general matters will include Dr. Augustus O. Thomas, State Superintendent of Schools in Maine, and Mrs. Ruth Bryan Owen, member of Congress for Florida, and daughter of William Jennings Bryan. Mrs. Owen is held to be among the most brilliant orators in the United States.

The Sectional Chairmen are expected to be as follows: Secondary School Music—Dr. William Earhart, a prominent musical educationist; Elementary School Music—Miss Mabelle Glenn, President of the Music Supervisors' National Conference; University Music—Prof. John W.

Beattie, of North-Western University, Ill.; Church Music—Prof. Leo Lewis, head of the music department at Tufts College, Boston; Vocal Teaching and Choral Training—Mr. Herbert Witherspoon, formerly a leading bass at the Metropolitan Opera House, and one of the most prominent teachers in the States; Pianoforte Teaching—Mrs. Harriet A. Seymour, a pioneer in the pianoforte class movement. Among well-known performers who are expected to be present and to take part in the daily music-makings are Ernest Schelling, Poldini, and Guy Maier. Some prominent American organ recitalists will also be heard at the Cathedral, which has been placed at the disposal of the Conference. There is every indication that the Conference will be a unique occasion, as enjoyable on the social side as it will be profitable on the musical. Readers should lose no time in booking. The English office of the Conference is 2, Albany Courtyard, Piccadilly.

We have on several occasions warned readers against music-publishing agencies that ask the composer for money. It appears from letters in the press that novelists and other authors are now being victimised in the same way. As to composers, the following instance has come under our notice during the past few weeks. A reader submitted three manuscripts to the —— Publishing Agency (the law on this point is so feeble that we dare not give the name). In reply, he was told that the agency would publish them if he would contribute at least £10. Being cautious, and not liking the 'at least,' he wrote again, asking for a definite maximum figure. The reply was still hazy: the maximum would be about £20; on his instructing the agency to proceed with the engraving they would let him know the exact amount. The composer then forwarded the correspondence to us, with a request for our opinion. Not always, however, is the intended victim so wary. We received a letter recently from one who had parted with a considerable sum, in return for a large consignment of copies of his music, the disposal of which, save as a gift, was naturally beyond his power. To make matters worse, he had been out of employment for a long time, and the sum paid to the shark was almost the last of his savings. He was a fool, of course, but he has our sympathy none the less. We mention these two cases because of the frequency with which readers inquire as to the *bona fides* of certain agencies. It will save time and expense if they remember that no reputable publisher ever asks a prospective client for money. If a manuscript takes his fancy, he offers to purchase it outright or to pay a royalty on sales.

We have to thank a Reading correspondent for an interesting fact concerning Strauss's 'Till Eulenspiegel.' On the original manuscript Strauss described the work as being 'in Radau form'—a 'Radau' being a row, a racket, spree. Perhaps the writing was not quite clear; or maybe the engraver frowned on such frivolity in the title of an important work. At all events, when the proof came along 'Radau' had been toned down into 'Rondo.' Strauss was amused, but let it stand, and a Rondo 'Till' duly became. Our correspondent had this information from a well-known Berlin conductor to whom Strauss showed the original manuscript.

Dr. Malcolm Sargent's refusal of a handsome offer as conductor in a cinema, on the ground that it would satisfy neither his musical appetite nor his artistic conscience, has touched up some cinema musicians. Mr. Terence Casey, of the Tivoli, for example, says that Dr. Sargent has uttered 'a direct challenge to the intelligence and taste of British cinema audiences.' He goes on:

> 'My cinema and gramophone experience has shown me that the typical film-goer is in no sense a Philistine. True, he may clamour in his thousands for "Annie Laurie" or "The Keys of Heaven" (with variations), but I have as many requests for Beethoven, Stravinsky, and Bach.'

This would carry more weight if Mr. Casey would go on to tell us what works of these composers he has played at the Tivoli, and *how* he has played them; in other words, have they been given in complete form and with due regard to the composer's expressed intentions, or have they been butchered as most music is at the hands of cinema musicians? A later sentence in his letter makes us fear the worst:

> 'In the accompaniment to the modern feature film, seldom fewer than a hundred and fifty melodies are used, and, unless it is a comedy, quite fifty per cent. are classical.'

If (as seems likely) the playing of a 'request' Bach, Beethoven, or Stravinsky work means that some of its thematic material is squeezed into that *pot-pourri* of 'melodies,' Mr. Casey's would-be defence of cinema music turns out to be much more like a condemnation. Curiously, he brings forward those statistics as a proof of his contention that 'the cinema organ has done, and is doing, more to raise the taste for good music than any symphony orchestra, because it, like the gramophone, reaches the masses.'

But Mr. Casey overlooks a vital fact: the symphony orchestra is no longer heard only by a few hundred people in a concert hall. By means of wireless and the gramophone it now plays to an audience of millions, and it plays fine music as it ought to be played—in its complete form, and either with the original scoring or transcribed by an acknowledged master. The cinema numbers its patrons by the million; but how many of them go to hear the music. And of those few how many are able to listen in comfort, and free from distraction? With the symphony orchestra's audience—probably as numerous as the cinema crowd—the case is otherwise: they switch on, or put on a record, or go to the concert hall with no other object than that of listening. The music is played as the composer wrote it, and it receives a proper hearing. In the cinema it is usually mangled and travestied, and becomes a mere accessory to a form of entertainment that often touches the very depths of vulgarity and tastelessness.

In the course of his argument Mr. Casey shows some further confusion of thought. He says: 'The sooner our highbrows realise that a man may quite conscientiously laugh at Harold Lloyd one minute and shed a tear for Beethoven the next the better it will be.' But he mustn't suppose that an appreciation of music and a sense of humour are found together only in folk blessed with ape-like brows. The rest of us are just as ready to enjoy in quick alternation the classical composer and the low comedian.

Mention of cinema music reminds us to turn up H. G. Wells's book 'The King who was a King,' which, as readers will remember, is actually the scenario of a film play, and contains a good many references to the musical side of such entertainments. Music is one of the very few things about which Mr. Wells knows little, so his remarks are too sketchy to be convincing. But they have a good deal of interest. For example: Several music critics were recently struck by the cinema possibilities of Berlioz's 'Faust,' and expressed regret that Berlioz had been born too soon for co-operation in a form of art that would have given his unique gifts full play. Mr. Wells had anticipated the critics. At a point in his scenario where a coronation scene is toward, he says:

> 'Now we are free for big music in the manner of Berlioz at his most fantastic. The music of the Coronation scenes that follow should have a strong element of *bells*, and *quasi*-religious phrases and patriotic clangour; Berlioz is badly needed to co-operate in the development of this Music-Spectacle Film, and it is a great pity we cannot recall him from the silences.'

Here are some of Mr. Wells's vague but suggestive ideas as to the kind of music he wants at times: 'The music would be threaded more and more with a rhythmic tapping and clinking . . .' '. . . there is troubled and then militant music, rising to a menacing crescendo of noise.' '. . . music with a marching, militant quality, drum taps and trumpet airs, begins but dies away to the quality of an unimportant accompaniment . . .' '. . . the music is full of the shrilling of cicadas and the rustle of leaves . . .' 'An air already rendered in the tapping and clinking of the Prelude reappears, strengthened and bolder . . .' 'The music must swing into the rhythm of modern machinery . . .' 'Swell of religious music . . .' ('Swell' is a favourite term with Mr. Wells—'the music swells proudly to "Rule, Britannia,"' 'a corresponding swell in the music,' &c.)

In his Introductory Chapter Mr. Wells discusses 'The Film, the Art Form of the Future,' and holds up a poor prospect for the other art-forms. He thinks that film and music will be composed together, and goes on:

> 'The spectacle will march to music, sink to silence, or rise to thunder as the effects require. The incessant tiresome chatter of the drama sinks out of necessity, the recurrent exasperating 'What did he say then?' When once people have been put upon the actual stage, they must talk and flap about for a certain time before they can be got rid of. Getting people on and getting them off is a vast, laborious part of dramatic technique. How it must bore playwrights! But with the film the voice may be flung in here or there, or the word may be made visible and vanish again.'

We wish cinema directors would note that remark about the spectacle 'sinking to silence'; one of our chief complaints about cinema music is that there is far too much of it. Is there any cinema where the music comes and goes instead of persisting to weariness? If so, we have not been lucky enough to hit on it.

Mr. Wells says that in the film

> '. . . we have something that can be raised to parallelism with the greatest musical compositions; we have possibilities of a Spectacle equal to any music that has been or can be written, comprehending, indeed, the completest music as one of its factors. Behind the first cheap triumphs of the film to-day rises the possibility of a spectacle-music-drama, greater, more beautiful, and intellectually deeper and richer than any artistic form humanity has hitherto achieved.'

This is a very long shot, and it will remain so until the film industry in general is run by people with better taste and more intelligence than is possessed by those at present in charge. And Mr. Wells shows a misunderstanding of music when he says it will be equalled by the film. Evidently he cannot think of music as a self-contained art. No matter how great the triumphs of the cinema, the status of the masterpieces of orchestral and chamber music will remain unaffected, because there is no ground of comparison or competition. With opera the case is different. The fact that Chaliapin and some other leading operatic artists are already considering offers to sing for the so-called 'talkies,' at fabulous fees, points to the eventual supersession of opera in its present form. Its ultimate fate will be to tour the world neatly packed in flat round tins, together with the Hollywood heroine of the hour. How long will it be before we see announcements of 'The Ring, in umpteen reels'; or to quote (from memory) a recent concert notice in *The Times*, 'Berlioz's "Damnation of Faust," or "From Hungary to Hell," in eighteen episodes'?

Honegger's 'King David' will be given in its original form as a stage play by the Cambridge University Musical Society, on May 10 and 11. The composer will conduct, and the author of the libretto will also be present. Another event of special interest will take place on June 7, when the Society will play Manuel de Falla's Harpsichord Concerto, with the composer at the keyboard. All particulars of these two performances may be had from Messrs. Miller & Son, Sidney Street, Cambridge.

Much deserved publicity has been given to the performance at Oundle and other public schools of big choral works. Here is an example of what may be done by a County School in a by no means large centre of population. A few weeks ago the choir and orchestra of the County School, Hawarden, conducted by the head master, Mr. Arthur Lyon, gave what is reported to have been an excellent performance of the B minor Mass. Certain of the choruses were allotted to special classes, the whole body joining in such portions as the Sanctus. The event made a fitting conclusion to a remarkable spell of duty by Mr. Lyon, who, during his thirty-three years as Head, has seen his pupils increase from twenty-two to four hundred. Choral-singing on a big scale is no new thing at the Hawarden school, performances having been given of 'The Messiah,' 'Gerontius,' 'The Golden Legend,' the whole of 'Hiawatha,' 'Blest Pair of Sirens,' and substantial extracts from Wagner. The school orchestra has played symphonies by Haydn, Mozart, Beethoven, and

Schubert. Such fine work for music will provide Mr. Lyon with happy memories in his retirement.

Mr. Stanley Roper has been appointed Principal of Trinity College of Music. Mr. Roper is a versatile musician who has distinguished himself in many fields. From his tenth to his fifteenth year he was soloist at Westminster Abbey. He became organ scholar of Corpus Christi College, Cambridge, in 1899, returning thence to Westminster Abbey, where he was deputy organist until 1922. Since 1918 he has been organist and choirmaster at His Majesty's Chapels Royal. He holds a similar position at St. Margaret's, Westminster. A successful lecturer, adjudicator, examiner, and conductor, Mr. Roper brings to his new post an all-round practical knowledge that should be of great value to the College.

The *Diapason* quotes the following *cri du cœur* from the 'Answers to Correspondents' column of an Iowa paper:

> 'I play the pipe organ. I have played it for a year now and have practised two and three hours a day all this time. Several people have told me that I'll have thick ankles because in pedalling the muscles of the ankles are exercised and will enlarge. Is this so? I am quite young, just sixteen the other day, so I'd hate to have big, thick ankles. Of course, one does exercise the ankles a great deal in playing, and, besides, I play pedal exercises about a half-hour daily. I do wish you would publish an answer to this, as my whole family have had many arguments over the matter.—L.'

The question was apparently too much for the Iowa consultant, for no reply was given. The *Diapason*, however, improved the occasion, leading off with the pronouncement that playing the organ professionally was more likely to develop a thick skin than thick ankles.

From the 'Wireless Programmes' in a daily paper: 'Song and a louse.'

After this, 'The Song of the Flea' will be tame.

BRAILLE CENTENARY

There are several good reasons why musicians should take a prominent part in celebrating the hundredth anniversary of the invention of the device by means of which blind folk are enabled to enjoy literature and music at first-hand. Louis Braille was himself a blind musician. His invention has placed a large proportion of the great things in music within the reach of thousands of the blind; it has enabled them not only to read music, but also to commit their own musical ideas directly to paper; and, in return, the art has benefited by the accession of a great number of gifted musicians who would otherwise have been restricted by infirmity to little more than listening.

A hundred years ago it was impossible for a blind person to set down on paper a single idea, literary or musical. To-day millions of books and magazines, and thousands of musical works, are published in Braille script, and are read easily by the sightless.

A letter has been sent out from the National Institute for the Blind suggesting a singularly appropriate and practicable method of celebrating the centenary. It points out that Mendelssohn's 'Hymn of Praise' was composed to commemorate the fourth centenary of the perfecting of the art of printing by Gutenberg, and draws attention to the analogy between Gutenberg and Braille. What one did for the sighted in 1440, the other did for the sightless in 1829. The suggestion is, that during the present year choirs should perform the 'Hymn of Praise,' wholly or in part, as an act of thanksgiving for benefits thus conferred on countless numbers of blind people, and that at such performances a collection should be made in aid of the National Institute—the largest institution of its kind in the world.

There is probably no centre too small for this suggestion to be acted on. The larger town choral societies may perform the entire work; for orchestras there is the fine opening Symphony, or one of its sections; and Church choirs have at their disposal a number of the separate choruses and solos. Even the solitary organist with too small a choir, or with none at all, may play a transcription of one of the three movements of the Symphony, or of such popular numbers as 'I waited for the Lord.' One of the strongest arguments in favour of this form of celebration is that it enables many to help through the collection, or by assisting in the performance, who would be unlikely or unable to send a donation direct to the Institute.

We strongly support the appeal, which is signed by Sir Walford Davies, Sir Dan Godfrey, Dr. Alfred Hollins, Dr. John B. McEwen, Mr. W. Wolstenholme, and the Chairman of the Institute, Capt. Sir Beachcroft Towse.

Two of these names—Hollins and Wolstenholme—serve as a reminder of the great services rendered to Church and organ music by these two distinguished composers and performers, and by the great number of their blind confrères.

The Musician's Bookshelf

'The Oxford History of Music.' Second Edition. Revised by Percy C. Buck.
Introductory Volume, edited by Percy C. Buck.
Vol. 1, 'The Polyphonic Period,' Part 1, by H. E. Wooldridge.
[Oxford University Press, 17*s.* 6*d.* each volume.]

This work is the recognised shelf-mate of 'Grove,' and there will be general rejoicing at the advent of a new edition. The Introductory Volume is a fresh feature, and one that should make a wide appeal. It owes its origin to a feeling that Wooldridge's profound study of mediæval music is not the best possible opening for the work. It is liable to give the impression that all early music was only a kind of groping experiment, and that it was felt to be such by its creators. 'But,' says Prof. Buck in his Preface:

> '. . . are we justified in assuming that for centuries musicians felt themselves to be struggling in the dark after something dimly conceived to be possible, never imagining that they had attained to a means of expressing the human feelings of joy and beauty in a form felt at the time to be entirely adequate? It is an axiom of the modern historian, that however backward the development of any branch of human life may seem when scrutinised by a later generation, to its own contemporaries it is always "modern."

A thousand years hence the Prof. Wooldridge of the period will doubtless write a volume in which he will try to persuade his own sceptical generation that "L'Après-midi d'un Faune" and "Pétrouchka" were actually thought to be, by music-lovers of the present day, adequate and moving embodiments of living beauty. Those who knew Prof. Wooldridge know that, so far from controverting this axiom, he would have claimed it as the fundamental belief of his historical creed; and they know that his volumes were purposely written to lay bare the anatomy of his subject, and not to inquire into the functions of its heart.'

It was inevitable that the old wrong impression of early music should have become established, for, as Prof. Buck points out later, our knowledge of it was generally confined to the severer types. We knew little or nothing of music on its social side; yet in the Middle Ages folk were dancing and singing to strains that no doubt gave them as much pleasure as 'Black Bottom' or 'Hot Lips' give our dancers of to-day. (Probably far more, if we may judge from the facial expression of most present-day exponents of the slide and wriggle that has superseded the dance.) Even the mediæval music of which copies had survived was shrouded in the fog of notational and other difficulties. Recent research has not only cleared away many of the obscurities; it has also revealed much that we can perceive to be beautiful without making condescending allowances.

The Introductory Volume covers the ground pretty completely, with chapters on Greek music (Cecil Torr), Hebrew music (Dr. Oesterley), notation (Sylvia Townsend Warner), ancient instruments (Kathleen Schlesinger), theoretical writers up to 1400 (Dom Anselm Hughes), plain-song (Dr. Frere), folk-song (A. H. Fox-Strangways), social aspects of mediæval music (Prof. Dent), and bibliography (M.-D. Calvocoressi). The writers are all acknowledged experts; the treatment of even the most abstruse subjects is live and human; and the material is well documented. Prof. Dent has the most obviously attractive theme, and his chapter is full of curious and sometimes amusing lore. Thus, although we are prepared to find that the mediæval teacher of music was unlikely to spoil the child through sparing the rod, he proves to have been even more free with it than we imagined. Punishment followed hard on the fault, at all events in the choir school. Hear the Custumal of St. Benigne at Dijon, at about the time of Guido of Arezzo:

> 'At Nocturns, and indeed at all the Hours, if the boys commit any fault in the psalmody or other singing, either by sleeping or suchlike transgression, let there be no sort of delay, but let them be stripped forthwith of frock and cowl, and beaten in their shirt only, with pliant and smooth osier rods provided for that special purpose.'

'Pliant and smooth': there is a relish in the choice of adjectives. Apparently the writer knew the feel of those rods, either as executioner or as victim.

The stick was ever-present *in terrorem* as well:

> 'At Mattins the principal master standeth before them with a rod until all are in their seats. . . . At their uprising likewise, if they rise too slowly, the rod is straightway over them.'

Here is a cunning and deceptively mild cure for drowsiness:

> 'If any of them, weighed down with sleep, sing ill at Nocturns, then the master giveth into his hand a reasonably great book, to hold till he be well awake.'

One can see the osier ready for the drowsy youngster who, still weighed down with sleep, dropped that reasonably great book!

At Limoges the human hand was also used with resounding effect:

> 'Stephen was strenuous in discipline, and most severe to correct the failings of delinquents. For if any raised his eyes but a little in church, or smiled but faintly, or slumbered but lightly, or negligently let fall the book which he held, or made any heedless sound, or chanted too fast or out of tune, he received forthwith either a rod on his head or an open hand on his cheek, so loud that the sound of the blow rang in all men's ears; a punishment that was specially inflicted on the younger boys, to their own correction and the terror of the rest.'

(But perhaps discretion had also something to do with the choice of the smaller fry.)

Modern lighting methods have removed one branch of sport practised by early choristers. In 1330 the Bishop of Exeter complained that:

> '. . . those who stand in the upper stalls in the choir, and have lights within their reach, knowingly and purposely throw drippings or snuffings from the candles upon the heads or the hair of such as stand at the lower stalls, with the purpose of exciting laughter and perhaps of generating discord.'

We like that distinction between 'heads' and 'hair.'

As one of the many 'modern' touches in this chapter, take this remark made by a lady to a man who refused to listen to music on the ground that he was a soldier and that his business was fighting:

> 'I should think that, as you are not at the war, nor in any likelihood of fighting, it would be a good thing if you were to have yourself thoroughly well oiled and put away in a cupboard with all your fighting gear until you were wanted, so as not to get more rusty than you are already.'

This vigorous and unanswerable smack might have come straight from Dame Ethel Smyth.

Prof. Dent gives a most interesting account of the development of the liturgical drama. The best-known example is that which is now sung in many churches as a sequence at Easter; in the Middle Ages it was acted as well as sung, with a sepulchre and grave-clothes as properties.

The first of Wooldridge's two volumes on the Polyphonic Period has been very slightly edited, and in directions that make for easier study—a few omissions, a re-casting of a portion of the material, and some small additions made in order that the more important results of recent research might be included.

The remaining volumes of this 'Oxford History' will be eagerly awaited.

'A Life of Song.' By Marjory Kennedy-Fraser. [Oxford University Press, 7*s.* 6*d.*]

This unpretentious little book tells of a long life and of adventurous experiences such as seldom

fall to a musician's lot. The author's father, David Kennedy (1825-86), threw up his business at Perth when he was thirty-two and had a wife and five children, under the double impulse of song and travel. Mrs. Kennedy-Fraser tells in placid, not to say prosaic fashion, of her father's musical wanderings, which a more emotional writer might have made to seem wild and fantastic.

Kennedy was a singer of Scottish songs, and he gratified his passion for travel by giving concerts to his fellow-countrymen at the ends of the earth. For an independent man this was well enough; but Kennedy thought nothing of taking his womenfolk along with him to share not only hardships but also very real dangers. However, this Scotch family were hardy folk.

Marjory was thirteen when, in 1872, she set off with her father on a tour of the world. She had already been as far as the Shetlands as his accompanist. They sailed in a twelve-hundred-ton clipper, and saw no land from March till June, when they reached Melbourne. The plan was an eighteen-months' driving tour through Victoria, New South Wales, and Queensland. Outside the cities the country was primitive. The Kennedy girls roughed it; but without complaint and, indeed, generally, it seems, with enjoyment. The most Mrs. Kennedy-Fraser now allows herself is this: 'I have often asked myself since why my father undertook this trip.' It took six weeks of heavy and constant travel to do the five hundred miles between Melbourne and Sydney. It was Kennedy's pride never to cancel a concert or be late. Hence:

> '. . . . I rode in with my father to Gympie township (in Queensland) at 7.30 p.m., mud from the hem of my long riding-skirt to the neck of its tight-fitting bodice, and yet was with him on the platform in a pink silk frock precisely at 8.'

The family party (of seven) went on to Tasmania, South Australia, and New Zealand. 'Dunedin proved to be a very hive of Scots, and here we sang for over a month.' 'Our mother left us at Auckland . . . to see the younger ones left at home in Scotland.' In New Zealand the Kennedys enjoyed various perils of stormy seas, fords, and precipices. Sailing to California, they were as nearly wrecked as could be.

Kennedy had eleven children, and all of them sang. Robert and James went to study at Milan, where in 1879 (after she had toured South Africa) they were joined by Marjory, while the father was in India. The Italian chapters of the book stand in curious contrast to the colonial travels at the beginning and to the Hebridean adventures which come later. Not the colonies nor the Hebrides brought bad luck to the Kennedys, but their Italian studies did. In 1881, Kate, Lizzie, and James were at Nice, working with Lamperti by day and going to the opera at night. On March 23 the opera house was burnt down, and the three young singers perished.

The father never fully recovered from the blow. Nevertheless he undertook in 1883-86 another tour of Australasia and Canada. At Melbourne Mrs. Kennedy-Fraser heard Melba—then Mrs. Armstrong, and an amateur. 'If that is an amateur,' she said to her sister, 'then all the professionals may hide their heads.' Kennedy missed his wife, and wrote to tell her so. She telegraphed from Edinburgh the name of a vessel that was sailing in two days, and joined him at Sydney. The Kennedys were now lionised wherever they appeared. It is a shortcoming of this book that with all the records of countless successful concerts, no very clear idea is given of Kennedy's art or of the music he sang. He died in Canada on the way home.

Before this (in 1882), Marjory had spent some time in Paris studying with Marchesi. One of the most interesting things in the book is her censure of that celebrated teacher's method:

> 'I did not find her teaching sufficiently analytical to be of lasting value. . . . We could thus see the singer who was under the fire of criticism. I watched eagerly, but never found that the teacher really explained in any clear way what was at fault when the tone was wrong, although we could quite well see from the lines of the singer's figure, for instance, that the breathing was bad when the tone was objected to as faulty.'

Between the author's early adventures and her later ones came a long and uneventful spell of teaching at Edinburgh. Mrs. Kennedy-Fraser's work—the work for which she will be long remembered—of collecting Hebridean folk-song began in 1905. She tells here, in some ten short chapters, without much art in the telling perhaps, but with a zest and breeziness that explain the success of her collecting, the story of an enterprise that has added treasures to the store of musical folk-lore—treasures, moreover, that might, but for her, have been lost for good, for even in the bleakest and most primitive of the Hebrides times are changing. The author says that there has probably been more change in the last twenty years than in the previous three hundred. A 'waulking' in which she participated in Barra in 1927, was a somewhat artificial, though still exciting, function. (A 'waulking' is the communal labour of shrinking hand-woven textiles, accompanied by encouraging songs.)

In one of the last chapters Mrs. Kennedy-Fraser tells her famous story of the grey seal at North Bay, Barra, that sang with perfect *cantabile*, in a beautiful mezzo-soprano voice, in answer to her own singing. In her surprise she would have discredited the evidence of her senses if she had not had the corroboration of two accompanying friends, the Misses Ruth and Maimie Waddell, both musicians. Having a pencil and paper in her hand she noted the creature's melody, and has included it in her collection, although 'folk-song' is, perhaps, not quite the right designation for it.

There is no need to describe in detail Mrs. Kennedy-Fraser's sojourns in the outer isles or her long sittings with the peasant singers, for those who delight in the songs themselves—now available for everyone—will want to read the book. The author is deeply attached to the islands and the islanders, to the point of not even complaining about their weather. Her courage and pertinacity—exemplified in her acquiring Gaelic for her purpose (the Kennedys were English-speaking)—will strike all readers. She contents herself with a narration of her excursions. For a musical dissertation one must go to her song-books.

C.

'Collected Essays.' By W. H. Hadow.

[Oxford University Press, 15*s*.]

Musicians are sometimes heard to express regret that Sir Henry Hadow does not confine his activities to their art; they regard with a grudging eye his almost equal devotion to literature, science, education, and other things that they are apt to forget are no less important, and that also have more or less direct connection with music. For our part we think that Sir Henry's versatility adds weight to his pronouncements on music; they cannot be discounted as the utterances of the mere specialist in an art that has usually been associated with narrowness of outlook. Thus the general reader will attach the more weight to (say) the essay on 'The Place of Music in Life,' or 'Church Music,' seeing that from the same pen comes a penetrating character-study of Iago, and an erudite essay on 'The Use of Comic Episodes in Tragedy.' Six of the eighteen chapters in this book are on non-musical subjects, and the fact ought to be a recommendation to musicians, who as a whole read too little about their own art and even less about others.

It was a bold step to reprint without apparent alteration an essay written in 1906 on 'Some Tendencies in Modern Music,' for the music that was labelled 'modern' a quarter of a century ago is by now either accepted or forgotten. Much of this chapter inevitably reads like prophecy, and on the whole it has 'come off,' though one feels that Parry is rather over-estimated and Elgar the reverse. It is a pity the estimate stops at 'The Apostles' on the choral side and the 'Enigma' Variations on the instrumental.

The Elgar of 1906 had 'not yet found himself,' Hadow felt. The pronouncement makes us wish that this chapter had been followed with a supplement; we want to know whether the author feels that Elgar 'found himself' subsequently in the Symphonies, 'The Kingdom,' the Concertos, 'Falstaff,' the chamber music, and in the long series of admirable choral miniatures.

Church music has a chapter, and is also touched on in the essay on 'The Place of Beauty in Worship.' The Church music paper leads off with a historical survey so closely packed and allusive that it probably baffled the audience on its delivery at a Church congress. Such matter is for reading, and its full value can be taken in only now that the address is reprinted. Every parson and organist should get the book, if only for the sake of these chapters. Above all, let easy-going clergy who pay exaggerated respect to folk who complain of the supersession of a 'favourite tune,' take note of such passages as this:

> 'I would add a word in answer to those who hold that all questions of a standard of beauty and of its application to religious worship are mere matters of personal taste, and that one taste is as worthy of consideration as another. *De gustibus non disputandum*, they say, forgetting that the world has been continually disputing on matters of taste for some two thousand five hundred years. But in spite of the conflict there have gradually emerged certain principles which seem to be founded partly in human nature and partly in the qualities of the medium employed, and which stand firm amid all the ebb and flow of schools and fashions. . . . It is not conflict, but indifference that we have most to fear; that easy-going slackness which allows bad work in our fabrics and in our services, not because it prefers it or because it could defend it if pressed, but because it pays so little regard that it will not take the trouble to form a judgment. I feel that this is a very common diagnosis, and I believe that it is symptomatic of a very dangerous disease.
>
> 'During the last fifty years the people of England have been educating themselves to the understanding of beauty and to the higher and purer enjoyment which comes with understanding. Clergy who say that the congregation does not really distinguish are, I believe, making a mistake, the range of which is steadily widening. Those who say that tawdry ornament and trivial tune are attractive and so bring worshippers into the fold may be seriously asked to contemplate how many they are keeping away.'

There is not a page in this book without its stimulating or provocative point; nothing less than another book could discuss it fully. Here are the chapters that have not yet been mentioned: 'Some Aspects of Modern Music,' 'William Byrd,' 'A Croatian Composer' (a reprint of the 1927 brochure on Haydn's indebtedness to Croatian folk-music), 'Beethoven,' 'Brahms,' 'Parry,' 'Music and Drama,' 'A Comparison of Poetry and Music,' 'The Place of Humane Letters in Education,' 'The Place of Music in Humane Letters,' 'Some Landmarks in Education,' and (the only newly-written material) a wise and tolerant glance at present-day musical conditions under the title 'Epilogue.'

If of all Hadow's books this is the best (as we believe it to be), it is so because of its nature. Nothing less than a collection of essays on widely diverse subjects can show to the full the profuse learning and the mellow wisdom of a mind so richly stored, or give full scope to a literary style that can handle so many debateable and abstruse topics with equal lucidity and persuasiveness.

'Angewandte Musikæsthetik.' By Hans Mersmann.

[Berlin: Max Hesse.]

This book is by an author who knows exactly what he is aiming at, and goes straight for it. Æsthetics, he tells us in his Preface, have never been a science, but the expression of men's outlook on life and on the world—an expression that has to be formulated afresh whenever changes in this outlook have taken place. Æsthetics are 'a preparation'; the object of musical æsthetics is not to 'teach,' but to lead people to music.

Dr. Mersmann's procedure is to follow the phenomenological method (phenomenology meaning not psychology in contrast with logic, as it does in Hamilton's 'Lectures,' but simply description without reference to abstract laws governing phenomena or to normative principles of critical assessment). For æsthetics founded on psychology he has no use whatever. He considers musical works as they stand and live, 'apart from all associations and subjective relations, from all philosophical or physiological assumptions, in order to achieve a clear, objective cognition'; and he posits that all problems arising from the study of the elements of music are correlated—that it is no good, *e.g.*, considering rhythm without taking

into account its relation to melody and harmony, and so forth.

The ultimate justification of this method lies in the fact that 'the creative artist, when all is said and done, is only the most conspicuous carrier of a force that exists in all of us. Hence, æsthetics should lead up to a point at which the listener no longer stands in contrast to the work, but participates in it, identifies himself with it.'

It is quite true that, as Mr. Lionel Landry puts it in his book 'La Sensibilité Musicale' (of which more anon), the significance of a piece of music is the significance which a listener would ascribe to its melodies, harmonies, and rhythms if he used them to express himself. But whether this desired 'identification' can be brought about by the 'objective' study of musical elements is another matter. There has been some talk of late on the subject of a possible physiology of music, which I think would be very similar to Dr. Mersmann's phenomenology. I cannot help feeling that this order of studies is most instructive when applied to works that have proved their vitality by living; but it does not give any possibility of discriminating between live works and mechanically-contrived imitations. (For a discussion of the point, I beg leave to refer to my article 'Criticism in the Melting Pot,' in the April *Dominant*.) Dr. Mersmann has achieved remarkable clarity in his definitions, analyses, and statements. He has fully succeeded in his attempt to deal with all the elements of music as correlated. His is the only book I know which, starting from musical facts (melody, harmony, rhythm, colour, working-out, &c.), gives us a real synthesis, an organized whole.

Thereby his book—huge, but not difficult to read—is of genuine interest to students of music. It comes as a valuable complement to treatises of musical analysis and even composition.

A most instructive comparison arises between this book and Landry's 'La Sensibilité Musicale' (Paris, 1927), which proclaims the failure of all attempts to solve the problem of music by reference to 'objective' considerations only, and—taking the exact counterpart of Dr. Mersmann's procedure—posits that the secret of music lies, not in the 'facts' of music, but in the process of action and reaction arising from music actually heard or imagined. That two diametrically opposed views could be upheld with regard to the central problem of musical æsthetics shows how very obscure this problem is.

M.-D. C.

'The Four-Part Chorals of J. S. Bach.' With the German Text of the Hymns and English Translation. Edited, with an historical Introduction, Notes, and critical Appendices, by Charles Sanford Terry.

[Oxford University Press, Four Guineas; or in two volumes, 42*s*. each; and five volumes, 16*s*. each.]

As an example of scholarship and thoroughness Prof. Terry's latest Bach work can hardly be beaten, even by himself. It contains about five hundred chorals (for the purposes of this review we will follow the author and omit the final 'e'). This is the largest number so far gathered under one cover. They are lavishly set out in regard to space, usually one to each large page.

Not content (as most of us would have been) with having packed a great mass of information into the Historical Introduction, Prof. Terry ends with an Appendix of nearly fifty pages, wherein appear critical notes on the text of every choral! There are also interesting facsimiles, and a fine portrait of Bach. In a word, this is an astonishing book, and a reviewer can do no more and no less than salute it with respect and admiration.

(All the same, we venture to suggest that the author might have given more generous treatment to the edition of the chorals made by Elliot Button and published by Novello a few years ago. His only mention of it is in connection with the inclusion of the words of the hymns. He speaks of the paucity of words in the Bachgesellschaft and Breitkopf editions, and adds: 'the most recent, an English, edition excludes them altogether.' The edition thus cursorily dismissed is, in the matter of textual accuracy and convenience of arrangement, one of the best; yet of all those mentioned by Prof. Terry it is the only one concerning which no information as to editor or publisher is given. This apparent reluctance to give due credit to the efforts of a co-worker in the same field is a small matter, no doubt; nevertheless it is large enough to be a blemish on a monumental achievement. It might be regarded as unpremeditated but for the fact that the author's recent life of Bach, though citing the Peters and Augener editions of the organ music, omits to mention that of Novello—which happens to be the one most suitable for English players because it is unique in giving the tunes and texts on which the Choral Preludes are based, and so is an invaluable guide to their interpretation.)

'Encyclopédie de la Musique et Dictionnaire du Conservatoire.' Second Part, vol. 4.

[Paris: Delagrave.]

This volume is devoted to the history of orchestration and to religious music. Scoring for military bands is efficiently dealt with by M.-A. Soyer, and orchestration by Gabriel Pierné and Henry Woollett jointly. Jules Franck writes on the music of the Synagogue, Eugène Gigout on that of the Roman Church, D.-C. Planchet on the art of the choirmaster, Célestin Bourdeau on Russian Church music, and Pastor Isaac Picard on the music of the Anglican, Lutheran, and Reformed Churches. All this is very useful, but the two defects that had to be mentioned in notices of the previous volumes must again be referred to. There is, unavoidably, a certain lack of proportion in the treatment of the various items. Is it really needful, in a history of orchestration, to devote ten pages to Halévy when three and a half pages only are devoted to Liszt and four to Rimsky-Korsakov? And there still is no index, no possibility of using the book for reference purposes—a state of things which, one understands, will be remedied when the work is complete.

M.-D. C.

'Cançoner popular de Catalunya.' Vol. 2. By various authors.

[Barcelona: Fundacio Conceptio Rabell i Cibils.]

A superbly produced book, containing the full report of the missions of several song-collectors, a hundred and forty songs, a most scholarly essay by Francesc Pujol on chromaticism, modality, and tonality in Catalonian folk-songs, and another,

equally interesting and thorough, by Francesc Baldelló on Gregorian elements in these folk-songs. There are several indices, which render the book invaluable for reference purposes. M.-D. C.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Indian Music and Its Instruments.' By Ethel Rosenthal. Pp. 220. Reeves, 7*s.* 6*d.*

'The Theories of Claude Debussy.' By Léon Vallas. Translated from the French by Maire O'Brien. Pp. 189. Oxford University Press, 6*s.* 6*d.*

'Hymns for Home Missions.' Selected mainly from the 'English Hymnal' and 'Songs of Praise.' By R. E. Roberts. Oxford University Press, music edition, 2*s.* 6*d.*; words edition, paper, 3*d.*; limp cloth, 6*d.*

'Singing at Sight.' Teachers' Books I. to VI. By G. E. Linfoot. Manchester: Hope's Educational Company.

'Pathways to Music.' By J. T. Bavin. Pp. 127. Hawkes, 2*s.* 6*d.*

'Music for Young Children.' By Alice G. Thorn. Pp. 158. Charles Scribner's Sons, 6*s.*

'Beethoven the Creator.' By Romain Rolland. Translated by Ernest Newman. Pp. 432. Victor Gollancz, 30*s.* (There is also a limited edition of fifty-five copies at £5 5*s.*)

New Music

SONGS

There are some interesting issues in this month's batch, among them being settings of three of Mrs. Browning's 'Sonnets from the Portuguese,' by Mario Castelnuovo-Tedesco, whose Shakespeare songs attracted attention some time ago. The composer deals carefully and sensitively with the English words—only once or twice are there touches that seem unnatural—and the style of his music is well adapted to the character of the poet's feeling. The kind of free recitative which is shown to advantage, for instance, in 'Letters,' the second of this cycle, is the only way in which lines so declamatory and unlyrical as these can be set. The method is apt to seem cold and artificial if one looks into it very closely, but its effect is telling in performance because the climaxes are well proportioned and spaced, and the music flows consecutively from one 'moment' to the next. This ability to keep something in reserve is well illustrated in 'The sweet sad years,' where the major version of a theme that has already been pretty fully exploited appears effectively at the climax point. The poems are very far from austere in style; the same is true of the music, but neither seems less sincere than the other, and that is saying a good deal. It accounts for the very considerable effect of the songs, and the feeling of unity that is achieved, in the face of some difficulty, between words and music.

The last song, 'Poems and Flowers,' calls for comment. It is based on Chopin's Prelude in G (No. 3—the one with the running bass figure). Above this is fitted (that 's the word) a vocal part which deals very adequately with the poem concerned. This adequacy is an interesting comment on the composer's attitude to his words, and illustrates the tendency to coldness and artificiality of which I spoke. Some such attitude there is bound to be in an artist's exercise of skill, but when the skill is used in obedience to strong impulse artificiality vanishes. There was skill enough when Parry set the line 'Oh, may we soon again renew that song': but when we sing it we are as unconscious of technical matters as Parry must have been, when the tune first flowered in a mind accustomed to thinking of fine poetry and thinking of it in terms of music. This song of Castelnuovo-Tedesco's seems too much of a feat, and does too much violence to the Chopin original. The interpolation of a considerable passage just before the end of the song, a passage necessary to the accommodation of the words, but somewhat unrelated in style to the rest of the work, is scarcely justifiable, except on the ground that necessity knows no law—if this be justification. The song is not up to the level of the two earlier ones, which deserve a better finish than this last gives the cycle (Chester).

There is some beautiful sound in van Dieren's 'Rondel,' just issued by the Oxford University Press, and the whole thing is of a beautiful coolness and clarity of effect which I take to be one of its points of contact with the 'Style de Gravure d'après la manière de Moreau' to which the composer refers. In order to achieve this effect, presumably, van Dieren has dropped here that attempt to achieve perfect poetical rhythm and accentuation which made other of his work difficult and sometimes ineffective. From some points of view this is a great gain, and those who have failed to appreciate his other songs may be able to get in touch with him by means of this attractive and more approachable work.

The same press sends four songs by Ivor Gurney, one at least of which is of first-rate quality. 'The Twa Corbies' undoubtedly hesitates once or twice in the middle; there are one or two signs of immaturity, but these are completely lost in the vividness and sweep of the thing as a whole. The climax is one of real power, and the descent from it enhances and clinches its effect. The D natural on 'The wind sall blaw' is chilling to hear. The composer must have had that intense and abnormal realisation of the poem which is the basis of a good song; he succeeds in expressing his vision, and even if the work just fails to attain complete unity, it is a fine thing. The other songs are much smaller in scope. 'The fields are full' has the right autumnal richness of texture; 'Walking Song' is frank and fresh; 'Severn Meadows' is quiet and sad. Here again there is the authentic touch, an emotional effect produced by a style that seems one with the impulse in which the song had its origin.

There is atmosphere in Edmund Duncan-Rubbra's 'A Duan of Barra' (Oxford University Press), and a kind of carefully-attained monotony of colour. At first the music seems too sophisticated for the words; but it is not so, for nothing could be more sophisticated than the pseudo-simplicity of this kind of Irish verse. (This is to say not that the poem is insincere, but that it is far from simple, which it rather pretends to be.) In both this song and 'Dear Liza' (Curwen), a singing-game for boy and girl, with accompaniment by the same composer, the most striking feature is an undoubted cleverness.

Two effective and unpretentious songs from Murdoch are G. R. Stratton's 'Boot, saddle, to horse,' and Ivor Davies's 'Swallow, hither wing.' Both derive their effect from their frankness of outlook and lack of self-consciousness; there is no attempt at originality, but in the first a vitality of rhythm and texture and a good climax, and in the second a graceful melodic sense.

More ambitious are Francesco Santoliquido's 'Il poema della morte' and Havergal Brian's 'Why dost thou wound and break my heart,' both published by Chester. The latter 'dates' very much (it is marked 'Copyright, 1913'), but its sincerity still tells, as well as the sense of musical effect that went to the making of it. It is not, however, always happy in its treatment of Herrick's words, which are sacrificed more than once for the benefit of the composer's rhythmic scheme.

Some good reprints are issued: Joseph Williams sends Purcell's 'Mad Tom' and Bishop's 'The Mocking Bird,' both edited by Dawson Freer. To the excellent Oxford University Press series of standard songs are added Brahms's 'Lullaby,' Rossini's 'Largo al factotum,' Haydn's 'My mother bids me bind my hair,' Stradella's 'O Lord, have mercy' ('Pietà, Signore'), and 'O Star of Eve,' from 'Tannhäuser.' The editor is Steuart Wilson, and the songs, with first-rate print and paper, sell at 1*s.* 6*d.* T. A.

PIANOFORTE

An interesting and able work on a biggish scale is Stan Golestan's 'Theme, Variations, Danse,' published by Durand. The composer shows ability beyond the ordinary in keeping his variations logical even when their treatment of the theme is highly imaginative and almost rhapsodic. The theme is one, apparently, of slender possibilities, but it proves suggestive to the composer. The music is lyrical and fairly light in character, and perhaps more extended than the material justifies; the composer's sense of design and firmness of touch are felt, however, throughout the work. In these times of over-elaborate music, one appreciates stuff as direct as this, in which there is no attempt to confuse issues or make a great fuss over a small matter. It is not many writers of modern pianoforte music who dare state their argument in simple terms and let it take its chance; one has to be sure of one's logic and the quality of one's ideas to do that; and it is creditable to the present composer that his variations are able to stand a severe test so well. T. A.

VIOLIN

Albert Roussel's 'Segovia,' transcribed by L. Heymann (Durand), makes a brilliant, short encore piece. The translator has overcome very cleverly the difficulties of a particularly thankless job, for this music does not exist apart from its superficial but able setting. Léon Roques, faced with an easier task in the transcription of Debussy's 'La Fille aux Cheveux de Lin' (Durand), has been less successful. The *pizzicato* in octaves *pp* at the end seems particularly unsatisfactory. So high on the E string a *pizzicato pp* becomes more noise than sound. F. B.

PIANOFORTE AND VIOLIN SONATAS

J. Guy Ropartz's third Sonata, in A major (Durand), commands respect in many ways. It is clear; the harmonic scheme reveals unquestionable deftness, and the construction shows a good sense of proportion. Yet one reaches the last notes with a sense of having missed something. The slow movement especially seems unsubstantial, unimportant. The fault may be in ourselves, unable to see the work as the composer would have us see it; it may be the composer's—if he has not sufficient temperament to force his point of view on us. It remains to see what effect the Sonata may produce when handled by two expert performers. It has many points which players of genius might drive home with force and, perhaps, with conviction.

There is more substance and more temperament in the third Sonata of Arnold Bax (Murdoch). If Bax would only clarify a little his structure he has talents that must carry him far. His ideas are always musical, and a breath of poetry pervades every page. But he is restless; the pace may change from quick to slow, but there is no relaxation in the feeling of tension, of strenuousness, which in the end might become tiresome, and is certainly prejudicial to the effect.

The music of P. de Bréville, as shown in his second Sonata (Rouart, Lerolle) should appeal to those who believe that progress is only possible in going back literally to the idioms of the past. He concludes with eight good, honest chords of C major, and throughout these five movements there is not a bar which does not proclaim the hearty, downright, plain-spoken workman who says what he means and no more. No doubt critics accustomed to the whims and subtleties of the present day will demur at his transparent simplicity. The most exacting, however, will not fail to applaud his courage. F. B.

FLUTE AND PIANOFORTE

It is right that a Sonatine should be not only a smaller but also a slighter structure than a Sonate. Henri Sanguet, however, tends to go to extremes in his Sonatine for flute and pianoforte (Rouart, Lerolle). There is all the difference in the world between a work for children and a childish work. The composer has achieved simplicity, but has not always avoided futility. He has moments of charm and also moments when the interest is not upheld by fancy or skill. An unequal work. F. B.

STRING QUARTETS

Of the two quartets received last month, the first, by H. Waldo Warner, is an essay 'in the olden style' (J. Fischer, New York); the second, by Bernard van Dieren, an essay in the very modern style (Oxford University Press). Beyond question it is van Dieren's work that the musician will find more interesting. Essays 'in the olden style' have very clear limitations; however ably the old idioms are used, the effect must inevitably be that of a copy. There are, however, copies and copies, and Mr. Waldo Warner deserves some praise for a slick piece of work which must undoubtedly find favour with the average audience.

I am not so sure that the average audience would be equally pleased with van Dieren's Quartet, which, for all its cleverness and downright honest workmanship, does not avoid monotony. This, at least, is an impression derived from a reading of the score, and it is possible that after a hearing or two it may have to be modified. But is it not asking too much of a mere fiddler to

direct him to play ' with a sweet irony, discreetly ' ? Can there be such a difference in the playing of a scale of A major in semiquavers and in a quick tempo that the composer's intention will be realised by the player and understood by the listener ? I mention it only because it seems part and parcel of van Dieren's habit—or, shall I say, temperament—which inclines to rely too much on small or far-fetched ideas and to lose sight of essentials. One can easily understand—nay, sympathise with—the desire for rhythmic freedom ; but its abuse results in shapelessness, and shapelessness may lead to monotony.

F. B.

ORGAN

A Passacaglia in C minor inevitably suggests comparison with *the* example in that key ; composers should, in self-defence, write in one of the others. Paul Geilsdorf's venture is a sound work on traditional lines. He doesn't avail himself of the licence used by some contemporaries who ease their task by change of key, or by treating the subject, or part of it, enharmonically. His one departure from the ancient rigour is the adoption of the tonic major for the final treatment. The work is fairly difficult, and always in true organ style (C. F. Kahnt, Leipsic).

A telling Postlude for Easter is Gordon Slater's ' An Easter Alleluya,' founded on the familiar ' Lasst uns Erfreuen.' I like its diatonic character—three of its four pages are entirely without accidentals ; and the canonic treatment to which the tune lends itself is not overdone. The writing is clean and good throughout. Difficulty : easy to moderate (Oxford University Press).

Mark Pasteur's Prelude on Gibbons's ' Song lxvii.' (set to ' Give me the wings of faith,' in the English Hymnal) shows a genuine feeling for mood and style. Some consecutive fifths and irregular barring are in the present fashion, but add little to the effect. The delivery of the tune in long notes against fragments of itself in diminution is well done. The piece is easy, and its meditative and improvisatory character make it an excellent voluntary where something quiet is needed (Stainer & Bell).

William Faulkes's ' Fantasia on Old Welsh Airs ' should become a popular concert piece. The tunes are good, and are treated in a straightforward and effective way. The piece is only moderately difficult (Paxton). From Paxton's comes also a good arrangement by J. Stuart Archer of Scarlatti's well-known Pastorale in D minor.

Two more sets of Three Short Postludes by Arthur G. Colborn have been received from Weekes—simple, well-written pieces, of no marked originality.

From W. Bessel, Paris, come a pair of transcriptions by L. de Saint-Martin—Rimsky-Korsakov's ' Flight of the bumble-bee ' and Moussorgsky's ' At the gate of Kieff,' from the ' Pictures at an Exhibition.' The former would ' come off ' on an organ of prompt speech and in a building with little echo ; it calls for a few light stops and a deft finger. The other piece is so laid out that it would sound shrill on an organ poor in foundation tone. The frequent duplication of the bass by the pedal and left hand is a weak feature.

Organ duets have never had much vogue, partly, no doubt, because of the complications brought about by two players pedalling. A series of duets just started gets over this difficulty by giving all the footwork to the *secondo* ; and the manual work is so shared that the *primo* is generally well up out of the way. This interesting venture has for arrangers and editors Clarence Dickinson and Charlotte Matthewson Lockwood, and so far four numbers have appeared—Hesse's Fantasia and Fugue in C minor, the March from ' The Ruins of Athens,' ' The Ride of the Valkyries,' and Saint-Saëns's ' Danse Macabre.' The idea is good, and (so far as can be judged without actual trial) seems to be well carried out. It will enable a good pianist to co-operate with an organist in the performance of orchestral works that are ineffective in pianoforte transcription or as organ solo, but which, given four hands, two feet, and ample registration resources, should be highly effective (H. W. Gray : Novello).

Enrico Bossi was an esteemed organ composer whose music was invariably tuneful and direct. His ' Meditation in a Cathedral,' a posthumous work just issued by Schirmer, shows him depending much on changes of time, and on bell effects. The general result is rather disjunct and restless. An organ with ample registration facilities is needed for its proper effect. The style is mostly quiet, working up to a big ending. But most organists will prefer the Bossi of their youth.

Two new pieces by Alfred Hollins should be noted by recitalists. ' Siciliana ' is a graceful number, quite easy to play, and giving scope for tasteful use of soft stops. The composer has wisely indicated little more than degrees of power, but obviously a change of stop should be made for the repeats. The companion piece, a Bourrée, should become popular by reason of its tunefulness and vigour—the latter quality, however, never being allowed to take off from the lightness and spring of the rhythm. The middle section—corresponding to the Trio—is a charming example of three-part writing. Though very telling in effect, this capital piece is not difficult, only one pedal passage calling for some dexterity (Novello).

H. G.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Spofforth's ' Hail ! smiling morn ' is now issued in two parts, the lower going down only to middle C. There is room for well-varied tone-levels, and a fine *cres.* when ' darkness flies away.' This is a useful ballad for teaching precision in six-eight time.

Alfred Moffat has arranged a group of old songs (each issued separately). There is ' The Pedlar ' (Old English), ' Many Roads ' (Old Dutch), ' Feeding Time ' (French), ' The Irish Schoolmaster ' (from a pipe tune), ' Twilight Shadows ' (Alsatian), and ' Rain in May.' The words of most of these are by Kate R. Moffat. The first is sturdy and steady, with some gently-running quavers for the lower part. The Dutch song goes *Andantino*, in six-eight, with one or two easy chromatics. ' Feeding Time ' is nattily busy (G minor, mostly even quavers ; to be brightly pattered, but not *staccato*). The Irish piece is a humorous duet with chorus, or it may be sung in two parts, full throughout. The characters are schoolmaster and boy. It would be a pleasant diversion at a terminal concert. The hit about Pharaoh's daughter, who ' was a milkmaid, and took a profit from the water,' is ancient, but still

worth tasting. 'Twilight Shadows' moves in placid slow waltz-time, dreamily sustained. 'Rain in May' has a rather monotonous tune, that perhaps is meant to suit the theme. It clings too much round one or two chords.

Eric Thiman sets 'Sister, awake!' as a two-part canon. It flows and swings broadly, using a triplet figure effectively. Tone from *mf* to *ff* is wanted, clear and ringing. Two s.s.c. trios by Ethel Boyce are entitled respectively 'Persephone' (words by the composer) and 'The Rainbow' (words from Ecclesiasticus). The endings of phrases at bar-ends in the first song need careful attention, if they are not to sound abrupt. Words and music are well mated, the former having slightly the surer impulse. A choir with plenty of vitality and colour-sense could make this swell up inspiritingly. 'The Rainbow' sings the praise of the power of God in a dignified way, with several changes of mood and pace. This should be remembered when an anthem for boys and women, or women only, is wanted.

All the above are published by Novello.

MALE-VOICE

Three songs by Kenneth Finlay are published by three different firms. Stainer & Bell issue 'Winter winds have chilled our bones,' a carol for choir or quartet, with a good lift in it, and rhythmic niceties—a fair test for a festival quartet class, and still more effective at the mouths of a deft, smallish choir. Williams publishes Mr. Finlay's new setting of 'Crossing the Bar'—a song which, one supposes, may well be reset every twenty or thirty years. This is a little more elaborate and harmonically striking than the old ones we know. A good rich tone should make it rightly impressive. It marches well, not too stiffly. 'Scotland Yet' is an arrangement of Peter McLeod's tune to Scott Riddell's words. Scots folk will sing it with the deepest fervour; the rest can enjoy the imaginative feat of treading the heather—if they do not mind drinking a cup to a land now wickedly talking of Home Rule.

W. R. A.

UNISON

Ursula Greville's 'An English Posy' is a collection of twenty-four songs, most of them unfamiliar. Of these, seven have been composed by the editor. The others have old airs, that Maurice Jacobson has adapted, and for which he has written simple accompaniments. These pianoforte parts at times lack rhythmic interest, though usually they are adequate, and always keep within the powers of fairly mild amateurs. Herman Ould has written some new poems for old tunes, and Whyte Monk has here and there adapted old words. The older composers include Carey, Charles I., H. Lawes, Lock, Leveridge, and other more or less familiar friends. Miss Greville's muse moves within rather restricted tonal bounds, and some of her progressions are not of the strongest. The bass might sometimes be reconsidered, in its relation to the tune. There is a certain bold strength in the outlines, and one or two of the moods are pleasantly caught. On the whole, however, it is not quite judicious to mingle so large a proportion of an editor's music with that of such old hands as are here assembled. The book costs 3*s.* 6*d.* (edition with tunes and words only, in Staff and Sol-fa, 6*d.*) (Curwen).

George Rathbone's latest songs are 'The Dustman's Call' (*Allegretto, misterioso*), 'Robin on the Apple Tree,' flitting lightly, a pretty miniature, and 'Adventure,' marked 'for boys,' and rightly bluff and bold. Margaret G. Rhodes has a good knack of writing words that chime with children's fancies. These three songs hit the mark (Novello).

'Nursery Rhyme Quadrilles' take us back to quieter days. Louise Edwards-Carter has arranged these to traditional music, and Mabel Chamberlain has edited them. They are for quite small children. If simultaneous dancing and singing be objected to, one part of the class can undertake each of these pleasures, and a change-over at half-time will give both sides each kind of happy exercise. Good action-songs are not very common (or, at least, the good ones are not too well known, as adjudicators at Festivals find sometimes by sad experience). This group of eight (price 1*s.*) should be noted and secured (Novello).

W. R. A.

Dr. Whittaker continues his edition of instrumental movements from Bach's Cantatas with the fine, jubilant Sonata from 'Der Himmel lacht, die Erde jubilieret' (three trumpets, three oboes, cor anglais, optional bassoon, drums, and strings), the two Sinfonias to 'Geist und Seale wird verwirret,' the first for strings, two oboes, and keyboard obbligato, the second for strings (optional oboes) and keyboard (Oxford University Press).

Thomas F. Dunhill has hit on the happy idea of scoring for strings five pieces from the Anna Magdalena Clavier Book—the March in D, two Polonaises, two Minuets, and a Musette, the result being labelled 'The Anna Magdalena Suite.' It should be in great request with amateur and school string bands (Oxford University Press).

Music in the Foreign Press

DVORÁK'S OPERAS

In the *Signale* (March 20), S. Brichta calls attention to Dvorák's eight operas, among which he considers the most characteristic 'Dimitry' (belonging to the composer's early period) and 'The Russalka' (belonging to the late period). Dvorák, he says, was not gifted with a dramatic sense equal to Smetana's, but is the typical 'Bohemian musician,' spontaneous rather than self-critical.

MOUSSORGSKY

In the February *Anbruch*, Hans Redlich compares the genuine text of Moussorgsky's 'Songs and Dances of Death' (first published this year by the Russian State Publishing Department) with the text, revised by Rimsky-Korsakov, that was the only one hitherto known. His conclusion is that Rimsky-Korsakov's emendations are deplorable.

A curious feature of this article is that its author absolutely ignores the spade-work done in Moussorgsky's favour in countries outside Germany; *e.g.*, he is altogether unaware that more than twenty years ago many French critics were acquainted with the 1874 edition of 'Boris Godunov,' and protested vehemently against the revised editions of that masterpiece.

ERIK SATIE

In the same issue, H. Stuckenschmidt writes in high praise of Erik Satie, describing 'Parade' and 'Socrate' as masterpieces.

MUSICAL CRITICISM

The March *Melos* contains a number of utterances on musical criticism by various writers. There is not much to be gleaned from these. Hans Eisler calls attention to the awkward position of minor critics on the staff of big newspapers, who must perforce follow the lead of the critic in chief:

'If the critic in chief is, say, a partisan of "Romanticism," the critic in second can hardly extol the "New Pragmatism." It is not that the editor wishes to quell the individuality of the critic in second: but order must reign; and from the point of view of business, it would be absurd to give readers, every week, two or three conflicting points of view.'

THE LUTE

The March *Revue Musicale* contains an essay on the history of the lute, by P. Lang:

'The lute, during the 16th century, played the part which the pianoforte plays nowadays in the home, and held a great place in orchestras. It was deprived of one of its functions owing to improvement of keyboard instruments, of the other owing to the advent of the violin. Its reign ended with the 17th century. Has it vanished for ever? The long-forgotten guitar has reconquered a place in the sun; a renaissance of the lute would be an excellent thing, for this instrument is essentially noble, and admits of neither triviality nor coarseness.'

MODERN ORGAN-BUILDING IN FRANCE

In the same issue, Norbert Dufourcq considers organ-building in France from the 16th century to the present day, and shows that the 20th-century organ reverts to the old timbres (missing in 19th-century organs), and has many useful new devices.

VERDI'S LETTERS TO A LIBRETTIST

In the same issue, J.-G. Prodhomme publishes, in a French translation, letters from Verdi to Du Locle, written during the years 1868-74.

JAZZ

In *L'Ami du Peuple* (a Paris daily, March 26), Jacques Janin writes:

'So long as jazz is kept to the music-hall, well and good; but when it crops up on the concert-platform the time comes to discuss it. And we see at once that jazz is mere "crowd-music,' impersonal, devoid of all individuality, incredibly monotonous. Originality cannot be achieved by means of a cackling saxophone or a coughing trombone: it is the outcome of an individual mind and character. All jazz manufacturers are alike except as regards the quantity of spice they use. In Jack Hylton's programmes the composers' names are not even given!'

CRITICS IN TROUBLE

In *Das Orchester* (March 1), Robert Hernried writes:

'Franz Schreker, Paul Hindemith, and Kurt Weill, who considered themselves hurt by Adolf Weissmann's notices, appeared one fine day at the editorial office of the *Berliner Zeitung am Mittag* and asked that Weissmann should henceforth refrain from writing on their music. Dr. Ullstein did not agree; but, curiously, Weissmann promised to comply with the request. The next day the editor protested against this concession. It is a pity that Weissmann, by agreeing, should have acknowledged himself in the wrong.'

[Of course, Weissmann's agreement may be interpreted in more ways than one; it has happened before that a similar retort to an indignant composer's request has made the composer eat humble-pie.—M.-D. C.]

Hernried also recounts that Otto Klemperer has asked the *Vossische Zeitung* to dismiss its musical critic, Max Marschalk, using terms so threatening that, apparently, the editor pointed out that 'should any mishap occur to Marschalk, Klemperer would be in a rather awkward position.'

A PROTECTIVE CENSORSHIP FOR MUSIC

In the same periodical (March 15), Robert Hernried describes a discussion of the above topic at the Prussian Academy of Arts:

'Several speakers were against censorship in any form, but Dr. Hans Joachim Moser declared that art stood in need of some kind of protection. He protested against the use on the stage of impersonation of men of genius such as Schubert or Goethe, against "misproductions" of the classics, against the parodies of great music that occur in jazz, and against the misuse of musical masterpieces in cinema performances. He stated, with unfeigned indignation, that he had recently heard, among other things: Accompanying the picture of President Hindenburg visiting the Sports Exhibition—the "Freischütz" Overture; accompanying the picture of the signing of the Treaty between the Vatican and the King of Italy—the opening bars of the slow movement of Bach's Double Concerto; and accompanying the picture of the last stage of a boxing contest—the "Ride of the Valkyries."'

A MONTEVERDI BIBLIOGRAPHY

The February *Bolletino Bibliografico Musicale* contains a bibliography of Monteverdi's works, covering ancient and modern editions. Malipiero, we are told, is now preparing a book on Monteverdi and an edition of his collected correspondence.

OLD CZECH MUSIC

The February *Auftakt* is devoted to the little-known subject of Old Czech Music. It contains essays on Nikolaus Herman (1490-1561), by M. Kaufmann and Dr. H. Sturm; on Josef Kohout (an 18th-century composer of operas, who worked in France after deserting to avoid military service), by Dr. J. Branberger; and on various other topics. One, by Dr. R. Haas, on old musical plays produced at Eger, gives the bill of a comic opera, 'Der Travestirte Hamlet,' the music by Gabler, produced, probably, in 1806, and now lost.

A POLISH MUSICAL QUARTERLY

The first issue of the *Kwartalnik Muzyczny*, published at Warsaw under the joint editorship of A. Chybinsky and K. Sikorsky, contains a variety of useful materials, including articles on 15th-century Polish hymns by M. Szczepanska; on the works of Marcin Mielczewsky (*ob.* 1651), by A. Chybinsky; on Chopin's Sonatas, by H. Opiensky; and on Polish musical culture, by S. Furmanik.

JEAN DESFONTAINES

In the February *Revue de Musicologie*, Carl Allan Moberg describes a Pastorale of 1688,

'Le Désespoir de Tircis,' preserved in manuscript at Upsal. The music is by Jean Desfontaines, a composer unknown even to Eitner, but who wrote, André Tessier informs us in a further article, many songs printed in Ballard's 'Recueil d'Airs Sérieux et à Boire,' and in similar publications. He has also written Motets and Cantatas, and would constitute an interesting object of study.

OLD HUNGARIAN CHORAL SCORES

In the February *Zeitschrift für Musikwissenschaft*, Benedikt Szabolcsi describes a curious system for the notation of choral music current in Hungary in the 18th century. Examples were preserved in manuscripts now in the Sárospatak Library.

M.-D. CALVOCORESSI.

Gramophone Notes

BY 'DISCUS'

H.M.V.

For once in a way, the best of the batch is operatic—a group of extracts from 'The Twilight of the Gods,' some recorded at Berlin, some in London. I put first 'Hagen bids the vassals prepare for feasting,' by the Berlin State Opera Orchestra and chorus, under Leo Blech. The soloist is Ivar Andressen, a splendid bass. The chorus is a big factor in a fine and stirring record (D1579). No less good in its quieter way is the disc bearing 'Rhinemaidens foretell Siegfried's death' and 'Rhinemaidens beg Siegfried to give up the ring.' The Siegfried is Laubenthal, and the Rhinemaidens are de Garnos, Kindeamann, and Marker. The results are strikingly vivid (D1582). The other record made at Berlin is a fine one of the Siegfried Funeral March, Karl Muck being the conductor (D1585). It must be confessed that the four English recordings are somewhat pale in comparison with those discussed above. In the Norns' Scene the three singers lack colour and conviction (D1572); far better are a couple of scenes with Brunnhilde and Siegfried, wherein Austral is at the top of her form, and Widdop sings well, though his voice lacks the size and heroic character of Laubenthal's (D1574). In the record 'Siegfried takes the oath on Hagen's spear,' Austral and Widdop are heard again, with specially good marks for the former (D1579). Finally, Austral has the field to herself in the scene where Brunnhilde lights the pyre and rides into it (D1587). The orchestra in the English performances is the L.S.O., and the conductor Albert Coates.

After these Wagner extracts, some from Donizetti and early Verdi sound faded. Gigli sings 'Tomb of my sainted father,' from 'Lucia di Lammermoor,' and 'Wild my dream of youth,' from 'Traviata.' His *mezza-voce* is delightful, and far more expressive than the over-used sobbing catch in the breath. So lachrymose an effect ought to be saved for exceptional moments, or it becomes cheap and even ludicrous. Except for this, he sings finely (DB1222).

Dusolina Giannini is less convincing in 'Mother, compassionate Virgin,' from 'La forza del destino,' and some of her high notes are decidedly shrill (DB1217).

McCormack reaches his lowest level in choice of songs with 'Sonny boy' and 'Jeannine, I dream of lilac time,' a couple of so-called 'theme songs' from the cinema. No wonder that the old reproach concerning the taste and musicianship of singers dies hard! (DA1027).

Of the orchestral records I like best a couple of extracts from 'Carmen'—'Soldiers changing guard' and 'March of the smugglers,' played with the right zest and point by the Philadelphia Orchestra, under Stokowski (D1618).

Two vividly contrasted sides of Ravel are shown in a record of 'Five o'clock,' from 'L'Enfant et les sortilèges' (arranged by Branga), and the 'Pavana pour une Infante défunte,' conducted by Piero Coppola (D1564).

Alfred Hertz and the San Francisco Symphony Orchestra hustle the 'Midsummer Night's Dream' Overture. The Scherzo is given a better pace, but on the whole neither of these performances and reproductions is up to the best English level (D1626-27).

Backhaus continues the recording of Chopin's Studies with three from Op. 25—C sharp minor, G flat, and B minor. His playing is as good as ever, but the tone shows a falling-off in quality—which is probably not his fault (DB1180).

The Bach-Liszt Organ Prelude and Fugue in A minor is played by Mischa Levitzki with beautiful clarity, but with overmuch use of very soft tone; it doesn't fit music of such sustained vigour. He starts considerably more slowly than would an organist. But then organists are almost always far more straightforward in their handling of this type of work. They are probably right, too, for the essence of such music is growth and continuity, and too much variety of pace and subtlety of nuance take off from both these qualities (D1619).

There are a couple of excellent violin records. Marjorie Hayward plays the Massenet 'Meditation' with warm expression. It is a pity she has chosen such a poor companion piece—a feeble Poem by Fibich (B2938).

Heifitz makes a delicious thing of Debussy's 'Girl with the golden hair,' plays 'On wings of song' with rich tone, and in Grieg's Scherzo-Impromptu is irresistibly and uncannily deft. All the same it is too showy (DB1246).

A batch of Church choir records have arrived rather belatedly, and must be dealt with in a few lines. The Choir of Westminster Abbey is heard in Stanford's Te Deum in B flat. There is something odd about this record—or at all events about the sample sent for review. The first side gives an effect far too faint and remote to be of interest; on being reversed, the record proves to be one of the best I have ever heard. The tone and balance are excellent, and the power ample. For once in a way, too, the organ accompaniment is the real thing (B2911). I care less for the record of the same singers in Morley's 'Nolo mortem peccatoris' and Mozart's 'Ave Verum.' They sound too spasmodic in the first and too uniformly loud in the second (but again the recording may be partly responsible). I like the tone of the boys very much; it is fresh and natural (B2892).

The Westminster Cathedral Choir is also recorded, and inevitably one makes comparisons. I can't say good things about the music of the Benediction service—very ordinary hymn-tunes and a dullish Motet by Eslava (C1611).

A couple of Byrd Motets are a better test. The 'Ave Regina' opens far too jerkily by the trebles, and I feel that the pace throughout is too quick. The fine 'Ave Verum' is better in every way—

deeply expressive, and with the right note of urgency in the climaxes. The poignant discords—where Byrd writes F sharp against F natural and again B flat against B natural—seem to be toned down somewhat, but that may be a matter of recording (C1606). There are excellent men's voices in this choir, especially in the bass department, but I very much prefer the Abbey boys. The Cathedral treble tone is too hooty, and even 'Amen' comes out as 'Oomoo.'

There should have been another Abbey record for notice, but something went wrong in the labelling. Record C1612 is supposed to give on one side Stanford's 'Glorious and powerful God,' sung in the Abbey, and on the other a portion of the Benediction sung in the Cathedral. Probably both sides ought to be concerned with the Abbey Choir, but actually the record is a duplicate of C1611 noticed above. As I have no catalogue at hand I must leave the tangle unresolved.

COLUMBIA

'The Fire Bird' is nothing if not vivid, and my complaint about the records made by the Paris Orchestre Symphonique, under the direction of Stravinsky himself, is that they fall a bit short in this respect. There seems to be too little power contrast as well. Oddly, I fancy the 'Duo-Art' rolls of the composer playing the pianoforte transcription gives us more of the right effect. This recording is good, then, but not superlative, as it ought to be, seeing that Stravinsky's orchestration is of the kind that reproduces well (L2279-82). By the way, the label and catalogue speak of Prince Ivan marrying the Fire Bird, instead of the Princess.

The vivid qualities lacking in 'The Fire Bird' are present in a couple of records of 'The Three-cornered Hat,' played by the Madrid Symphony Orchestra under Arbos. The extracts are 'Dance of the Neighbours,' the Miller's Dance (9683), and the Final Dance (9864).

Excellent, too, are records of Weber's 'Invitation to the Waltz' (Basle Symphony Orchestra—Weingartner: 9691), and the Overture to 'Semiramide' and Intermezzo from 'Cavalleria Rusticana' (Milan Symphony Orchestra—Lorenzo Molajoli: 9663-64).

I put on Gershwin's Pianoforte Concerto in F with an open mind, having read much of its brilliance, daring, originality, and other qualities that, with luck, we may find occasionally blended in one masterpiece. Musicians sometimes debate earnestly as to which is preferable—good bad music or bad good music. (I haven't space to give examples; most readers will understand the distinction.) Gershwin's Concerto strikes me as being midway between the two, with a bias towards the bad good music class. It is desperately poor in thematic material; of development there is far too little (the composer's obvious inability to make his music grow is thus naïvely alluded to in the descriptive leaflet: 'This part may be considered as equivalent to the usual development section, though it consists very largely of new material'). Amusing, too, is the following about 'a remarkable pianoforte passage in which the left hand repeats a figure consisting of four consecutive chromatic fifths—an utterly revolutionary passage that is, however, justified by its effectiveness.' Bless the writer's innocent heart! So far from being 'utterly revolutionary,' such progressions are by way of becoming threadbare. There are plenty of piquant effects, but the more we hear of them the less they count. In a long work nothing can take the place of good thematic material treated with resource and freshness; and Gershwin is not yet able to deliver the goods. I prefer him as a writer of good jazz to a compounder of bad music in cyclic form. The players are Paul Whiteman's Concert Orchestra and Roy Bargy, whose work at the keyboard is tip-top. The recording is exceptionally good (9665-67).

Another 'serious' work by a dance-music composer and player is Billy Mayerl's 'Sennen Cove,' a tone-poem dealing with a spot on the Cornish coast. This is less pretentious than the Gershwin Concerto, and is all the better for that. The storm section is rather tame, but as a whole this is a fair sample of unoriginal light music. It certainly does not give Mr. Mayerl 'a real standing among serious composers,' as is claimed in the catalogue. The composer conducts, and the players are the Court Symphony Orchestra (9688).

Some important chamber-music records have turned up. The Capet String Quartet play Beethoven's A minor. I don't think they get the size of this immense work. There is much refined, tasteful playing, but too little variety and range of power. The real test in this Quartet is, perhaps, the Thanksgiving movement. Only the very best playing can prevent it from seeming both dull and too long; it seems so in this recording. There are a few shakinesses in ensemble, which in so lengthy and exacting a work may be overlooked. More serious is the meagreness of tone generally, and the lack of vitality in the softer passages. This defect is so marked as to make me suggest that the blame should go to the recording rather than to the performing (L2272-76).

On a far higher plane are two Léner recordings—Mozart's B flat Quartet (K458) and Haydn's D major, Op. 76, No. 5. Here we have vitality in abundance and variety almost in excess—though one hesitates to find any fault in the latter respect, seeing how frequently performances fall short therein. It is a toss-up between these two delightful sets, both in regard to music and performance. I will only say that I should like the spin of the coin to favour the Haydn, if only for the sake of the delightful Finale. The Mozart is on L2261-63; the Haydn, L2257-59.

The Léner party are at their best again in Mozart's Clarinet Quartet in A, wherein they are joined by Charles Draper, who is also at *his* best. More need not be said (L2252-55).

The Vienna Male-Voice Choir has nothing 'on' our representative English men's choirs, judging from the record of their singing in Schubert's 'Die Nacht' and 'Der Tanz.' The nuancing is gusty, and the intake of breath so audible and violent that I found myself thinking of a kind of communal vacuum cleaner at work, dust and scraps of paper being swiftly absorbed at each inspiration (9611).

Master Trevor Schofield has a first-rate voice and a musical temperament, but he shows some bad faults in his singing of songs by Eric Coates and P. B. Harding. He scoops in attack—in fact, it is less an attack than a stealthy approach; his tone is unsteady, and the style is too sophisticated (the charm of a boy's singing is its boyishness). His top notes are excellent—well produced and

controlled. With a better method and style he will be a first-rate singer (5258).

Fried Ignaz Friedmann plays a rather dull Minuet by Suk, and Chopin's Berceuse. He is too loud in the latter, making it a really rousing affair—just the thing to help a reluctant youngster out of bed on a cold morning (L2260).

Are we in for a 'Traviata' boom? There are signs that way, among them being the issue of a pretty complete version in fifteen records, with album and a sensible English version by Compton Mackenzie. The performers are Italian—a fervid team of soloists, vividly backed up by the La Scala (Milan) chorus and orchestra, conducted by Lorenzo Molajoli. The famous old opera is thus given the best of chances of pleasing its old admirers and of making new ones (9269-83).

NATIONAL GRAMOPHONIC SOCIETY

The Society has rarely, if ever, done anything better than its recording of Mozart's delightful Quintet for oboe, clarinet, horn, bassoon, and pianoforte, with a star team of performers—Leon Goossens, Frederick Thurston, Aubrey Brain, J. Alexandra, and Kathleen Long. Wind instruments, especially wood, almost invariably reproduce well, and the results here are quite up to standard. As the keyboard is well handled with regard to balance, the set is of unusual merit (N.G.S.121-123).

Player-Piano Notes

BLÜTHNER

As there is no supplementary list this month, here are notes on a few rolls selected from the general catalogue. All these rolls are available in the Blüthner Circulating Library.

Schütt is not often heard, though his music is of the good light type, and much of it is well worth a hearing. He is unfashionable, and has never been markedly popular. For those who don't know him already here is a good opportunity of sampling his work in 'Carnaval Mignon,' two rolls containing a delightful suite of six short pieces all well played by Severin Eisenberger (53055-56).

Two Grieg rolls proved interesting—the Ballade in G minor and one of the Lyrische Stücke ('At your feet,' Op. 68, No. 3). The Ballade runs the gamut of the emotions from grave to gay and back again, and Godowsky's name as the artist is sufficient guarantee of the excellence of its performance (51846). The other piece is sympathetically played by Gustav Riemann (50179).

There is little left to say of so well-known and oft-performed a work as the Liszt transcription of Mendelssohn's 'On Wings of Song' (53874). Liebling's *cantabile* playing in this is particularly good.

There is a nameless something missing from Norah Drewett's playing of Debussy's 'La fille aux cheveux de lin' (51335). Perhaps she is a little too matter-of-fact, or, possibly, this particular piece loses by mechanical reproduction.

Seven Preludes of Liapounov make pleasant hearing. They are on two rolls—Nos. 1-4 on 53064*a* and Nos. 5-7 on 53064*b*. The playing, by Richard Rossler, is first-rate.

Marie Gabrielle Leschetizky gives a brilliant performance of Leschetizky's 'Barcarola,' Op. 39, No. 1; this would be worth a hearing for the execution alone (51528).

For those who like light music of the more popular kind there is Waldemar Sacks playing the 'Lied der Musette' from 'La Bohème.' This is Puccini with some slight decoration (59376).

The florid, scintillating type of waltz has dated considerably as salon music, but a good example of the type is Raff's transcription of Gounod's 'Valse de Juliette' (58295). Felix Wernow's playing is remarkably clear, and in the right glittering style.

Albert Grünfeld plays his own 'Causerie,' Op. 50, No. 4. Not remarkable for originality, and with rather too much repetition, it is still attractive, and the performance is good (51501).

ÆOLIAN

Audiographic.—The three children's rolls are delightful, especially that of Percy Grainger playing his 'Shepherds' Hey.' There are some amusing illustrations (Lendon) and running comments (Kirkham Jones) to this, which adults also will enjoy (D787, Pianola, D814).

The other two are Schumann's 'The Poor Orphan' and 'A Little Hunting Song' (D811, Pianola, D810), and 'The Merry Peasant' and 'Knight Rupert' (D809, Pianola, D810). These are all played by Harold Bauer with Introductions by Egerton Lowe, and they have all been cleverly fitted with little poems by Percy A. Scholes.

Chopin's Mazurka in C sharp minor has a first-rate performance by Leonid Kreutzer. The Introduction is by David Stanley Smith, and the running comments by the Æolian Editorial Staff—whose invention and imagination, by the way, must frequently inspire the player's sincere admiration (D829, Pianola, D830).

The other three rolls are all of the light but good type, and are as follows: Mendelssohn's 'Consolation' and 'Folk-Song' ('Songs Without Words,' Nos. 9 and 23), played by Beryl Rubinstein, with Introduction and running commentary by Winifred Harrison—the commentary on the 'Folk-Song' is a wee bit extravagant (D819, Pianola, D820); Rubinstein's 'Barcarolle,' in F minor, Op. 30, No. 1, played by Edwin Hughes, Mr. Scholes being responsible for the Introduction and running commentary (D813, Pianola, D814); Chaminade's 'Elevation,' played by the composer, Noel Gallon supplying the Introduction and the Æolian Editorial Staff the commentary (D805, Pianola, D806).

Duo-Art.—A good four-hand arrangement of 'Finlandia' is well served at the hands of Rudolph Ganz and Ernest Hutcheson (539), and our old friend the 'Zampa' Overture comes out surprisingly fresh, partly because of Ganz's firm rhythm and crisp playing (541).

Hinton's lively and attractive 'Rigaudon' is ably performed by Katharine Goodson (7245).

We do not look for much originality in such a work as Leybach's 'My Solitudes' (Nocturne No. 4), one solitude being much like another, but the roll is a good one, partly because it gives us another opportunity of hearing Geneviève Pitot's delightful playing (7230).

Hand-played.—Here is the second roll of Schumann's Symphonic Studies, and a very fine one it is. Percy Grainger's interpretation is admirable (A1149*f*). Another good Schumann roll is that of Friedmann's performance of 'Des Abends' and 'Warum?' The latter reproduces

less well than 'Des Abends,' and calls for careful manipulation (A1147*e*).

'Guitare' is Chaminade at her best—and she can be interesting as well as attractive. This is well played by the composer (A1143).

Metrostyle.—There is nothing very exciting in this section, but all are pleasant and easily managed. They are 'The Gay Postillion,' by Bohm (T30421*a*), Rubinstein's 'Romance' in F (T30423A), and 'Intermezzo,' by Gilbert Lamb (T30424*a*).

D. G.

Wireless Notes

By 'ARIEL'

My remarks about the Bach disarrangement for military band have evoked some correspondence, including a Letter to the Editor which will, no doubt, be found in its proper place. Mr. W. A. Chislett, of Barrow-in-Furness, in the course of an interesting note adds that there is 'a really magnificent' brass band arrangement of Bach's 'Great' G minor, by the late J. Weston Nicholl. I gather that it has never been published, and that the MS. is in the possession of Black Dyke Band. Mr. Chislett's mention of this arrangement reminds me that Mr. Nicholl wrote to me shortly after he had completed it, suggesting that I should keep a look-out for gramophone records thereof. None, however, came my way, so his version has apparently been neither recorded nor published. Is it too much to hope that this transcription may be made available? I feel confident that brass and/or military band arrangements of a few of the more animated and readily attractive of Bach's organ works would be popular with players, and would make many fresh Bachites among their enormous audience.

It seems to me that the question of suitable material for military band transcriptions deserves more careful consideration than it appears to have had so far. Not every piece of loud, quick orchestral music lends itself to the process; frequently the string writing is of a type that cannot be replaced effectively by the wood-wind. Keyboard works, too, are often badly treated. I once heard (not by wireless) an arrangement of Rachmaninov's C sharp minor Prelude in which the rapid triplet chords for alternate hands were given to different sections of the band, with ludicrous results, as they never quite fitted. An easy and effective keyboard passage thus became extremely difficult, if not impracticable.

A good example of choice and treatment was broadcast on April 15, when the Wireless Military Band played a Mozart Divertimento transcribed by Gerrard Williams, a musician who has just the right deft touch and good taste for this kind of work. I hope we shall hear more of his arrangements. The only adverse criticism I have to make in regard to the Divertimento was that Mr. Williams was too conscientious in giving us all Mozart's endless repetitions. We need not be too slavishly respectful of repeat marks nowadays. To a considerable extent they were conventional, and composers seem to have added the fatal two dots very often quite mechanically.

Now that I am dealing with the military band performances I go on to add a complaint concerning the playing. I am, I know, only one of many who feel that the standard of performance is less good than it was a year or so ago, and certainly far below what it ought to be. A good deal of the playing sounds quite casual. Opinions may differ concerning nuance and other interpretative points, but there can be no question concerning the desirability of perfect ensemble. If I remember right, some statistics published last year showed that military band programmes are among the most popular of the musical fare supplied by the B.B.C. Anything less than a good standard of performance must thus have an adverse effect on the taste of a big body of listeners. The band is good, and the conductor an expert, so probably it is merely a question of adequate rehearsal. If so, the natural solution is to give us fewer military band programmes, and see that they are better prepared.

The reference above to slavish respect for repeat marks in the older classics reminds me of a kindred point that might be considered. It was good to hear a week of Haydn's Pianoforte Sonatas in the 'Foundations of Music' series, but it must have occurred to many besides myself that in broadcasting works so very unequal in quality, better justice would be done to the composer, and more pleasure given to the hearer, if the Sonatas had been regarded less as wholes than as collections of movements. In some sonatas two of the movements are poor, and one delightful. In dealing with so many as thirty-four sonatas there can be no reasonable objection to giving us only the plums. This method might well be followed in regard to such similarly unequal works as the Mozart Pianoforte Sonatas and the Handel Suites.

Going back for a moment to that question of organ transmission, I have received an interesting letter from Mr. Hugh Gardner, of Harrow. He agrees that the fault lies less in transmission than in receiving sets. He himself uses a powerful set and a coil-driven speaker with plenty of force behind it, with the result that the pedal notes come through magnificently. 'The 32-ft. stop at Southwark Cathedral sometimes shakes the ornaments on the mantelpiece at the other end of a large music-room, and the echo of the building seems to be present without blurring the tone.' Mr. Gardner says that he gets better reception from the organ than from any other instrument. He adds that it is largely a matter of expense, as the current consumption is rather high.

Mr. Gardner also makes an interesting point concerning the broadcasting of Church choirs. He believes that the best of choirs develop certain habits owing to the peculiar acoustic properties of the buildings in which they sing, and that these perfectly reasonable methods are apt to sound like unpleasant mannerisms when reproduced in the studio. This is yet one more problem that choral singers have to face when broadcasting. It is also a serviceable reminder to listeners that they should not be in a hurry with adverse criticism.

Teachers' Department

'THAT SINKING FEELING!'

By HERVEY ELWES

Of all the bogies that beset young performers nervousness is the worst. A child may be perfectly capable of playing a certain piece on the pianoforte or the violin quite well enough to satisfy his teacher, and yet, should he learn that he is to perform that piece in public, he very possibly becomes a prey to an attack of nerves which will make him miserable during all the days that elapse before the dreaded date, and will so affect his physical and mental powers that his playing, when the time comes, will be of the feeblest description. All the participants in this tiresome little tragedy—child, teacher, and parents—will be more or less disappointed. The trouble, too, is cumulative; the fact of having failed once makes failure in the future almost inevitable.

The pity of it is that it is not children of the bold, unbiddable type who so frequently do themselves less than justice under the above circumstances, but more often boys and girls who are really keen on music, and who would quite enjoy playing to others if only they could do so without suffering so acutely from 'that sinking feeling!'

This being so, it is well worth the while of any teacher to do what is possible to help young performers to overcome their diffidence. Here a mother of the right sort may be of immense assistance. But the subject must be approached with great tact. You remember how, in Mrs. Ewing's delightful 'Jackanapes,' Tony Johnson's mother and Jackanapes' aunt both agreed that Tony was 'delicate.' With this difference: Mrs. Johnson meant that Tony was more finely-strung, more sensitive than Jackanapes. Whereas, when Miss Jessamine said that Tony was 'delicate,' she meant he was 'more puling, less manly, and less healthily brought-up' than her own nephew.

So, whatever your private opinion may be concerning the probable mistakes in the upbringing of your pupils, you must carefully hide your thoughts from their mothers. You must stress the point that the unsatisfactory performances of Michael or of Mary, at home or before a larger audience, is *not* due to the fact that the child in question is a half-wit or physically defective. On the contrary, it denotes a special sensitiveness which, though it may show itself in the form of nervous attacks to-day, will, under the guidance of a sympathetic teacher (yourself!), quite likely prove to be the foundation of an assured technique, and the power of regarding even the largest audience merely as rows of cabbages.

One way to help this happy prediction to come true is to persuade the mother of a nervous child on no account to use any kind of force in attempting to make the child 'show off' in public. A policy of 'masterly (or, rather, 'motherly') inactivity' will often bring about the desired result. Children are, of course, extraordinarily imitative. Take them to a cinema, and directly they return home they will attempt to emulate, in their own nursery, some of the feats they have witnessed on the screen. In the same way, if more or less perfunctory pianoforte-playing has been going on in a drawing-room midst the rattle of tea-cups and the buzz of conversation, you will notice, after a time, that a child who, earlier in the afternoon, may have resolutely refused a pressing invitation to perform, will sidle up to the pianoforte, obviously intent on making a little noise on his or her own account.

And when all 's said and done, that is the only way the art of music can really bring enjoyment to performers and to listeners. The wish to play must be strong enough to overcome the performer's doubts concerning his powers of execution. It is to make the child *want* to play which should be the aim of everyone interested in the progress of little musical pilgrims.

This should be your first thought when arranging a Pupils' Concert. See that everything is as informal as possible. It is better not to have a fixed programme. But if you like you can, of course, have a leaflet printed giving the names of your pupils and the titles of the pieces which each is supposed to be prepared to perform if required. This will leave you free to call upon your young students to render each item in the order in which, judging by their appearance at the moment, you think them most likely to do justice to themselves—and to you as their teacher. In selecting what they shall play, it is wise to choose something which is below their usual capabilities. From the point of view of the audience's enjoyment, and for your own sake, it is much better that a child should perform, cheerfully and fairly efficiently, whatever is the modern equivalent of 'The Maiden's Prayer' or Braga's Serenata, than that he or she should stumble through some piece that is a shade too difficult for small fingers numbed by the importance of the occasion.

All this is very elementary, but it is based on recollections of a childhood long past. And it is, perhaps, those of us who once suffered from nervousness, and remember how horrid it was, who are in the best position to realise how much physical and mental discomfort may be avoided by just a little thought and tact on the part of parents and teachers.

A MODERN APPROACH TO MUSIC-TEACHING:
IV.—THE MATERIAL OF MUSIC—THE POWER OF SOUND

By NORAH H. BORE

Listen to a Beethoven Symphony, and when it is finished stop for a moment and consider the limited material out of which this miracle of sound has been created. How many separate notes go to its fashioning? Twelve only. This is an amazing fact if we consider the range of emotional expression of which they are capable. What is the explanation which makes so limited a means so powerful an agent? There are three important reasons contributing to this fact:

1. The emotional power of sound.
2. The fundamental nature of rhythm and its power to stimulate us physically.
3. The intellectual satisfaction which we feel in the apprehension of relationship.

It is important to realise that sound is a powerful emotional force. Everyday experience constantly acknowledges this fact. Is it not true that we recognise the real attitude of a speaker not by *what* he says but by *how* he says it? Mr. St. John Ervine, in the *Observer* of Sunday, April 22,

1928, advised us to go to see the actors of the Moscow Art Theatre at the Garrick Theatre. He said, 'Even if they [the spectators] be Russian-less, as I am . . . it [Ostrovsky's play, 'Poverty is No Crime'] will provide them with constant laughter.' Yet how can an unknown language convey anything to us unless by varieties of intonation and expression—in other words, by variants in the pitch relations. The English language is full of phrases which indicate this power of expressing emotions by means of sound. Do we not speak of a 'cry of pain,' 'a shriek of agony,' 'mocking laughter,' 'envious tones,' 'furious words'? But are words furious? Can tones be envious? The written word can never convey agony or pain. Hence we must refer in speaking thus to a certain emotional tone or colour in which the words were uttered. Dr. Buck expresses it thus: 'Accents and qualities of language are in origin expressions of mental and emotional stresses to which the common experience of men has given a common value. . . . They are the articulate but fluid representations of experience.' *

If you want to test the facts for yourself, use the vowel sounds which serve as ejaculations—'Ah! Oh! Ugh!'—and express with them as many shades of emotion as possible. Listen to the range of sound which distinguishes each. 'Ah!' an exclamation of satisfaction, is a rich, low tone; 'Ah!' a cry of pain, is high-toned and shrill; 'Ah!' indicating dawning knowledge, passes through a succession of tones, ranging from higher to lower. This is so obvious that it needs no further elaboration. It must, however, be remembered that the tonal range of speech is more restricted than that of music; we see in it only the beginnings of what in music has become an instrument of infinitely extended emotional range.

Two interesting questions suggest themselves to us at this point. First, how did any particular tonal arrangements originally become associated with the emotion it now expresses? It obviously belongs to the very earliest experiences of the human race, since it is now an intuitive possession of every baby. The child certainly never learns by imitation how to produce the scream-because-I-am-angry or the scream-because-I-am-in-pain. Secondly, how much have these primitive emotional symbols helped to shape the melodic outlines of our music of to-day? The certainty and assurance of a tonic harmony share much of the nature of an affirmation in ordinary speech; a rising scale-passage of that of an interrogation or uncertainty. These are both definite emotional states. Can we press the matter further? Tests have been undertaken in America to discover whether an average audience reacts emotionally in the same way to music. On the findings of this particular set of experiments such common emotional reactions as 'joy,' 'rest,' 'sadness,' were recorded by a large percentage of the subjects.† Tests such as these, however, can at best only deal with very obvious reactions. This invalidates their findings to some extent, for emotion is a fluid state and is in constant flux and reflux; the emotional outline of a composition is as varied and subtle as its rhythmic and tonal outlines.

Mr. Ernest Newman has attacked the subject in a much more musicianly fashion in his book 'The Unconscious Beethoven.' Here he tries to analyse the characteristic motifs to be found in the writings of composers, and to associate these with their emotional content. 'It is astonishing,' he says, speaking of Beethoven, 'to what a small number of formulæ—melodic, rhythmic, and so on—his apparently so varied procedure can be reduced.' He finds, for instance, that Beethoven uses a rising figure of three notes in various guises whenever he is stirred by deep emotional feeling. The examples cited in proof of this statement are numerous and convincing, and whether we agree or disagree with Mr. Newman's main thesis, the book is stimulating from this point of view. We hope that the promise of further work along these lines will be fufilled.

It seems to me that this form of research on emotional reactions to music is more profitable than experiments on isolated sounds, for the obvious reason that isolated notes are in themselves merely musical sounds (as opposed to unmusical sound), and not melody. Sounds or notes are to melody as pulses are to rhythm. The first in each case is the inert material into which the vivifying life of music can be fused. This vivifying power is movement or progression, whether rhythmic or tonal; rhythm is a progression through pulses; melody a progression through tones. Miss M. Glyn admirably realises the inter-relation of these two movements when she coins the somewhat clumsy term 'rhythmitonal movement.' *

It is true that certain notes have distinctive characters, but it is important to remember that musically this character is modified and determined by its relation with other tones. In Aural Culture work we train children to recognise individual notes, but this is done by establishing a tacit relationship between each of these and the tonic note.

The physical stimulus of rhythm and the power of self-expansion which it produces in hearer and performer is the second factor which makes sound so powerful emotionally. Rhythm in its simplest form is a physical stimulus which produces a sense of power—which urges to action. It is, therefore, an expansive influence, and by this fact makes us emotionally receptive. The particular quality which emerges from the union of rhythmic and tonal movement can, for want of a better term, be called the dramatic quality of music.

Drama is action, movement towards some point; if movement is to be meaningful it must have a goal. When we speak of the dramatic moment in a play we mean the moment of climax—the culminative moment towards which the whole movement has been directed—that which gives purpose and meaning to the whole. So in music: rhythmic and tonal movement converge towards given points where they become momentarily locked, and emotional effect is produced by tension and relaxation up to and away from such points of climax. Again, these series of climaxes have among them one which is the culminating moment of the whole. Dr. George Dyson in a provocative and stimulating chapter on 'Rhythm and Melody' in his book 'The New Music,' refers to this element of music as 'rhapsodic movement.' † He cites the opening phrase of 'L'Après-Midi d'un Faune' (Debussy) as a good example of such writing.

* 'The Scope of Music.'
† 'The Effects of Music.' Ed., Max. Schoen (p. 157).

* 'The Rhythmic Conception of Music.'
† Dr. Dyson uses the term 'rhythm' in a misleading sense. He distinguishes rhythm and rhapsody where we are accustomed to find metre and rhythm.

This term brings out extremely well the inherent quality of all great melody, which is in origin song, but, in my opinion, it ignores the debt which melody must always pay to rhythm. Bach is supremely great in such expression. The Chromatic Fantasia and Fugue is an example of this mastery in its freest form. The inevitable urge onwards, the fitness of the melodic curves, and the greatness of the dramatic conception are what give the quality of supreme 'rightness' to his work.

The recognition of this dramatic quality in music implies the third and last element which gives sound its power.

We have referred to the physical and emotional aspects of music in rhythm and tone—we have so far ignored the intellectual. If music is capable of affording the greatest æsthetic satisfaction, it must have inherent in it material which will satisfy the whole of our nature. The highest æsthetic experience unites in one supreme expression the fused capacity of the whole of our faculties. Such a fusion can probably only be maintained for short spaces of time, but it is as the fusion slackens that the completeness of the experience weakens.

What, then, is the intellectual side of our æsthetic experience? It is the recognition and establishment in our minds of relationship between the units which make music. By the establishment of relationship between varying pitches, melody is created. Melody is this motion from tone to tone. Mr. Calvocoressi says: 'The æsthetic value of form resides solely in the reciprocal relationship of parts within a whole.' * This sentence emphasises the final purpose of this intellectual process. It is the eternal search for truth; the desire for complete knowledge which urges us to persevere in the complicated process by which we mentally piece units of sound into an intelligible whole. We are spurred on by the revelatory power of the final synthesis.

Can this analysis be reconciled with such a statement as the following of Mr. Edwin Evans? I think it can. 'I have long been convinced,' says Mr. Evans, 'that the only tenable definition of melody is a succession of single notes so arranged that their mutual relations are those to which the ear is accustomed—in short, that *melody is chiefly our recognition of the familiar.* I would go so far as to say that *there is no such thing as melody in the abstract; it is the creation, not of sound, but of habit.* I am convinced that that melody will gain the largest number of adherents which imposes upon the listener of whatever standard the least effort in the direction of acquiring a new habit.' †

At the risk of being accused of over-quoting, I should like to put the following statement by Dr. Dyson beside that of Mr. Evans: 'Every interval, every turn of phrase, either invokes or fails to invoke conscious or unconscious memories, and it is these memories which give the present sensation such completeness of satisfaction or wealth of experience as it may have.'

I have quoted these writers for, by insisting on the power of associative musical memory, they seem to me to approach the problem from the right angle. The effect of music upon us is after all a psychological problem, and it is as such that we must approach it. The stress which Mr. Evans and Dr. Dyson lay upon our habitual reactions to sound, and to the long-stored-up associated memory upon which we draw from our racial experience, does not necessarily preclude an intellectual approach to music. It does, however, show the limits beyond which the intellect cannot function. Granted that our capacity to apprehend melody lies in an accumulated racial experience, the distinction between a great and a mediocre melody lies nevertheless in its capacity to stir us imaginatively. Dr. Dyson expresses this idea in speaking of Bach. 'Bach did not invent his phrases. Everyone of them had in detail been used hundreds of times before. It was the *imaginative relations* in which he placed them which made them seem new.' It is in this order of perception that we exercise our minds musically. It is by this means that experience is enriched. The artist by his birthright of imagination has a knowledge denied his fellows, which, if he would preserve, he must exercise.

* 'Musical Criticism.' † 'The Margin of Music.'

'Children's Percussion Bands.' By L. de Russette. [Kegan Paul and Curwen, 3*s.* 6*d.*]

Nowadays we do not teach children anything; we provide opportunities for them to teach themselves. In 'Children's Percussion Bands' Miss L. de Rusette provides opportunities for the little ones to equip themselves with most of the elements of a musical education from the ages of four to eight.

She divides her scheme into three stages. In Stage I. (four-year olds) the children gain an aural perception of pulse and rhythmic pattern by beating instruments (chiefly drums and bells) and beating time, at the dictates of their own sweet wills, for there is no formal instruction in these years: understanding is only instinctive.

With Stage II. come the beginnings of intellectual understanding. The band now consists of drums, tambourines, triangles, and one pair of cymbals for an honoured soloist! More formal conducting is also undertaken, and the interpretation of the music and the choice of instrumentation is placed in the conductor's hands. Rhythmic patterns are now not only heard and tapped, but written in a picture notation of shorts and longs.

With Stage III. come the introduction of part-playing and of musical notation. Hitherto songs (largely Nursery Rhymes) have been the basis of the band. Now the pianoforte takes the place of the voice. The writing of musical notation is begun—and compound time introduced in a manner that is hardly accurate:

> 'The class is told that quite often three running sounds fit into a single sound of longer duration. . . . When three notes fit into one note, the one note lasts a little longer and has a dot printed after it.'

This is not a very satisfactory explanation, and though the time-name, *ta-té-ti*, is given, neither its meaning nor that of the dot is explained.

There are a number of small vaguenesses of this sort, which are, however, only slight blemishes on an otherwise helpful and suggestive little work for teachers of young children.

A particularly interesting section is devoted to the use of the band with feeble-minded children. The book closes with a useful list of music recommended for percussion-band work.

E. M. G. R.

A new Instruction Book, 'Let 's play and sing around the clock,' by Gladys Willan and Olive Brush, with illustrations by Georgette Berckmans, comes from the Frederick Harris Co. It provides a systematic course for teaching the pianoforte and ear-training to beginners, in class and individual lessons, based on nursery rhymes selected to suit the compass of children's voices, and arranged in all the major keys. It is an attempt 'to place before teachers and pupils alike a fundamental plan of ear-training which will enable the pupil to hear, sing, play, and write in all the major keys in their due order.' A similar book dealing with the minor keys is in course of preparation. All the nursery rhymes are in the form of duets, with the pupil's part in single notes divided between the two hands, and always within the compass of five notes.

G. G.

Teachers of beginners will find Donald Gray's 'Beginnings'—very first lessons in the rudiments of music—just the book for the early stages of what many young people are apt to regard as a rather dull subject. The pupil is led by easy steps from the writing of clefs to the barring of simple passages. Numerous blank staves are provided for additional exercises (Boosey, 1*s*.).

Marion R. Anderson's 'Harmony Games' for children is written with the object of bringing 'the play spirit into the teaching of very elementary harmony.' Those interested must be referred to the book itself, which is published by Cramer (2*s*. 6*d*.). We are told that the musical exercises and suggested games are the direct outcome of experience with a class of children averaging eight to nine years of age; 'so quickly did they respond that the idea developed and has proved to be a practical way of leading the children naturally and spontaneously along the Harmony Road.'

G. G.

POINTS FROM LECTURES

Lecturing at Heaton Chapel, Mr. Rutland Boughton traced the rise of art in Christian civilization. The principle of Gothic art he found in the music of Bach—the sense of the association of the divine and human spirits, and at the same time no single part of the music of Bach was autocratic or stood out on its own. He said that a good piece of music might be recognised from a bad one if one part was important and the other was doing only dull work. In such case the piece was inferior. But where both parts were equally important, then it was a really good piece. Mr. Boughton's main topic was Schubert, the song writer. Schubert, by bringing back the common music of the people into one of the most definite forms of art, made a mark which no other composer since had been able to do. 'Don't be ashamed to like vulgar things,' said Mr. Boughton. 'Don't be ashamed to dislike Bach, but try to like him. Let us be honest in our tastes; we shall thus necessitate composers writing for us. What Schubert did then has got to be done again to-day, if the great world of music is to become and remain a great thing instead of being the private province of a few unhappy musicians.'

At Ferndale, when lecturing on Handel, Sir Walford Davies said, 'It is a great pity that the Board of Education has not yet realised that music is a natural language and seen to it that every child in Wales had a little musical bible with a couple of hundred splendid little melodies. In fifteen years' time we would then have our children and young people pouring out simple melodies by the thousand, and able to read both notations as easily as the Bible or the newspaper. We want the freedom of the City of Music in our schools, so that the children can sing their own melodies, and read the melodies of the world at sight. That happy time *is* coming.'

'Music in England To-day' was Mr. H. C. Colles's subject at Leighton House, Kensington. He said that in England, unlike other countries, music was performed by a large number of amateurs as well as professionals, and that we did not have State-aided orchestras as, for instance, were found in Germany and Italy. He went on to say that music in England always had been haphazard, was haphazard now, and he would not say always would be, but would be, he thought, for some time to come.

Speaking at Liverpool, on the application of broadcasting in the teaching of music, Mr. C. V. Hely-Hutchinson said that in actual teaching a great deal depended on the personal touch or contact between the teacher and the pupil. What the wireless music teacher could do, however, was to emphasise the general principle on which the pupil could proceed. Wireless could do a great deal towards a widespread musical appreciation.

'Humour in the life of an opera singer,' the title of a lecture announced at Birkenhead, afforded Mr. Robert Parker an opportunity of relating his experiences. If there was no humour in their lives he thought opera-singers would all go mad. Opera was really one of the most ridiculous things on the face of the earth. In 'Il Trovatore' the villain sang, 'She shall be mine,' the chorus sang, 'She shall be thine'; and that continued for some minutes. Practically every member of the British National Opera Company, continued Mr. Parker, was losing money in order to keep the show alive. The sum he received for singing on the previous night was about one-sixth of what he received for a single performance before the war. Describing some unrehearsed incidents in performances, Mr. Parker recalled one theatre in which a sort of miniature Blackpool big wheel was used for the scene where Wagner's Rhinemaidens went swimming. The maidens were strapped to the wheel, and it was revolved to create the proper effect. Unfortunately, one night the apparatus stuck fast, and left a very distinguished singer hanging upside down thirty feet above the stage. The lady lost her temper. 'Ach! let me down!' she screamed. 'What kind of a position in this for the mother of twelve children!'

Irish music collections were described in a lecture by Dr. Annie Patterson, at Cork. More than ninety of these collections were named in Grattan Flood's 'History of Irish Music,' 1887. Since that date at least a dozen later series of Irish music collections had appeared, all more or less consisting of Irish melodic items; thus the total was over a hundred. There was, of necessity, a good deal of re-duplication of items printed over a publication period of two hundred years.

J. G.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

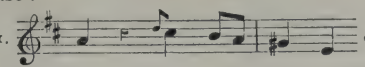
TROMBONI.—(1.) Presumably the initials M.R.C.M. stand for 'Member of the Royal College of Music'—a label that is discountenanced by the College. We are sending the cutting to the College Registrar. (2.) We see no reason why the advertisement of shares in a college should not be advertised in our columns. The advertisement was not 'a slip,' as you suggest; nor are we 'opposed to money-making concerns,' provided the money is not made by fraud. Nearly all the activities in the musical world have to be 'money-making concerns,' otherwise they would soon put up the shutters. Be reasonable!

NOVICE.—(1.) In very long phrases it is advisable to arrange for the choir to breathe in sections. But your plan (front breathing at one point, back row at another) is open to the objection that the process may be apparent to the listener. A better way is for the relaying to be done by alternate singers. (2.) We do not think an adjudicator would penalise a choir if, in a passage for sopranos alone, the contraltos, or a few of them, lent a hand. It is generally understood that in all such bits one part may be eked out by another. Often, in fact, the step is necessary in small choirs. Not the least important part of a conductor's job is the making of such adjustments. The result is the main thing, and if commonsense or necessity calls for such departures from the printed copy, don't be afraid of making them. (3.) Phrasing is not an exact science. As you say, 'one feels in one's bones what the phrasing ought to be'; but we don't agree that 'the bones are often wrong.' The 'bones' are the natural instinct—a pretty sure guide in a musical person. But thought is needed as well; let instinct be your first guide, thought your second and third. The suggested phrasing you give for the Walford Davies song is good, with a break after 'Rest,' but not after 'cries' if your singers can do without it. You ask if the words should always give way to the music. The answer is 'No,' but rather the other way round. A practical composer, however, usually sets his text in such a way that words and music work together in amity, and there 's no question of 'giving way.' (4.) The madrigal you inquire about is Orlando Gibbons's 'What is our life?' It is for five voices, and is a splendid example. It is very difficult. (5.) Programme music is music which depends largely for its effect on association with a story or person, or some aspect of Nature. Beethoven's 'Pastoral' Symphony is programme music; so, in a lesser degree, is the 'Eroica.' His other symphonies (except for the choral part of the ninth) are 'abstract' or 'pure' music. The best programme music depends very little on its programme in the long run. Thus, *e.g.*, the 'Eroica' would probably have become as popular if it had been called merely Symphony No. 3, in E flat. On the other hand, much of the 'Pastoral' is of little account when listened to without reference to its title.

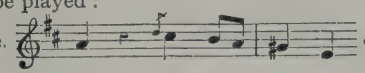
ORGANIST.—Most text-books on organ-playing give hints on registration. The only book devoted to the subject, so far as we know, is Everett E. Truette's 'Organ Registration' (Thompson & Co., Boston, $2.50). It goes into the subject very thoroughly, but is interesting rather than practical, because the numerous schemes suggested are useless save on organs of the size and type mentioned by the author. Organ registration is analogous to orchestration, but only up to a point. There is a vital difference from the student's point of view. Orchestration can be studied in a book, because all the instruments are standardised, whereas no two organs are alike, and even stops of the same name differ greatly in power and quality. Moreover, if organs and stops *were* standardised, the acoustic properties of churches and the disposition of the organ pipes (so that powerful stops sometimes sound quite tame and soft ones *mezzo-forte*) make it impossible for the player to depend on paper schemes. All he can do is to master general principles, and apply them with taste and discretion. He should also enlist the aid of another organist, in order to experiment both as player and listener. (2.) Several publishers have a music-lending library, but the facilities do not include musical text-books, so far as we know.

I. G.—You ask for a course of reading on the history of music, 'difficult books included.' Try any or all of the following: 'History of Music,' Stanford and Forsyth (Macmillan); 'History of English Music,' Henry Davey (Curwen); 'The Growth of Music,' H. C. Colles (Oxford University Press); 'History of Music in England,' Ernest Walker (Oxford University Press); 'A History of Music,' Cecil Gray (Kegan Paul); 'Summary of Musical History,' Parry (Novello); and P. C. Buck's little book in Benn's Sixpenny Series. We do not know what libraries stock any of the above.

R. G. R.—In Beethoven's Sonata in D, Op. 10, No. 3, the phrase:

Ex. 1.  &c.

should be played:

Ex. 2.  &c.

Beethoven was in the habit of writing appoggiaturas without crossing the quaver.

L. M.—We suggest that you give the spare copies of text-books to the nearest public library, or to the hon. secretary of your local Organists' Association for the use of members. The R.C.O. examination papers and calendars are sent by the College to all members, among whom would be prospective examinees, so we don't think your spare copies are likely to be needed. But if this meets the eye of a student who would like to have your back numbers of the Calendar, let him write to us, and we will forward the letter to you. (First come, first served.)

H. H.—We have no copy of the piece at hand, so we prefer not to commit ourselves to a metronome mark. From our recollection of the piece, however, we should say that an easy-going *moderato* meets the case. This is vague, of course, but it is actually better than a figure given by a mechanical contrivance. As we constantly say in regard to this type of question: if the pace and style of a piece are not apparent to a player after due study and thought, he is beyond the help of a metronome.

E. B. B.—A good many of Haydn's String Quartets are published separately in miniature score form. Write to Novello's for a list. (2.) Weber's 'Invitation to the Waltz' was originally written for pianoforte solo. Various orchestral arrangements have been made, the best-known to-day being probably that by Weingartner.

S. J. F.—We cannot say it is wrong to make a *rallentando* at the entry of the second subject in the Finale of the Beethoven's C sharp minor Sonata. Although no slowing-up is marked, a slight holding back seems reasonable. But it certainly should not be so very pronounced as you say.

E. C. T.—We have no copy of the song at hand, so cannot suggest a metronome mark. But why do you need such help? Study the song thoroughly, and the pace will reveal itself, and the 'pitfalls' you mention will disappear. If your study leads to no such result, a metronome won't make things right.

NEDW.—(1.) You ask us to tell you 'the best practical books for child beginners,' but you don't say what instrument is in store for the child. (2.) Write to the Secretary, Teachers' Registration Council, 47, Bedford Square, W.C.1.

G. M. M.—A series of unaccompanied solo songs appeared a few years ago, published by Messrs. Goodwin & Tabb. They were none of them 'sacred' in the ordinary sense of the term.

A. C. L.—We cannot trace or verify the Schubert quotation: 'It is only by a right sense of proportion that anything can achieve perfection.' Perhaps some Schubertian can help.

H. S.—The song, 'Robin m'aime, Robin m'a,' is included in a volume entitled 'Échos du temps passé,' edited by Wekerlin. It may be had from Novello (7*s.*).

L. P.—Messrs. Senart, 20, Rue de Dragon, Paris, VI[e].

G. H. C. asks if there is a reliable description of the mechanical organ for which Mozart wrote his two Fantasias in F. As we know of others who are interested in this question (we ourselves are among them), we should be glad if a reader can send some information.

In our reply to 'H. A. K.' in March we said that Chassins's 'Rush Hour in Hong Kong' and 'Flirtations in a Chinese Garden' are published by Augener. This was a slip. The publishers are Fischer Brothers, New York, and the sole London agents are Messrs. Chester.

GENEVA FESTIVAL

In his introduction to the programme of the seventh (Geneva) Festival of the International Society for Contemporary Music, Prof. Edward J. Dent recalls that the composers represented at the first (Salzburg) Festival were either practically unknown to the public or, if known, regarded as revolutionaries bent upon the destruction of musical art. To-day he describes Ravel, Stravinsky, and Schönberg as admitted to the ranks of classics, and therefore beyond the scope of these Festivals except for an occasional tribute of respect and admiration. At their sides he sees a phalanx of young composers whose names are made and who will in turn make way for composers unknown to-day. He is writing in his international rôle of President of the Society, and as preface to a set of programmes containing fifteen new names out of twenty-one, his remarks are apposite. They scarcely describe the status of those composers in England, where even now there is a tendency to regard the music performed at these Festivals as something remote and exotic —like Patagonian folk-lore, unrelated to musical progress. Whatever grounds may be urged for regarding these events as occurring on the periphery of the musical world, that attitude furnishes some excuse for the prevalent Continental view which places us on that periphery. The appreciation of the present position expressed by Prof. Dent is worthy of attention.

The circumstance that the two British contributors were included among the six whose names were not new to these Festivals affords some justification for dealing first with these. Vaughan Williams's 'Flos Campi' had a reception not unlike those it has had at home—that is to say, the minority which enjoyed it to the end did so in no half-hearted spirit, but gave vent to enthusiasm; for the majority such sustained, uneventful loveliness proved altogether too sedative. It was so completely different from anything else performed at the Festival, an oasis of restfulness amid alarums and excursions. But not everyone was temperamentally capable of profiting by it. The performance was a good one. Possibly the pace was a shade slow, and the intonation of the chorus tended more towards melancholy than was intended. Raymond Jeremy played the viola solo admirably, and the orchestra, under Ansermet, was splendid. John Ireland played his own Sonatina and did it less than justice, with the result that the audience failed to relish its close-knit character and the crispness of its gait.

Janácek's Festival Mass, no doubt chosen as a posthumous expression of the high esteem and deep affection in which he was held, stood in no need of such justification, as it was certainly one of the most successful works performed. He regards the Mass not from a liturgical standpoint, but as a popular manifestation in which each incident is an event rather than a rite. There is a constant suggestion that it is taking place in the open air. The exultation of the chorus is in keeping with it. Much of the writing is exclamatory. There are four solo voices, but they are not used as a quartet—which proved fortunate, since one of them, the tenor, failed at the last moment, and the soprano sang both parts. As in so much of Janácek's music, there is no thematic development in the usual sense, such as might have introduced an element of sophistication. This obviously contributed to the spontaneous effect of the Mass. It is music of the kind that looks, on paper, much less interesting than it can be made to sound in performance, and these Moravian soloists and choristers who had come from Brno to do honour to their fellow-citizen, certainly made the most of it under their conductor, Prof. Yaroslav Kvapil.

Another remarkable work by a composer who was no stranger to his audience was Max Butting's third Symphony. When it was first performed at Berlin, under Erich Kleiber, a few weeks ago, it met with rather a cool reception, but some who heard it on both occasions were loud in their praise of Scherchen, who conducted it at Geneva. Without subscribing to any current creed in its extreme form it is very typical of modern Germany in its austere construction, and its avoidance of the emotional appeal of inflection in favour of that which directly combines dynamic effect with intellectual method. The texture is free in the sense that diatonic progressions are not avoided, as they are by the professed atonalists. Cadences, of course, are another matter, but even sequences occur frequently. The interest is mainly contrapuntal, but the sheer tension of that interest translates itself into emotion. The movements are badly proportioned, the Largo being too long, the final Allegro too short. Undoubtedly it made a very favourable impression.

The two other works by these 'old stagers' were a Violin Sonata by Erwin Schulhoff—brilliant to a point where it savoured a little of showmanship, normal as to method, rather over-elaborate in the pianoforte part, a good work to conclude a sonata recital—and a Serenade-Trio by Jemnitz, the Hungarian. Like his other works, this fails to satisfy one that its allegiance to current idioms is a matter of faith with the composer. His ideas seem to antedate his manner of expressing them.

Let us now turn to the new-comers. Three of them are not to be reckoned among the youngsters —for the Continent has not copied our amiable habit of calling a man a 'young British composer' until he begins to grow old. These were Maurice Delage, a pupil of Ravel, faithful to the earlier style of his master, whose 'Sept Haï-Kaïs' for voice and chamber orchestra, sung by Madame Madeleine Grey, were one of the successes of the Festival, both because of their charming quality and because of the contrast they created in a somewhat strenuous programme; Frank Martin, an assistant at the Jaques-Dalcroze Institute, whose contribution appropriately consisted of three orchestral studies in combined rhythms, ingeniously contrived and agreeable to hear; and Krsto Odak, the Yugo-Slav composer of a five-part madrigal—buoyant, not very pretentious music, though it concluded with a well-wrought fugue.

These leave us with twelve composers representing the newest generation, their ages ranging from twenty-three (Johannes Müller, Dresden) to thirty-four (Henriette Bosmans). Let us group them by countries. The Germans, with whom we may conveniently include the German-Czech Viktor Ullmann, numbered five. Two of them had adopted the Schönbergian technique, in which Julius Schloss gave us a midnight-oilish quartet in one slow movement which was almost

(Continued on p. 440.)

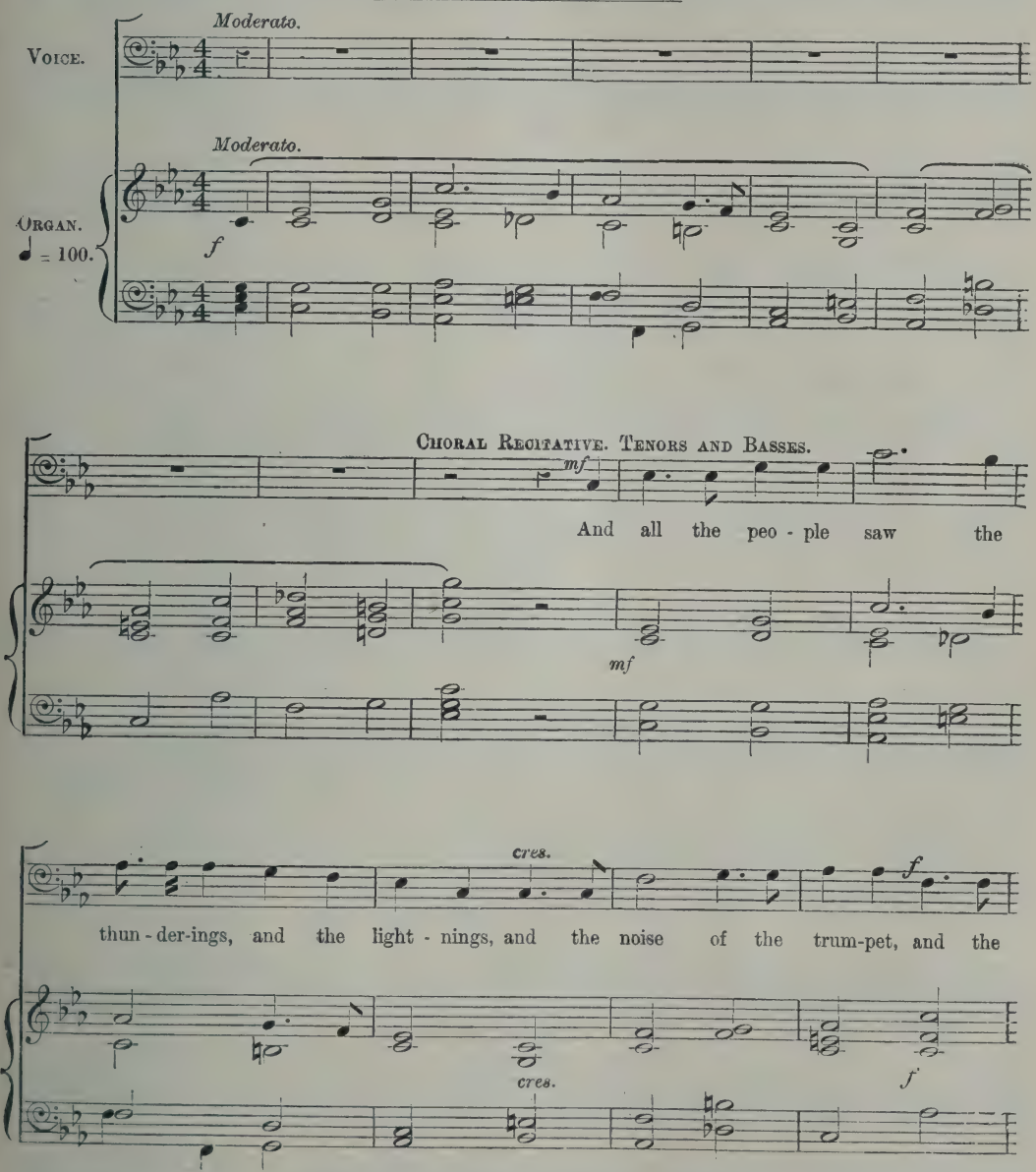
And all the People saw

(First Movement)*

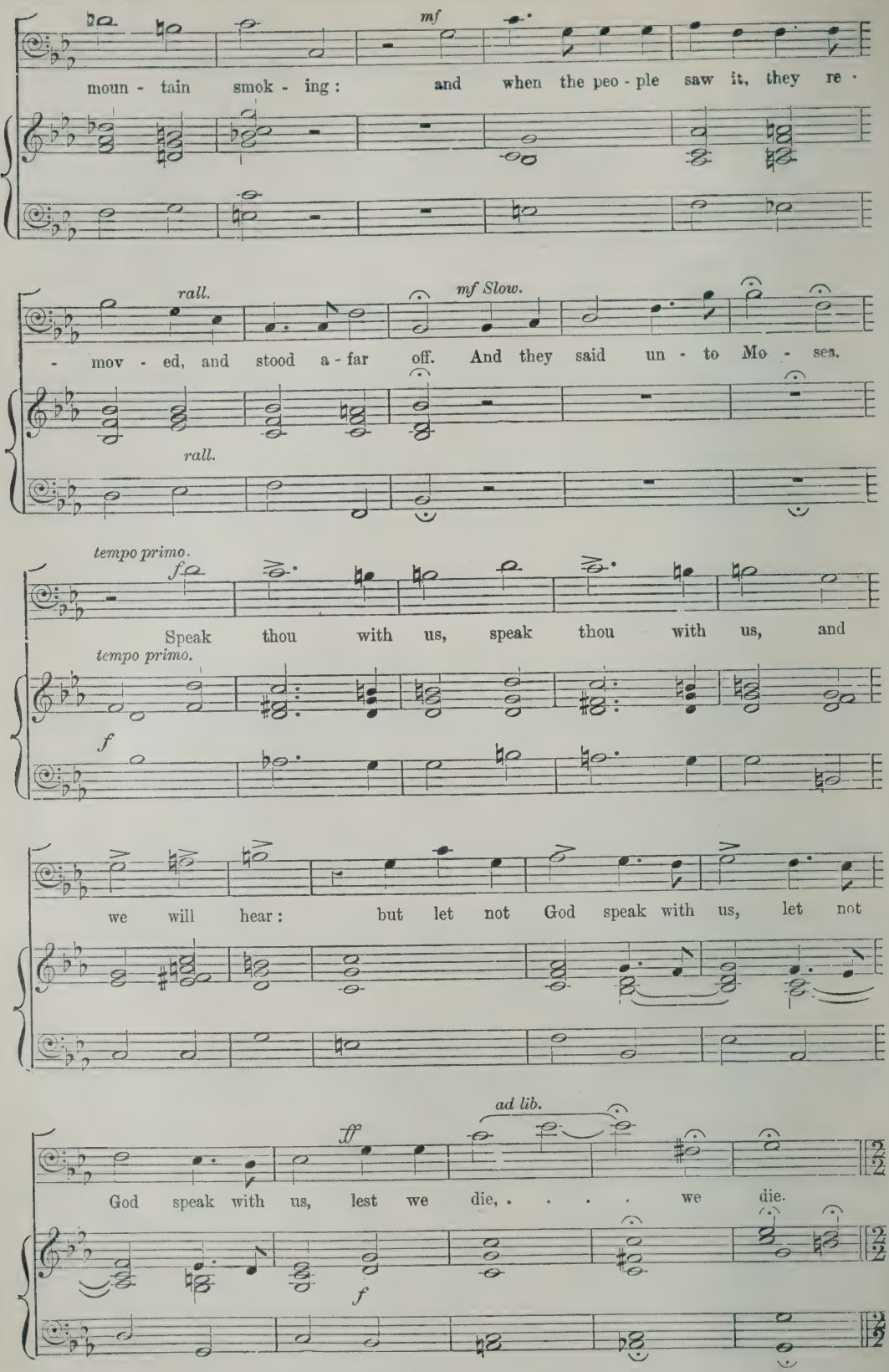
ANTHEM FOR WHITSUNTIDE OR GENERAL USE

Exodus xx. 18, 19; Hymn by Rev. J. KEBLE — Music by JOHN STAINER

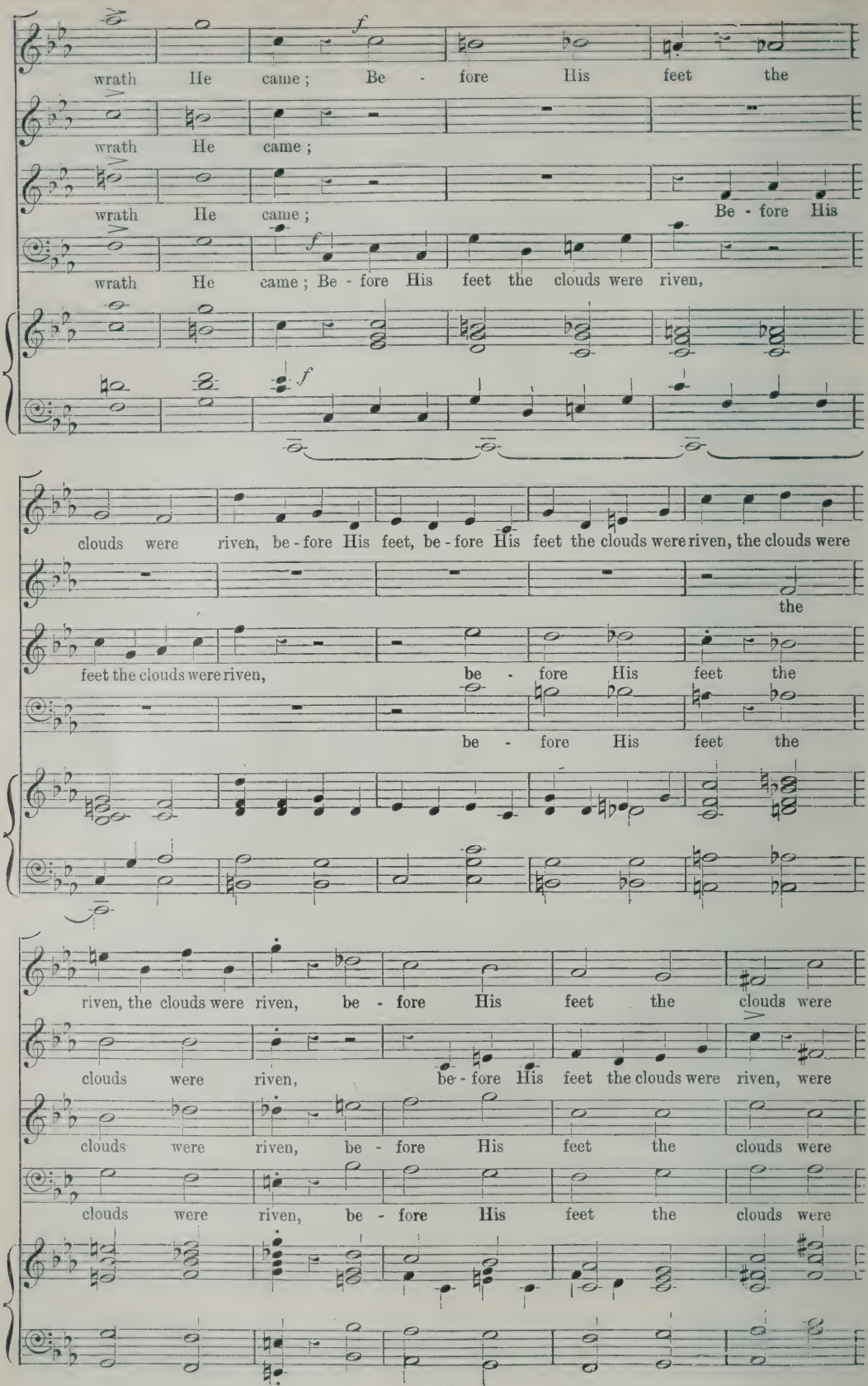
LONDON: NOVELLO AND COMPANY, LIMITED; AND THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

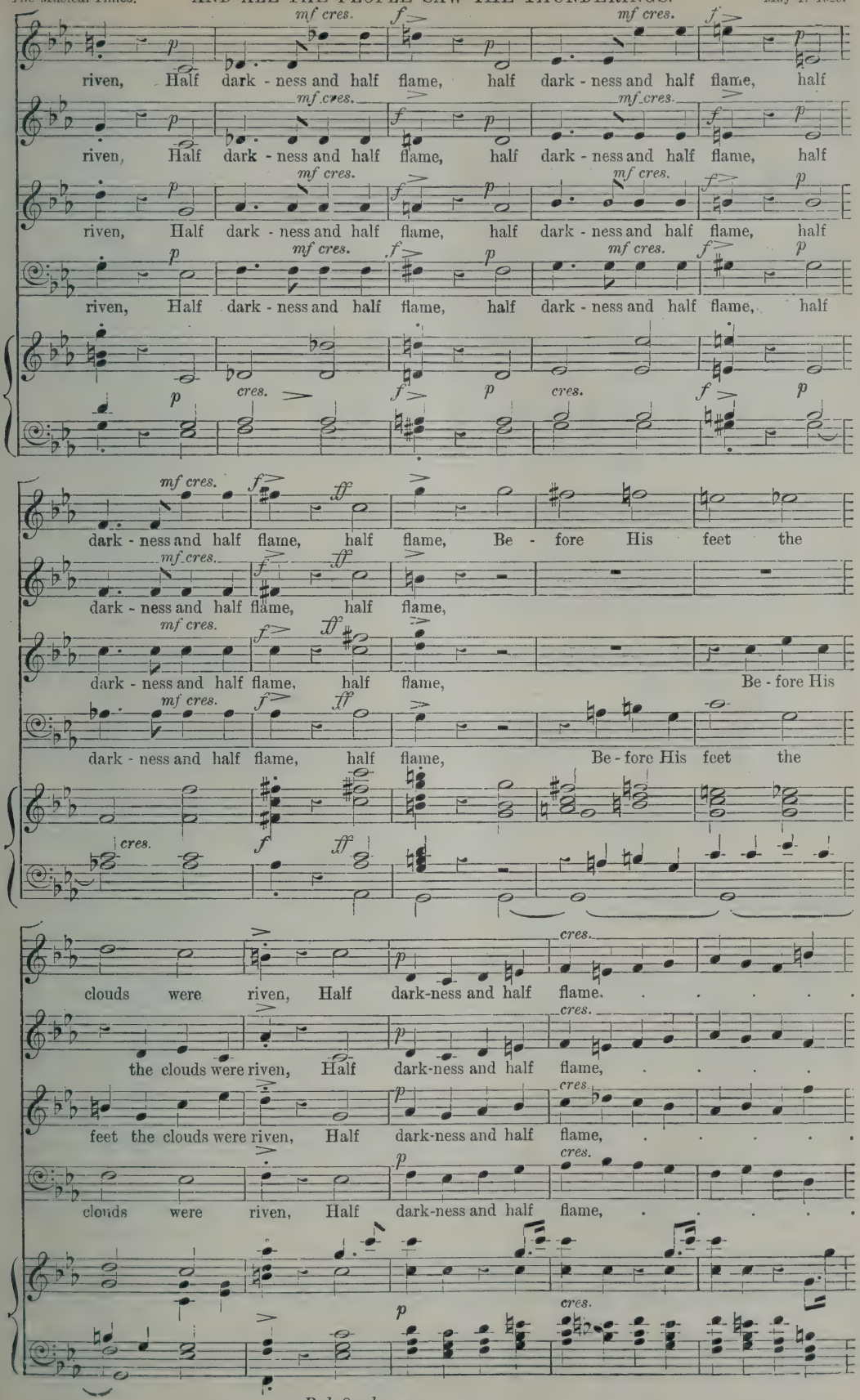


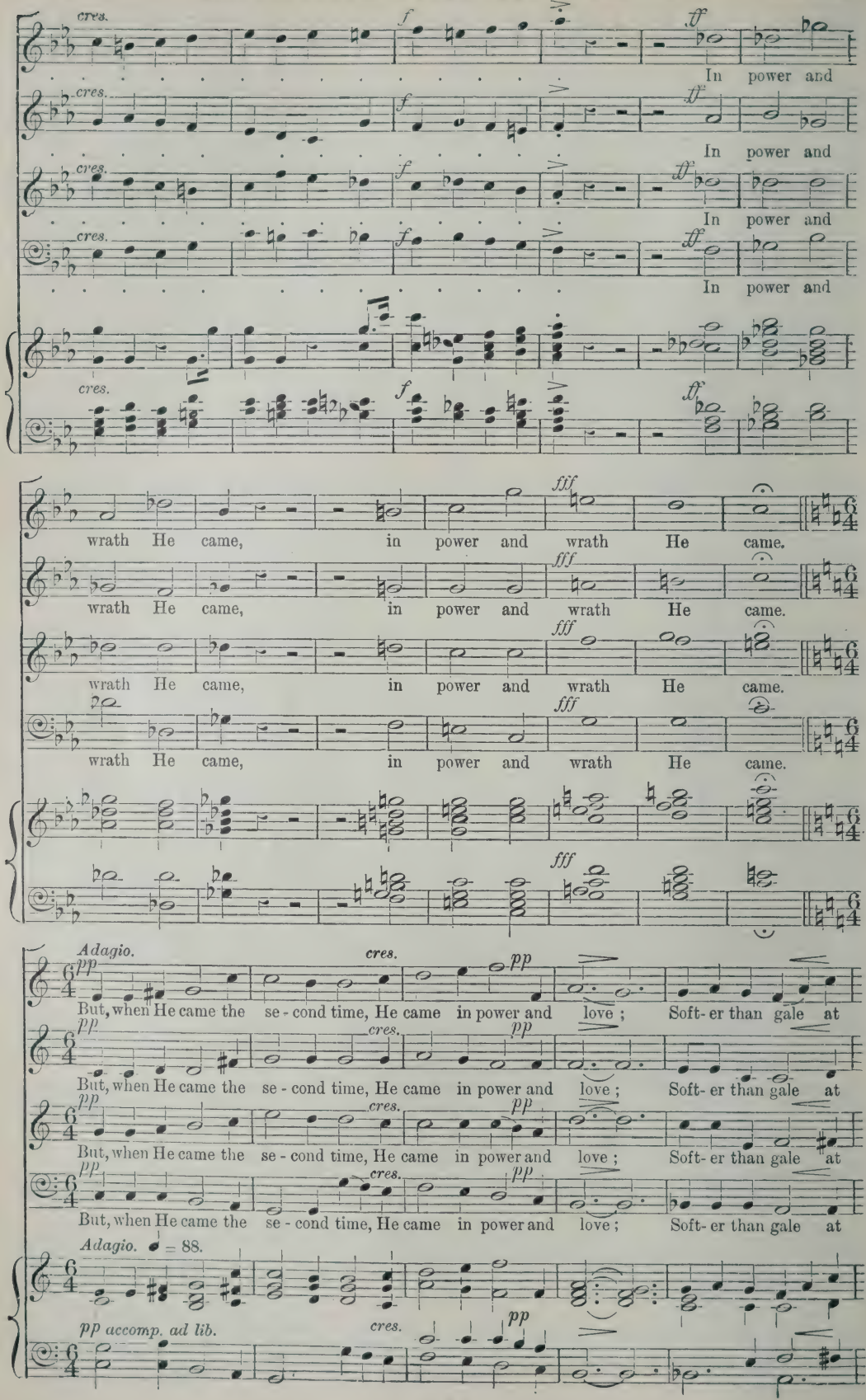
* The Complete Anthem is published in No. 261, NOVELLO'S OCTAVO ANTHEMS, and was composed for the Festival of the London Church Choir Association, 1883.


mf
moun - tain smok - ing: and when the peo - ple saw it, they re -
rall.
mf Slow.
- mov - ed, and stood a - far off. And they said un - to Mo - ses.
rall.
tempo primo.
f
Speak thou with us, speak thou with us, and
tempo primo.
f
we will hear: but let not God speak with us, let not
ad lib.
ff
God speak with us, lest we die, . . . we die.
f

Maestoso. ♩ = 88.
mf
Ped.
Full. Soprano.
Alto.
Tenor.
Bass.
f
When God of old came down from heaven, In power and
wrath He came, He came in power and wrath, in power and
ff


wrath He came; Be - fore His feet the
wrath He came;
wrath He came; Be - fore His
wrath He came; Be - fore His feet the clouds were riven,
clouds were riven, be - fore His feet, be - fore His feet the clouds were riven, the clouds were
the
feet the clouds were riven, be - fore His feet the
be - fore His feet the
riven, the clouds were riven, be - fore His feet the clouds were
clouds were riven, be - fore His feet the clouds were riven, were
clouds were riven, be - fore His feet the clouds were
clouds were riven, be - fore His feet the clouds were


riven, Half dark - ness and half flame, half dark - ness and half flame, half
dark - ness and half flame, half flame, Be - fore His feet the
dark - ness and half flame, half flame,
dark - ness and half flame, half flame, Be - fore His
dark - ness and half flame, half flame, Be - fore His feet the
clouds were riven, Half dark-ness and half flame.
the clouds were riven, Half dark-ness and half flame,
feet the clouds were riven, Half dark-ness and half flame,
clouds were riven, Half dark-ness and half flame,
Ped. 8ve lower.


cres.
f
ff
In power and
fff
wrath He came, in power and wrath He came.
Adagio.
pp
cres.
But, when He came the se - cond time, He came in power and love ; Soft- er than gale at
Adagio. ♩ = 88.
pp accomp. ad lib.

dim.
p
morn - ing prime, Hovered His ho - ly Dove, hovered His ho - ly
morn - ing prime, Hovered His ho - ly Dove, hovered His ho - ly Dove,
morn - ing prime, Hovered His ho - ly Dove, hovered His
morn - ing prime, Hovered His ho - ly Dove, hovered His ho - ly
rall.
pp
Dove, . . His Dove, ho - vered His ho - ly
hovered His ho - ly Dove, ho - vered, ho-vered His ho - ly
ho - ly Dove, His ho - ly Dove, His ho - ly
Dove, . . hovered His ho - ly Dove, . . His ho - - ly
Dove. A - men. . .
Dove. A - men. . .
Dove. A - men. . .
Dove. A - men. . .
pp

(*Continued from p.* 432.)

doomed to fail because of the curiously unattractive twelve-note pattern he had selected as its foundation, and Viktor Ullmann, who gave us Five Variations and Double Fugue on a small pianoforte piece by Schönberg which Prof. Franz Langer interpreted with so much spirit that even those who confessed that Schönberg was a sealed book to them were impressed. Both the piece which served as theme and the Variations reared upon it are ejaculatory, semi-pugnacious music, and it was exhilarating to see the pianist, pausing on a note of exclamation, gaze at the pianoforte as if expecting it to retort with something equally pungent. But joking apart, there was something compelling about it, and many made a note to take an early opportunity to study the work. The other three Germans may be dismissed briefly: Karl Marx, a Munich composer, whose Motet 'Werkleute sind wir' (Rilke) was sung by a madrigal society from Stuttgart, may be regarded as representing a kind of neo-academicism, proficient, well-grounded, full of technical interest, but not very inspiring; Berthold Goldschmidt, of Hamburg, a Schreker pupil with a Pianoforte Sonata, the two Allegros of which are couched in the hard, toccata-like style of the day and would sound quite as well on the pianola as at the hands of any pianist, hectic music surrounding a more thoughtful slow movement; and Johannes Müller-Dresden, the Benjamin of them all, with a concerto in which there was undeveloped talent, and, *rara avis* in these surroundings, actually a repeat! Franz Osborn played these last two works, a pianist very typical of the new tendency, efficient to a fault, if that is possible, dazzling in his technique, but strangely aloof from the very suggestion of sentiment. We shall hear him in London some day.

Two Dutch ladies, Henriette Bosmans with a Concertino for pianoforte and orchestra in which she was the soloist, and Emmy Heil-Frensel-Wegener with a Dance for clarinet and orchestra, must, however reluctantly, be placed somewhere near the bottom of the class. The former translated Ravel into terms of drawing-room music, and the latter disported herself with agility among rhythmic patterns of little serious worth, doing badly what Frank Martin had done rather well.

The young Frenchmen were welcome, both on their merits and because they contributed a divergent element to the Festival. Marcel Delannoy's 'Le Fou de la Dame' is a *chanson de geste*, acted by a set of chessmen, and presenting a sort of nursery tale with a heroic flavour. It is to be produced at the Opéra-Comique. The music is in keeping, light, occasionally irreverent, witty, cleverly scored, with a buoyant kind of polyphony which titillates the palate. Those who like to hear their music with a furrowed brow may reject it on the ground that it is slight, but the majority found it very delectable. Manuel Rosenthal's Sonatine for two violins and pianofortes is an example, more skilful than usual, of the lately fashionable blend of innocent diatonic tunes seasoned and spiced with a counterpoint which hovers midway between Auric and Honegger. It is pleasant enough, because it happens to be well done, but it would probably wear badly. From Paris come two other composers, a Pole and a Russian. The former, Jerzy Fitelberg, contributed a String Quartet in one wildly excited movement, which was generally admired despite the rather exaggerated whirl it set up. It is his second work in this form. If the third shows a little more restraint it may well be a very fine thing. The Russian, Nicholas Nabokoff, sent a cycle of 'Songs to the Virgin Mary,' rather suggestive of the cultured amateur in their scorn of the musical amenities, the vocal part very trying, the pianoforte accompaniment clumsy and heavy-footed.

There remains the American, Roger Sessions, whose Symphony in E minor opened the Festival. This was first performed in 1927 by the Boston Symphony Orchestra, under Kussewitzky, and attracted much attention in the States. The composer, now thirty-two, was recently a pupil of Ernest Bloch, whose influence is recognisable here and there, together with that of Stravinsky. But in the main, so far as a European can judge, this is American music. The slow movement, which is admirably scored, has a touch of sentiment such as could scarcely emanate from these effete nations and decadent cultures, and if the rhythmic jangle of the opening toccata suggests analogous utterances in Europe, we cannot overlook that these in turn owe something to jazz. The Finale, with its lively references to some ill-defined folk-lore, is most clearly of European derivation, but even there one feels other forces at work. In the scoring the strings play a secondary part, presumably in deference to the general mistrust created among the 'moderns' by their tendency to weep on slight provocation. The wood-wind is particularly effective. The Symphony is scarcely great music, but intensely interesting compared with all that the International has hitherto received from the New World. Somebody was even overheard referring to it as 'The Birth of a Nation.'

The standard of performance has been remarkably high. The Orchestre de la Suisse Romande is prepared to die in the last ditch for its beloved creator, Ernest Ansermet, who had the privilege of passing on to Hermann Scherchen an admirable vehicle for his Butting Symphony. The Prolute Quartet bore the heat and burden of the day—two days—in the chamber music, and showed that there had been no shirking of preliminary study. They played Schloss, Jemnitz, Fitelberg, with the insight and careful precision which we English reserve for the dead. Richard Zika, leader of the quartet which bears his name, saw to it that Schulhoff was well interpreted. I have already mentioned two pianists and a singer. The rest were as good, if less conspicuous.

Next year's Festival, the eighth, is to take place early in September, at Liége, in close association with the annual Congress of Musicology. The jury was elected at Geneva, and consists of Max Butting (Germany), Jacques Ibert (France), G. F. Malipiero (Italy), Paul A. Pisk (Austria), and Erwin Schulhoff (Czecho-Slovakia). There is a second panel of five available in case any of these should be unable to attend the meeting, which, as usual, will be held in Switzerland.

The British delegate was the bearer of an invitation to hold the ninth (1931) Festival at Oxford, during the last fortnight of July. After a friendly discussion of alternative offers, this was accepted. It is to be hoped that British music-lovers will rally in sufficient numbers to make that Festival as big a success as its predecessors.

Edwin Evans.

O FATHER, WHO DIDST ALL THINGS MAKE

UNACCOMPANIED ANTHEM FOR EVENSONG

WORDS BY W. B. HEATHCOTE

MUSIC BY

ERIC H. THIMAN

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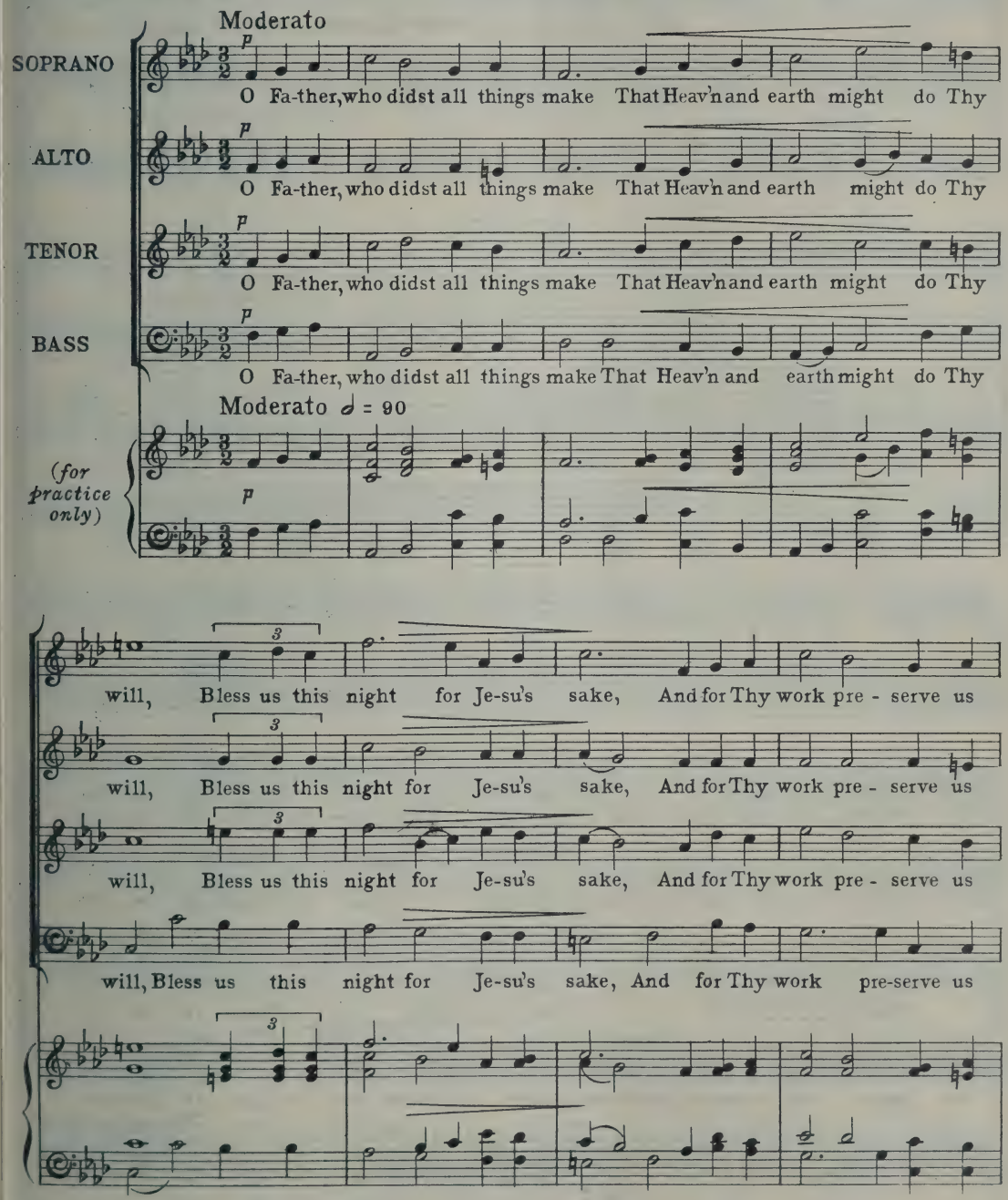
Moderato
SOPRANO
O Fa-ther, who didst all things make That Heav'n and earth might do Thy
ALTO
O Fa-ther, who didst all things make That Heav'n and earth might do Thy
TENOR
O Fa-ther, who didst all things make That Heav'n and earth might do Thy
BASS
O Fa-ther, who didst all things make That Heav'n and earth might do Thy
Moderato ♩ = 90
(for practice only)
will, Bless us this night for Je-su's sake, And for Thy work pre - serve us
will, Bless us this night for Je-su's sake, And for Thy work pre - serve us
will, Bless us this night for Je-su's sake, And for Thy work pre - serve us
will, Bless us this night for Je-su's sake, And for Thy work pre-serve us

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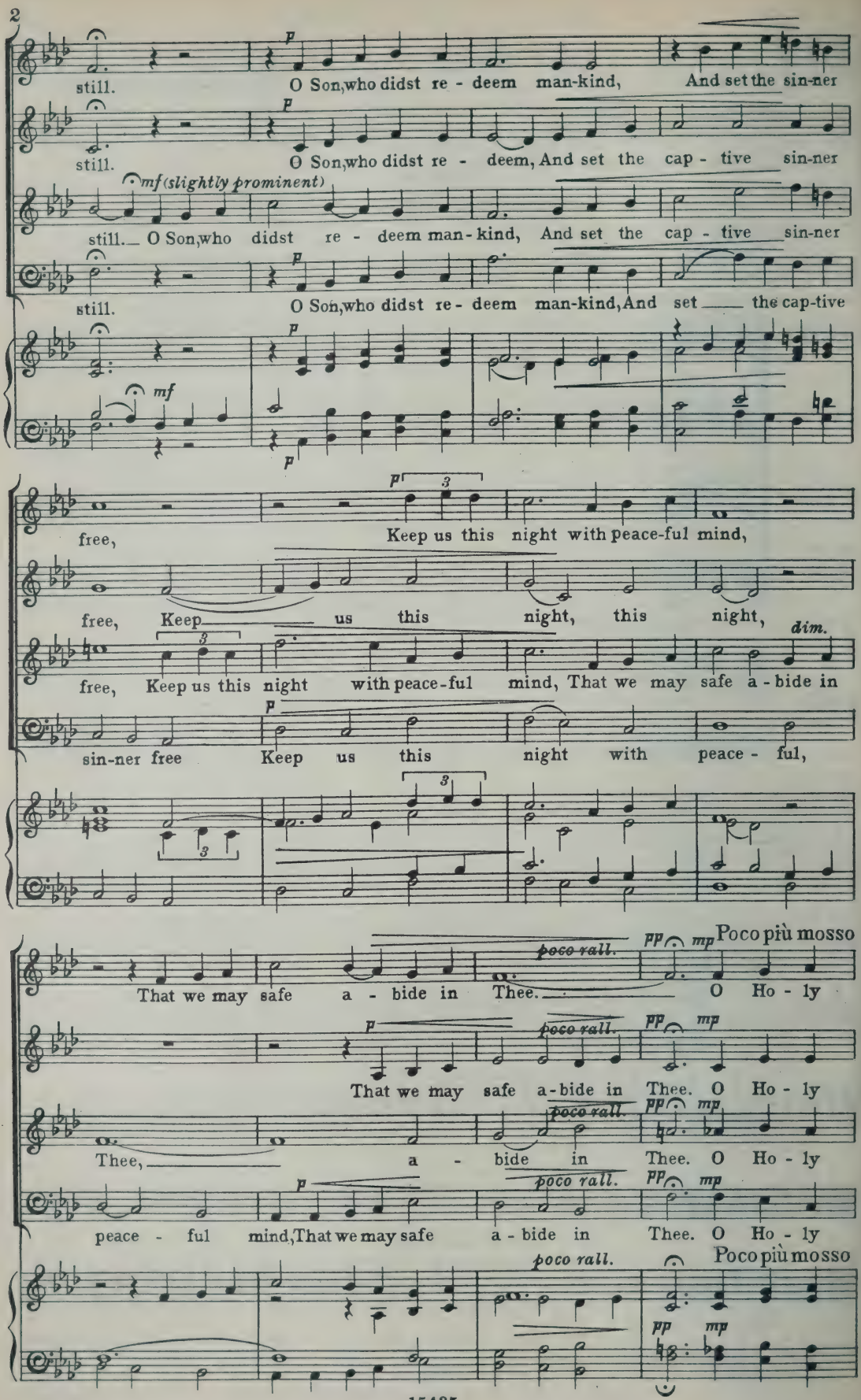
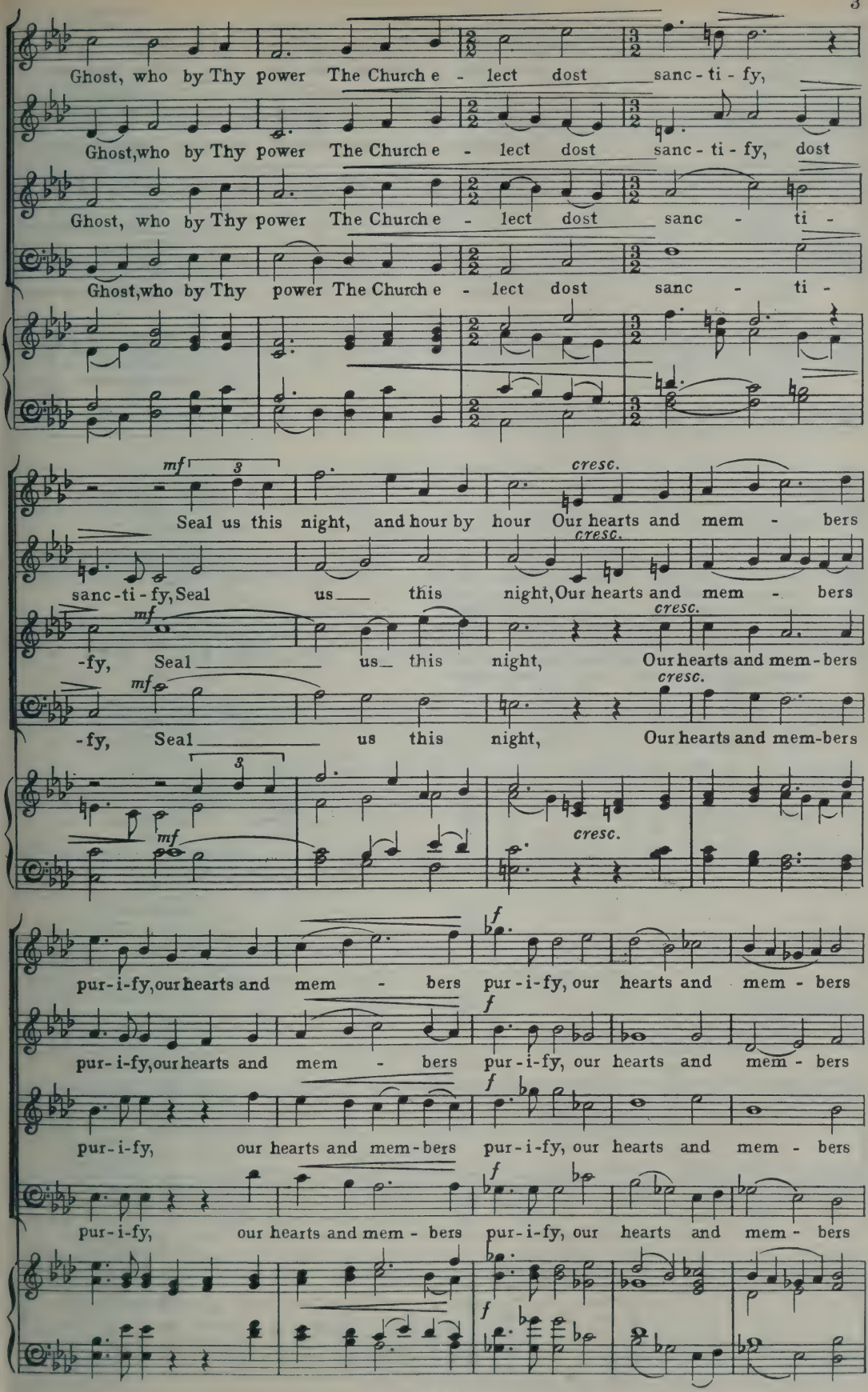

still.
O Son, who didst re - deem man-kind, And set the sin-ner
still.
O Son, who didst re - deem, And set the cap - tive sin-ner
mf (slightly prominent)
still. O Son, who didst re - deem man - kind, And set the cap - tive sin-ner
still.
O Son, who didst re - deem man-kind, And set the cap-tive
free,
Keep us this night with peace-ful mind,
free, Keep us this night, this night,
dim.
free, Keep us this night with peace-ful mind, That we may safe a - bide in
sin-ner free Keep us this night with peace - ful,
That we may safe a - bide in Thee.
poco rall.
Poco più mosso
O Ho - ly
That we may safe a-bide in Thee. O Ho - ly
Thee, a - bide in Thee. O Ho - ly
peace - ful mind, That we may safe a - bide in Thee. O Ho - ly
poco rall.
Poco più mosso


Ghost, who by Thy power The Church e - lect dost sanc - ti - fy,
Ghost, who by Thy power The Church e - lect dost sanc - ti - fy, dost
Ghost, who by Thy power The Church e - lect dost sanc - ti -
Ghost, who by Thy power The Church e - lect dost sanc - ti -
mf
Seal us this night, and hour by hour Our hearts and mem - bers
cresc.
sanc-ti-fy, Seal us this night, Our hearts and mem - bers
-fy, Seal us this night, Our hearts and mem-bers
-fy, Seal us this night, Our hearts and mem-bers
pur-i-fy, our hearts and mem - bers pur-i-fy, our hearts and mem - bers
f
pur-i-fy, our hearts and mem - bers pur-i-fy, our hearts and mem - bers
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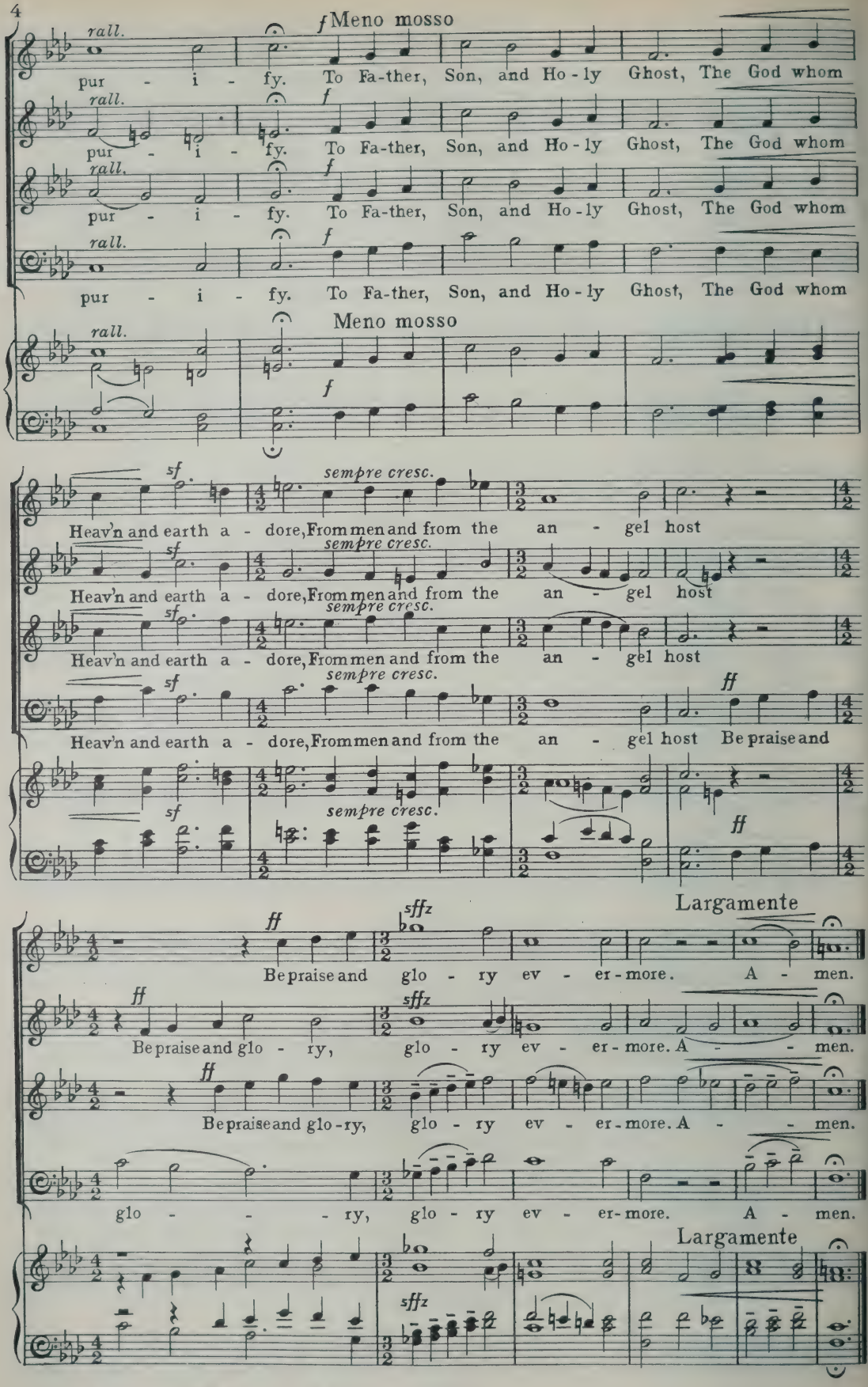
rall.
f Meno mosso
pur - i - fy. To Fa-ther, Son, and Ho-ly Ghost, The God whom
Meno mosso
sempre cresc.
Heav'n and earth a - dore, From men and from the an - gel host
ff
Be praise and
Largamente
sffz
Be praise and glo - ry ev - er-more. A - men.
Be praise and glo - ry, glo - ry ev - er-more. A - men.
glo - - - ry, glo - ry ev - er-more. A - men.

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The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady pianist wishes to meet violinist or 'cellist for mutual practice. W.2 district.—D. F., c/o *Musical Times.*

Mezzo-soprano and accompanist wishes to meet others for mutual practice of singing, pianoforte, and string instruments. Afternoons.—N. B. M., c/o *Musical Times.*

Mezzo-soprano wishes to meet accompanist for mutual practice.—M. SULLY, 51, Lawrence Road, S. Ealing.

B flat trumpet student wishes to meet pianist for mutual practice. Wimbledon district. Can arrange for occasional evening practice in City hall.—K., c/o *Musical Times.*

Young gentleman, keen on pianoforte study, wishes to meet others similarly interested. S.E. district.—X. Y. Z., c/o *Musical Times.*

Tenor wishes to meet pianist for mutual practice. Classical music.—H. F. HANLEY, 13, St. Charles's Square, N. Kensington, S.W.10.

Pianist (good sight-reader) wishes to meet vocalist or instrumentalist for mutual practice. Day or evening. Blackburn, Accrington, or Burnley districts.—M. M., c/o *Musical Times.*

Wanted, an enthusiastic and experienced violinist to complete string quartet for practice of classical music. London, S.W. district.—PHILOMEL, c/o *Musical Times.*

Pianist wishes to meet violinist and 'cellist to form trio. Classical music.—FAGAN, 73, Comeragh Road, W.14.

Soprano wishes to meet another voice for mutual practice and for duets. N. London.—BALLAD, c/o *Musical Times.*

Violinist wishes to meet 'cellist for mutual practice. Classical music.—Miss DE R. VIVIAN, 158, Ferme Park Road, Crouch End, N.8.

Pianist (lady) wishes to meet instrumentalists for mutual practice. W. Hampstead district, N.W.6.—L. B., c/o *Musical Times.*

Capable amateur 'cellist required for trios by Mendelssohn, &c. Weekly. Bayswater district. Also good violinist.—ARCO, c/o *Musical Times.*

Good Violinist wishes to join trio or quartet. Classical music only.—G. M. W., c/o *Musical Times.*

UNION OF GRADUATES IN MUSIC, INCORPORATED

The thirty-sixth annual general meeting of the Union of Graduates in Music took place at the Hotel Great Central, Marylebone, on March 21, the President, Dr. C. H. Kitson, Professor of Music in the University of Dublin and Dean of the Faculty of Music in the University of London, being in the chair. There was a large and representative attendance of members. Dr. Granville Bantock, Professor of Music in the University of Birmingham, was unanimously elected President of the Union for the ensuing year. There were eight nominations for the seven vacancies on the Council. The votin of the members present resulted in the election of the Rev. Dr. E. H. Fellowes, Lieut. H. E. Adkins, Dr. G. F. Brockless, Dr. B. Lofthouse, Dr. R. Walker Robson, Mr. Charles F. Bowes, and Mr. A. Forbes Milne. Twenty graduates in music had been admitted to membership during the past year. The request of the Council of the Incorporated Society of Musicians for a member of the Council of the Union to be elected to serve on the Council of that body for a period of three years as from January, 1929, was referred back to the Council of the Union for final decision.

The meeting was followed by the annual dinner. The various toasts were proposed by the Chairman (Dr. Kitson), Dr. C. Hazlehurst, Mr. Ronald Chamberlain, Dr. G. F. Brockless, and Lieut. H. E. Adkins, and responded to by Mr. J. Raymond Tobin, Sir Henry Wood, Capt. A. R. Newling, and Mr. Stanley D. B. James.

Among other members and guests present were Sir Wilfred Collet, the Rev. Canon T. H. Ross, the Rev. Dr. W. J. Foxell, the Rev. Norman C. Woods, Major and Mrs. J. C. J. Hoby, Dr. R. H. Hunt, Dr. C. H. Merrill, Dr. T. G. O'Feely, Dr. P. G. Saunders, Mr. J. D. Beebee, Mrs. G. F. Brockless, Mr. G. R. H. Clark, Mr. N. P. Clark, Mr. S. R. Collet, Mr. and Mrs. W. J. Comley, Mr. and Mrs. D. Douglas, Mr. W. G. W. Goodworth, Mr. A. P. Howe, Miss Margaret Jones, Mrs. C. H. Kitson, Mr. M. C. W. Long, Mr. and Mrs. W. Lovelock, Mr. Philip Miles, Mr. C. N. H. Rodwell, Mr. H. Wardale, Mrs. J. Warriner, and the hon. treasurer and secretary, Mr. Charles Long.

The seventh annual dinner of the Musicians' Benevolent Fund will take place at the Savoy Hotel on May 7, at 7 p.m. Countess Russell (author of 'Elizabeth and her German Garden') will be in the chair, and among the speakers will be Sir Walford Davies, Mrs. Robert Henderson, and Mr. Plunket Greene. The English Singers will provide the music, and Miss Sara Allgood will also contribute to the programme. A novel feature will be the replacement of the toast-master by a group of trumpeters from Kneller Hall, who will herald each toast by a fanfare from a set written by various modern composers. Tickets, one guinea, from the Offices of the Fund, 16, John Street, Bedford Row, W.C.1.

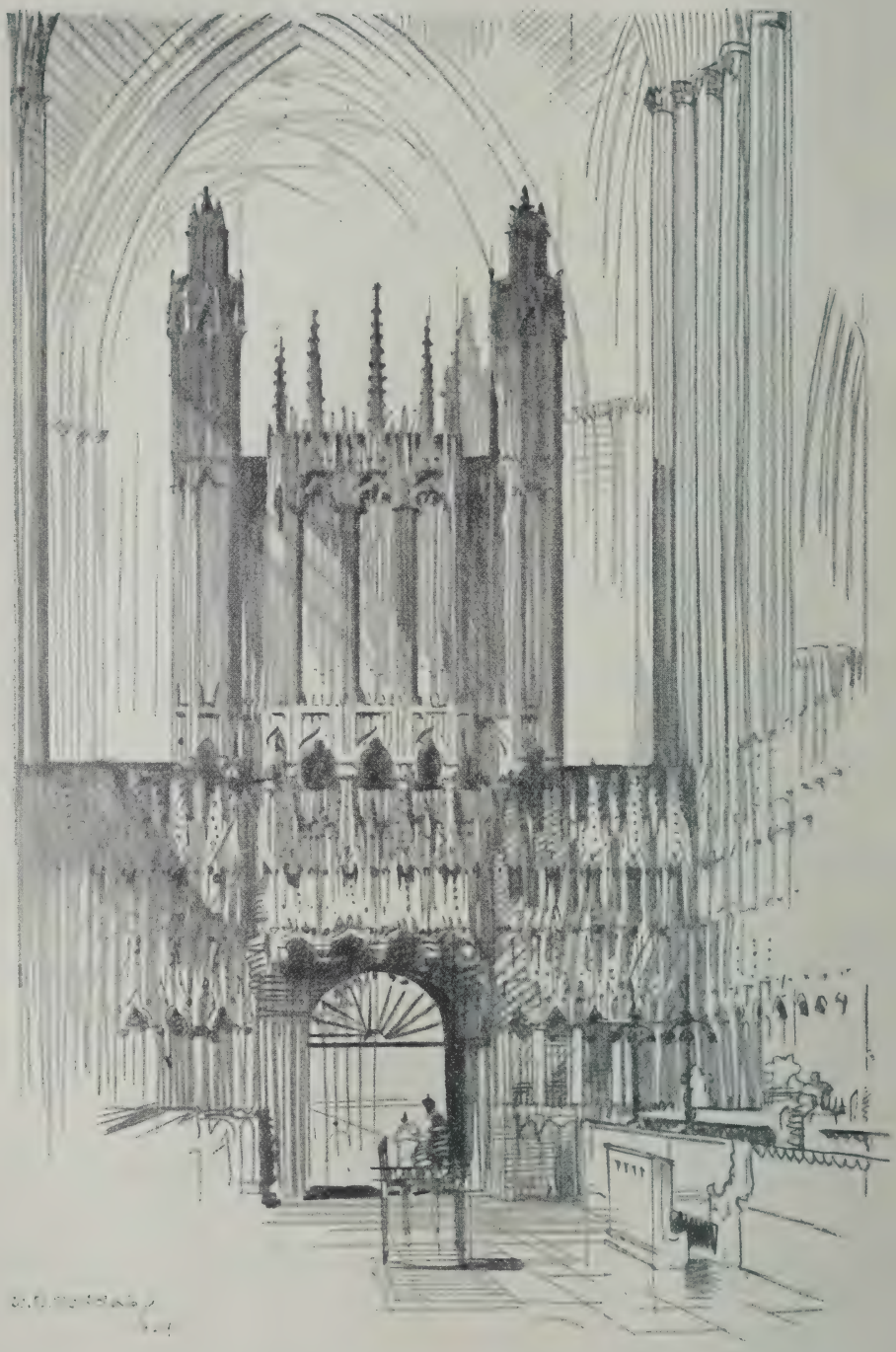
We have received a copy of 'The Advance Date Book,' compiled specially for the use of lecturers, musicians, secretaries, hall managers, and all others who have to make arrangements for dates a long way ahead. It contains a space for every day from July 1 of this year up to June 30, 1931, a calendar to June, 1932, tables showing Easter and other holidays to 1936. There are also memoranda pages, postal and other information, and a spongable tablet. The size is suitable for the pocket—six inches by three, and a quarter of an inch thick. The Lecture Agency, Outer Temple, W.C.2, 3*s.* 6*d.*

The date for this year's Haslemere Festival of Chamber Music is from August 19-31. The programmes promise to be even more interesting than usual. Tickets and full particulars from Messrs. Charman, High Street, Haslemere. Members of the Dolmetsch Foundation are entitled to a reduction of ten per cent. on all tickets. For information as to the Foundation apply to the Secretary, 37, Walbrook, E.C.4.

Sixty Years Ago

From the *Musical Times* of May, 1869:

WARMED PIANOS AND HARMONIUMS (Price's Patent), made by London Pianoforte Company, for SALE or HIRE. Guaranteed in every respect. Unlike any other Piano, these, by means of two warm-water cylinders, of only the diameter of a wine glass, concealed under the keys, filled with one small kettle of water, and most easily handled, give a soft glow of warmth to the hands for three hours, thereby making willing pupils and playing an unmixed pleasure in winter, economizing fires and time, and ensuring suppleness of hands and more perfect execution. This improvement, safe to every part of the Piano, is invaluable alike to children, general players, and to the professional pianist, and has received, without one exception, the most unqualified approval of all who have tried it. Any Piano, Harmonium, or Organ Manual, may be adjusted with the warmers in two or three days, with profit to the profession and advantage to the players, especially in churches; and each instrument so adjusted, may be seen and tried at the Patentees. Licenses to the trade £1 per instrument. Directions and drawings (and a working model at request) offered. Address to the Patentee, 184, Regent Street. First floor.



THE ORGAN, YORK MINSTER

(From a drawing by W. D. Suddaby)

THE ORGAN AT YORK MINSTER: AN APPEAL

The Dean of York has issued an appeal on behalf of the York Minster organ. The reader's first impulse will be to exclaim against the modern tendency to make organs ever larger, but he will discover that the York appeal has far more reasonable bases.

Here, condensed, are facts and figures that seem to us to make out a case so strong as to need little more than bare mention.

After twenty-five years of daily use the whole of the mechanism is in so bad a condition that it has already broken down in part, and a total failure may soon follow. Entirely new mechanism is, in fact, necessary in order to prevent deterioration of the whole organ. As it would cost at least £20,000 to replace the instrument, the prompt spending of £2,892 on renewing the action is a prudent and economical step.

At the same time, it is easy to understand the desire of the authorities to take advantage of the dismantling of the organ to make some changes and a few additions in the matter of stops. It is proposed to add to the Pedal Organ an Ophicleide (16-ft.), Posaune (8-ft.), and Clarion (4-ft.) in order to provide a more adequate bass than at present exists for the Tuba Mirabilis added in 1917. These additions will cost £275. Another suggested alteration in the Pedal organ is the replacement of the present Violone (£200). On the Choir organ a Mixture is to take the place of the Clarinet, which will be transferred to the Solo organ (£90). The addition of a Viol d'Orchestre to the Solo organ is provided for, the money having already been given. It is desired also to reconstruct the Solo swell-box so as to include the Clarinet, Viol d'Orchestre, and Tubas (£300). The necessary alterations in the blowing will cost £50.

The Dean states that the additional stops can wait, if necessary. He adds:

> With many other Minster needs pressing, I hesitate to ask for so large a sum as £3,927 all at once. But our joy and pride in our far-famed and lovely instrument make me hope that lovers . . of music, and especially lovers of the Minster music, will long, as I do, to make it a really perfect thing.

There is also the practical point that it will be an obvious advantage and economy to do the whole of the work at one time.

The appeal is made especially 'to Yorkshire people all the world over.' But York, its Minster, and its splendid musical traditions combine to make the matter national rather than diocesan. We therefore commend it warmly to our readers, Yorkshire and otherwise, at home and abroad.

Church and Organ Music

The organ at Barking Parish Church has been overhauled by Messrs. J. W. Walker, who have added octave and sub-octave couplers to the Swell and enclosed the Choir. The re-opening took place on March 14, when Dr. Harold Darke gave a recital, playing Bach's Toccata and Fugue in D minor, the Overture to Handel's 'Occasional Oratorio,' Saint-Saëns's Fantasia in E flat, Harwood's 'Pæan,' &c.

The Society of St. Gregory announces a three-days' Summer School of Plainsong to be held at Oxford on August 7-9. The Society is a newly-formed body with four aims:

1. To maintain the dignity of the Sacred Liturgy as the supreme instrument of congregational worship.
2. To carry out the wishes of the Church with regard to Church music; that is, to put into practice the instructions given by Pope Pius X. in his 'Motu Proprio' of November 22, 1903, on Church music, and confirmed by Pope Pius XI. in his Apostolic Constitution of December 28, 1928, on the same subject.
3. To provide each year a course of instruction in plainsong for Catholic choirmasters, teachers, and others practically interested.
4. To attempt, by mutual help, to find a solution for the practical problems of members.

For particulars concerning the Society, and the Summer School, write to Mr. Donald J. S. Edeson, 49, Cromwell Avenue, Highgate, N.6.

A vocal and organ recital was given in Blandford Parish Church on March 18 by the choir of Shillingstone, a neighbouring village, and their organist and trainer, Mr. Alexander Popham. The programme included a selection from 'The Dream of Gerontius,' and arias by Bach, Handel, and Mendelssohn, with organ solos played by Mr. Popham. Shillingstone is evidently favoured above the ordinary in its Church music, for its choir numbers nearly forty, and it announces a fifth annual concert of sacred music for May 1 with a capital list of choral and solo numbers by Handel, Mendelssohn, Tchaikovsky, Gounod, Stanford, and Walford Davies, together with solos for 'cello (Bach, Schumann, and Grieg) and organ (Franck and Tchaikovsky). Apart from the Church service side, such a choir must be of considerable educational and social value in a small community.

The annual Report of the Organists' Benevolent League shows a slight increase in receipts from the usual sources—recitals, concerts, &c. It is suggested that good results might come from efforts the proceeds of which should be shared between the League and local objects. A wider public is thus tapped, and the work of the League made better known. This plan has been tried successfully by the Glasgow Society of Organists. Among the 1928 donations was the sum of £45, being the first instalment of the proceeds from the 'Complete Organ Recitalist,' compiled and edited by Mr. Herbert Westerby.

A recital of motets was given by the choir of Ripon Cathedral on March 20, conducted by Dr. Charles Moody, who prefaced each item with helpful comments. The programme included Palestrina's 'God shall wipe away,' and 'Hear Thou in Heaven,' Victoria's 'Be not afraid, O Mary,' Allegri's Miserere, Battishill's 'O Lord, look down from Heaven,' Croce's 'Thou art beautiful,' &c. The singing reached a high standard. Dr. Moody also played organ solos by Franck and Karg-Elert.

At Bury St. Edmund's Cathedral, on April 11, Brahms's 'Requiem' and Schubert's 'Song of Miriam' were sung by the Musical Society. The soloists were Miss Elsie Suddaby and Mr. Frederick Woodhouse. Mr. Percy Hallam conducted. The instrumentalists were Miss Winifred Vyse (pianoforte), Mr. F. Seal (drums), and Mr. W. J. Mothersole (organ).

Dvorák's 'Stabat Mater' was beautifully sung at All Saints', Bradford, Yorks, by the Bach Choir attached to the church, on March 27. The soloists were Miss Amy Reid, Miss Annie Redmayne, Mr. Allen Fouracre, and Mr. William Lovell. Mr. H. Percy Richardson was at the organ, and Mr. Charles Stott conducted.

Brahms's 'Requiem' was excellently sung by the choir of St. Chad's Church, Leeds, on March 15, with Miss Essie Simpson and Mr. Walter Batley as soloists, and Mr. Walter Walker as organist. Mr. H. Percy Richardson conducted.

Albert Ham's Cantata, 'The Solitudes of the Passion,' was sung at St. John the Baptist's, Cardiff, on March 24, directed by Mr. George H. Cole. Mr. Cole, by the way, has just completed forty years' service at St. John's.

Messrs. Rushworth & Dreaper have reconstructed the organ at St. Matthew's Parish Church, Morningside, Edinburgh. The instrument is now a three-manual of thirty-two stops and twenty-six pistons.

The newly-appointed organist of the Chicago Stadium will do far more than play mere organ solos. We learn from the *Diapason* that he will also 'follow the action of the athletic events, playing the action of the bicycle races, toning up the hockey games, and enthusing the conventions—in fact, providing a musical background for the many and varied entertainments given at the Stadium.' He predicts 'not only great results, but also the opening of a new field for the expression of the organ.' A photograph shows him at the console of the Stadium organ, a six-manual with apparently some thousands of stop keys. There is a touch of irony in the fact that the organist who is thus about to 'enthuse the conventions' bears the illustrious name of Ralph Waldo Emerson.

DOMESTIC ITEM FROM A BUCKINGHAMSHIRE PARISH MAGAZINE

'A Rummage Sale will be held in the Village Hall. This is a chance for the ladies of the congregation to get rid of anything that is not worth keeping, but is too good to throw away. Don't forget to bring your husbands.'

From *Punch*:

'THE CYNIC AT THE LINOTYPE

'No service was held to-day in St. Stephen's Episcopal Church for the eighteenth successful Sunday.'—*Daily Paper*.

RECITALS

Mr. Ralph T. Langdon, St. John the Evangelist, Edinburgh—Sonata No. 6, *Mendelssohn*; Canzona in A minor, *Karg-Elert*; Chorale Prelude, 'Ein' feste Burg,' and Fantasia and Fugue in G minor, *Bach*; Concerto in G minor, and Passacaglia (Sonata No. 8), *Rheinberger*; Psalm-Prelude No. 2, *Howells*; Fantasia in F, *Mozart*; Prelude and Fugue in B minor, *Stanford*.

Mr. George Dawes, Holy Cross Church, Uckfield—'Le Cygne,' *Saint-Saëns*; Caprice in B flat, *Herbert Botting*; Pastoral Sonata, *Rheinberger*.

Mr. W. E. Cave, St. John the Baptist, Heaton Mersey—Overture to 'Berenice'; Prelude on 'Sleepers, wake,' *Bach*; Evening Song, *Bairstow*; Marcia Eroïca, *Stanford*.

Mr. Frank Wright, St. Andrew-by-the-Wardrobe, E.C.—Choral Song and Fugue in C, *S. S. Wesley*; Aubade, *F. H. Shera*; Reverie on 'University,' *Grace*; Prelude on 'Andernach,' *Healey Willan*; Carillon-Sortie in D, *Mulet*.

Mr. J. M. Preston, St. George's, Jesmond, Newcastle-upon-Tyne—Fugue in G minor, *Bach*; Two Short Pieces, *de Maleingreau*; Variations de Concert, *Bonnet*; Cradle Song, *Grace*; Sonata Britannica, *Stanford*.

Miss Marjorie Renton, St. Lawrence Jewry—Prelude in E flat, *Bach*; Scherzo, *Bossi*; Three Choral Preludes, *Karg-Elert*; Fantasy on 'Babylon's streams,' *Harris*.

Mr. S. H. Baker, Town Hall, Hove—Pastorale, *Franck*; Two Impromptus, *Coleridge-Taylor*; Allegretto in E flat, *Wolstenholme*; Imperial March, *Elgar*; Intermezzo in D flat, *Hollins*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in D, *Glazounov*; Fantasy on 'Babylon's streams,' *Harris*; Andantino, *Tournemire*; Prelude on 'Hanover,' *Robin Milford*; Finale, *Rheinberger*.

Mr. George A. Armstrong, St. Ann's, Manchester—Prelude and Fugue in D, *Buxtehude*; Elegy, *Bairstow*; Prelude and Alleluia, *Bossi*.

Mr. Charles Stott, Wakefield Cathedral—Introduction, Passacaglia, and Fugue in E flat minor, *Healey Willan*; Prelude on 'In Thee is joy,' *Bach*; Dithyramb, *Harwood*.

Mr. W. H. J. Emery, St. James's, Hampstead Road, N.W.—Fugue on B A C H, *Schumann*; Larghetto (Clarinet Quintet), *Mozart*; Preludes on 'Melcombe,' 'Old 104th,' and 'Martyrdom,' *Parry*; Prelude and Fugue in C, *Bach*.

Mr. Reginald A. Jevons, Stamford Hill Congregational Church, N.—Prelude and Fugue in B minor, *Bach*; Gavotte, *Wesley*; Two Chorale Improvisations, *Karg-Elert*.

Mr. George Metzler, St. Stephen's Walbrook—Sonata No. 5, *Mendelssohn*; Romanza and Allegretto in A flat, *Wolstenholme*; Sonata No. 10, *Rheinberger*.

Dr. Gordon Slater, St. Mary's, Nottingham—Chorale Prelude on 'St. Columba,' *Robin Milford*; Sinfonias from Cantatas Nos. 156 and 75, *Bach*; Intermezzo (Sonata No. 4), *Rheinberger*; Introduction and Fugue, *Reubke*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Concerto No. 1, *Handel*; Toccata and Fugue in C, and Passacaglia and Fugue, *Bach*; Fiat Lux, *Dubois*; Grande Pièce Symphonique, and Final in B flat, *Franck*; Minuet, *Gigout*; Finale (Sonata No. 20), *Rheinberger*; Sonata No. 1, *Mendelssohn*; Overture, 'The Tragic,' *Brahms*.

APPOINTMENT

Mr. Gavin J. Kay, choirmaster and organist, St. Paul's, Middlesbrough.

Letters to the Editor

'ORGAN PEDALLING, PAST AND PRESENT'

Sir,—I was very gratified to see such an illuminating article on the above subject, by 'Feste,' in the March issue of the *Musical Times*, as it dealt so freely with the book 'The Science of Organ Pedalling' (Ellingford-Meers). As one of the authors of that book, may I be allowed to make a few comments on the article. 'Feste' criticises the footing given in Ex. 2 (*Musical Times*, March, 1929, p. 221) as not being the only convenient one, and offers an alternative in Ex. 3.

The reasons why Ex. 1 and its accompanying footing are given at all are:

1. That it is typical of the note-finding exercises met with in many organ primers;
2. That the given footing prevents any lateral movement which must result from the consecutive use of the same toe or heel *on successive notes*.

The lateral movement of the limbs is as natural and necessary a footing movement as the oblique-angle movement of the feet, and the downward-knee-movement for heel notes; yet it is much better in the first note-finding exercises to avoid that particular kind of lateral movement which results from the consecutive use of toes or heels on successive notes, until some confidence has been gained in the movements which are occasioned in the playing of alternate toe and heel notes.

Students who have been trained from the outset to regard the oblique-angle movement of the feet as one of the prime essentials of pedalling will not find any trouble or difficulty when playing the R. heel 'F' and the R. toe 'B,' to which 'Feste' refers.

With regard to the 'liberal use of heels,' I did not know that I had given the impression that I imagined myself a pioneer in this particular. As far back as

the date of the first edition of the Bridge and Higgs 'Bach' volumes, probably forty or more years ago, we meet with some very sane uses of the heels, in passages consisting of long keys only. (*Vide* Book 3, Bridge and Higgs 'Bach' Works, Novello.)

My contention is that the traditional custom of confining a student to the all-toe-where-possible method, during the *earliest stages of pedalling*, is as wrong to-day as it was a hundred years ago. I do not even regard the varied types of pedal board as an excuse or defence for the all-toe-where-possible theory, because it is inconceivable to think that even Bach allowed himself to strut about the board with toes only in the general run of his organ works, to say nothing of those few chorale-preludes in which he wrote a definite and separate part for each foot.

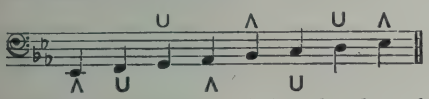
I cannot imagine that the man who defied the tuning theories of his day, and substantiated his defiance by producing the immortal 'Forty-eight,' eliminated the use of the heels excepting and only where necessity demanded, even presuming the board of his time prevented such a liberal use of heels as is possible to-day.

There are two traditional pedalling rules that are dying a very slow death, but the sooner they are recognised as futile and useless the better for the student. One is the use of toes only in the earliest exercises, and the other, that the knees must be kept still, confining the movement to the ankles.

The first is directly opposed to and inconsistent with the natural dictates of the board, viz., toe 'short' and heel 'long' key; and the second runs counter to nature herself, because the only way to play a heel note is to allow the knee to move downwards slightly.

'Feste' prefers his own footing of the extract from the Bach D major Fugue, as shown in Ex. 6. All well and good—but no student will appreciate any difficulty in the footing given in Ex. 5 if he has complete control and freedom over the oblique-angle-movement. 'Feste's' expression 'dodge type,' in reference to Ex. 7, is an excellent one, and the footing given in that example was shown Mr. Meers when he was having lessons from Parratt at the Royal College of Music.

In reference to our being four hundred years behind the Continent in adopting the pedal board, the comments of 'Feste' are to the point. We certainly did not take over the technique as well! I wonder why? In Lemmens's Organ School, published about 1870, the scale of E flat is given as follows:



Mr. Meers always maintained that the above footing was a very logical and natural way of pedalling that scale, and we both felt that this was a very early instance of 'dovetailing the feet,' and this, be it remembered, was done by Lemmens, who had the older type of straight board. Not only is the toe 'short' and heel 'long' key principle demonstrated here plainly enough, but the oblique-angle-movement of the feet is a *sine qua non*.

Mr. Meers had gone to infinite trouble and care, as was his wont in anything he undertook, and concentrated his energies on footing to such an extent, that no existing published primer seemed adequate to him in regard to *pedalling*. A few years after Novello published my first two organ primers (1917-18), he came to Liverpool to see me, and from that time, 1923, until the book 'The Science of Organ Pedalling' was in proof stage, we wrote and discussed footings from almost every conceivable angle. He and I had consulted such books as Rinck, Schneider, Lemmens, Horner, Stainer, Spark, Steggall, Archer, Best, Mansfield, Bellairs, Pearce, Buck, Nilson, Alcock, Hull. None of these primers give as definitely essential rules of pedalling the following:

1. The downward-knee-movement, which is a resultant natural action when playing heel notes;
2. The necessity to acquire freedom and control in the oblique-angle movement of the feet;
3. That each toe and heel should be turned towards the direction of *its next note* wherever possible and practicable.

It was the publication of these in my Novello primers that brought Mr. Meers to me, for, as he himself expressed it, 'here, at least, there is something fresh, and a welcome breaking away from the traditional.'

Further, neither of us had ever seen the term 'oblique-angle-movement' referred to or used in primers prior to my Novello ones, nor had either of us heard the term used by others in the course of the years we were taking lessons—I at the R.C.M., 1893-98, and Mr. Meers at the same institution several years later, and both under Parratt.

The comments of 'Feste' on the crossing of the feet are apt. This old rule of feet-crossing is the natural outcome of the pernicious all-toe-where-possible method. Feet-crossing is a natural part of scale-playing, but it is a much saner type than is possible with toe-use only, because the suppleness, freedom, and firmness which the development of the oblique-angle-movement brings about causes the limbs to pass naturally in front of, or behind, each other, as the case may be, until there is evolved a natural disposition to 'walk the pedal board,' and for the feet to play such passages as demand it with what I have termed the 'dovetailed toe-and-heel footing.' (*Vide* 'Science of Organ Pedalling,' Ex. 65.)

In the April issue there are two interesting letters on the subject, and I shall be glad if I may be allowed to reply to these also.

Mr. Jevons's criticism of the footing of Ex. 1 is dealt with in my comments on the article by 'Feste.' With regard to the extract from the Bach D major Fugue, he writes: 'Of the three ways of pedalling this passage,' &c. Surely, with the hopeful confidence which Mr. Jevons rather patronisingly places on the possibilities of 'oblique footing,' it seems a pity to limit the footing of this passage to merely three ways.

I give below over thirty ways of footing it, and not one of them would cause any difficulty to the student who has been taught from the outset to allow the knee to move downwards slightly for the heel notes, to cultivate the oblique-angle-movement of the feet, and to see that each toe and each heel is turned towards the direction of the next note it has to play, wherever this is possible. Some of these footings would be easier than others, but none would be actually difficult:

The other points of Mr. Jevons's letter do not concern pedalling.

In the letter from Miss Morris, references are made to Horner's 'Pedal Exercises,' and Stainer's first two pages of pedal exercises.

Horner's pedal exercises are excellent, but although the first exercises appearing in his Book 1 indicate the use of heels as well as toes, he definitely states at the beginning of the book that students should learn the position of the pedal-board notes from Stainer's 'Organ Primer' (par. 78, *et seq.*), to which book his own two primers are supplementary.

Miss Morris's idea in regarding the first two pages of Stainer's pedal exercises as consisting of two voices is sound commonsense, but Stainer gives these exercises for note-finding purposes, and distinctly indicates that the *toes only* are to be used. He did not intend the heels to be brought into play at this early stage, and in this particular, viz., toes only at first, he followed the line of his predecessors, as he himself was imitated by his successors.—Yours, &c.,

Liverpool. HERBERT F. ELLINGFORD.

THE HALLÉ SOCIETY

SIR,—It is with diffidence that I approach you on the matter of your Manchester critic's article on 'Music at Manchester,'* but it seems unfair to the Hallé Committee, Sir Hamilton Harty, and the Hallé audience to allow it to pass unchallenged.

The question of new music at orchestral concerts is, and always will be, the subject of much contention. The critic is, of course, entitled to his view, a reasonable one, that the contemporary should not be neglected. At the same time, however, he should not permit personal predilections to outweigh his sense of the economic basis of musical art in this country. Music, like everything else, is a commodity—even though it is spiritual—which is subject to the laws of supply and demand. The musical culture of Manchester is, if a very solid and real thing, a little unprogressive—a fact the Hallé Society has to bear in mind in progressing slowly. The public demand on the big orchestral organizations is for proved and standard works, and if the things they desire to hear are not available, they simply stay away from the concerts. Since it is the duty of a society like the Hallé to remain in existence and, if possible, pay its way, then it follows that, as a policy, it must give the people a good proportion of the music they want to hear.

A small minority (of which I am one), either from curiosity or the wish to keep abreast of contemporary developments, are desirous of hearing more new music. Naturally enough! But a minority cannot do much towards keeping the Hallé Society in a flourishing state, and perforce must be content with the study of scores until the majority, the people who make the concerts possible, cultivate the urge towards modernism.

* *See* March number, p. 265.

How the urge towards modernism is to be developed is, in my opinion, little concern of the Hallé Society, whose aim is cultural rather than educational. Modernism does not inevitably mean progress. In many instances it is pure experimentalism. As a concrete example, Honegger's 'Pacific 231' may be cited; a work which adds nothing to æsthetics, musical perception, or beauty. One or two of the works your critic names as aching to be done are in the same category. We know what happened when the Honegger work was performed at the Hallé, and it is a fairly safe guess to gauge the reception of Schönberg's Five Orchestral Pieces. Other works in 'C. H.'s' list will possibly be done as time permits (in the meantime we can only hope they will prove more worthy than some of this season's novelties), but twenty concerts, each of about two hours' duration, cannot be expected to hold the world's output of worthy music. I need not extend the argument on these lines, it should be obvious enough; but I do maintain that in view of the economic facts, 'C. H.'s' demands are lacking in balance.

I do not agree that it is a 'plain fact' that Manchester is declining from the position held in former days. The number of composers represented in this season's concerts is fifty-two, against the thirty-eight of Dr. Richter's last season at Manchester. It is presumably of Dr. Richter that 'C. H.' is thinking when he refers to the shaping of the appreciation for Strauss. Ironically enough, Dr. Richter's retirement from the conductorship of the Hallé came mainly through the attacks of those who would have the modern at all costs. Anyhow, not to labour the point unduly, I think it may be stated as a fact that even with their basic bulk of classical works the Hallé programmes are more versatile to-day than ever before.

The attack on the conductor is apparently a personal matter, yet one point arises from it that demands comment. Elgar's 'Falstaff' was finely played, which is of course beside the point, but nobody can deny the critic's right to protest at the 'cut' in a reasonable way. To suggest, however, that a musician of Harty's proved calibre is capable of cutting a work merely from caprice is an absurdity which need not be taken seriously.—Yours, &c., JOHN F. RUSSELL.

Manchester.

WILLIAM BYRD AND PHILIP DE MONTE

SIR,—In 1921, Dr. G. van Doorslaer, president of the Archæological Circle of Malines, published an interesting monograph on the life and works of the 16th-century Netherland composer Philip de Monte, in which mention is made of a MS. in the British Museum containing a Motet for eight voices by de Monte, 'Super flumina Babilonis,' with the notice appended 'sent by him to Mr. Bird, 1583,' which is immediately followed by a Motet by Byrd, also for eight voices, 'Quomodo cantabimus,' with the notice appended 'made by Mr. Wm. Byrd to send in to Mr. Philip de Monte, 1584.' The Motet by Byrd has only now been published for the first time in the recent vol. 9 of 'Tudor Church Music,' but without any reference to this particular MS. as an authority for the text. Apparently the editors have overlooked this MS. and the interesting connections which it reveals between the composition of Byrd and that of Philip de Monte, as they express the conjecture that Byrd may have composed the whole Psalm 'Super flumina,' of which 'Quomodo cantabimus' would be the surviving second part. They also print in an Appendix a fragment which they suppose to belong to the lost first part.

To Mr. H. B. Collins, as an acknowledged authority on Byrd MSS., I applied for information about the British Museum MS., and he has assured me of its existence, and of the truth of Dr. van Doorslaer's statements with regard to it. He informs me that it is a vocal score of the 1575 Cantiones of Tallis and Byrd made by Dr. John Alcock, of Lichfield, about the year 1763, with the two Motets of de Monte and Byrd at the end. Probably the fact of the bulk of the MS. being only a reproduction of the 1575 Cantiones

caused the two Motets at the end to be overlooked or forgotten. It may, however, be of some interest and importance in musical history to know the circumstances of Byrd's composing this Motet, and the friendly relations between him and de Monte which the MS. reveals.

In no life of Byrd hitherto published is there any mention of his personal acquaintance with any musician of the Continent except Alfonso Ferabosco. Philip de Monte was born at Malines in 1521, and is now known to have spent a short time in England, between July, 1554, and September, 1555, as a member of the Spanish Chapel of Philip II. when Philip came to England for his marriage with Queen Mary. It is during this visit to England that van Doorslaer surmises that de Monte may have made the acquaintance with Thomas Byrd, member of the English Chapel Royal, and with William Byrd, his son, then a mere youth. Some doubt has been thrown on this alleged parentage of William Byrd, but the fact of de Monte's acquaintance with Byrd might lend support to the earlier tradition of this parentage, and of London rather than Lincoln being his birthplace; also of his having been brought up as a chorister of the Chapel Royal, under Tallis.

De Monte ceased to be a member of the Spanish Chapel when Philip of Spain left England after his marriage. From 1568 to his death in 1603 he was the Imperial Kapellmeister first at Vienna and afterwards at Prague. The acquaintance with Byrd was not his only link of connection with England. One of his pupils at Prague was a learned Englishwoman, Elizabeth Weston, a poetess of Latin verses, who celebrated his praises and expressed her enthusiastic admiration of his music in forty-six lines of Latin elegiacs.

The Dictionary of National Biography informs us that the father of Elizabeth Weston, as being a *recusant* and probably implicated in some of the Romanist plots against Queen Elizabeth, had had his whole property in England confiscated, and with his wife and family had left England to settle at Prague. In the record of Byrd's life we are told of his having come into contact with the Jesuit father William Weston, but there is nothing to indicate that this Weston was in any way related to the Westons at Prague. It may have been, however, through the Weston family at Prague that de Monte kept up some communication with Byrd in England.

At Malines, his birthplace, there has been a recent revival of interest in de Monte by the performance and publication of some of his works. He would appear to have been the most prolific composer of his time, since he published no fewer than thirty-four books of secular, besides three books of spiritual, madrigals, nine books of Motets, and one of Masses, with thirty more Masses remaining in MSS.—Yours, &c.,

Norwich. J. R. MILNE.

LAUSANNE MUSIC CONFERENCE

SIR,—The Committee of the Summer Holiday Music Conference for British Empire and American Musicians and Educationists, to be held at Lausanne in the first week of August, has now prepared its programme, some details of which will be of interest. In the list of lecturers, chairmen of sections, &c., British and American music will be represented in equal numbers. The names of the American participants are not yet completely available, but we have already an assurance that the leaders of musical education in the United States will be with us. The following are the names of British authorities who will take part:

Chairmen of Sections.—(1.) Elementary School Music, C. N. Linfoot; (2.) Secondary School Music, A. Forbes Milne; (3.) University Music, Prof. F. H. Shera; (4.) Church Music, Harvey Grace; (5.) Vocal Teaching and Choral Training, Steuart Wilson; (6.) Pianoforte Teaching, Ernest Fowles; (7.) Orchestral Work in Schools, Clement Spurling; (8.) Competition Festivals, Dr. W. G. Whittaker.

Lecturers and Others.—Dr. W. G. Whittaker, Percy A. Scholes, Edwin Evans, Jaques-Dalcroze, Dr. C. W. Saleeby, Dr. Edward Bairstow.

The Educational and Ecclesiastical Authorities of Lausanne have courteously placed at our disposal the University building and the Cathedral (the latter especially for the use of the Church Music section of the Conference).

Those who wish to be present should communicate with the Registrar, 2, Albany Courtyard, Piccadilly, London, W.1.—Yours, &c., W. H. HADOW.

EMANCIPATED POETRY

SIR,—The analogy to which you call attention, between the advanced composer and the emancipated poet, if 'poet' be his right designation, is attractive, and opens up a fruitful subject for inquiry.

The art-form affected by Miss Stein, and at times by other writers such as James Joyce, is familiar to psychopathologists, and by them termed 'verbigeration.' Its chief exponents (other than the aforesaid emancipated poets) are the 'schizophrenics,' who make up a large proportion of those whom the public affectionately terms 'loonies.' Here, for example, is an actual specimen from the pen of a writer who has been insane for many years; if, perhaps, less incoherent than Miss Stein's work, it has the authentic inspiration about it:

> 'To Grand Abba Dad Grand Dad much more Old World and Worlds and so forth—and from before Old Worlds and Worlds above and below and everywhere. Brain much more Mind much more Power much more below. From Lady Divine Queen Iza Ming Za Izaza Izagaza Izaga Zaza.'

In these days, when ramblings are hailed as poetry, and paintings, such as those of the unhappy Van Gogh, which can be paralleled over and over again from our mental hospitals, and all kinds of mattoid sculpture are held up for admiration, we may feel reasonably certain that the urge for exhibiting the workings of the diseased mind is responsible for some of the tendencies of modern music.

To listen to advanced compositions is often so ungrateful an experience that the ordinary listener naturally turns to the expert, that is, the musical critic, for an accurate diagnosis of the composer's mental state, and a ruling as to how much is inspiration and how much verbigeration. And it is a disappointment when he finds, as too often happens, that the critic, like certain other timid practitioners, takes refuge in a refusal to 'certify' the patient's condition, and contents himself by beating the big drum and inviting the listener to walk up and settle the matter for himself.—Yours, &c., W. F. H. BLANDFORD.

Isleworth.

WHAT DID MR. GREWGIOUS HEAR?

SIR,—'Dickensian' is surely asking for too much. There is not the slightest suggestion in the passage he quotes that the music was depicting or illustrating a 'sea' or 'waters.' He gives a wrong impression by printing certain words in italics: Dickens did not, and therefore we may be sure that the 'sea' and 'living waters' are his own metaphors. If he had intended them for anything else, he would probably have put them in inverted commas.

Clearly he is describing the conclusion of a simple service: the prayer of St. Chrysostom (read) is followed by a resonant 'Amen' from choir and organ. The Grace is then read, and the last 'Amen' is perhaps a little more elaborate, after which the organ goes on into a (possibly extemporised) voluntary.

Mr. Grewgious sees the living waters coming out. Obviously, if the choir and organ had drowned the voice of the priest in a 'sea of music,' the choir themselves must be waters, presumably 'living.'

By the way, the date quoted (1850) is surely a mistake for 1870.—Yours, &c., T. L. MARTIN.

St. Paul's School, W.14.

WANTED: A CLEARING HOUSE FOR CONCERT DATES

SIR,—Cannot musicians take a little more note of one another's engagements? Consider Thursday, March 21:

Royal Philharmonic Society, with (a rare event) the performance of Delius's 'Appalachia';

First performance (at R.C.M.) of Vaughan Williams's new opera;

Annual Dinner of Union of Graduates in Music;

Madrigal Society's Dinner.

Why do we do this sort of thing? Surely we can at any rate keep off the 'Phil.' nights—which were announced for the whole season about seven months in advance of the date mentioned?

Such clashing as this (and it 's pretty common) is very hard on visitors from the provinces or abroad, and probably just as hard on many Londoners.

Are musicians business men?—Yours, &c.,

PERCY A. SCHOLES.

Montreux, Switzerland.

FAUX-BOURDON AND DOUBLE COUNTERPOINT

SIR,—The piece of counterpoint quoted by Mr. van den Borren in his article 'The Mystery of Faux-Bourdon Solved' is described by him as 'a complex form of repetition which results in what we call to-day double-counterpoint.' But it is not so; for there is no inversion. This interchange of parts is often found in madrigals of the 16th century between two trebles—I suppose for the greater interest of the singers. It lingered far into the 17th century, and may be noticed in the Overture to Carissimi's oratorio 'Baltazar.' On the other hand, genuine double counterpoint reaches back to the latter part of the 12th century.—Yours, &c.,

ARTHUR T. FROGGATT.

5, Richmond Mansions, Denton Road, Twickenham.

THE DATE OF BYRD'S MASSES

SIR,—Owing to a printer's error, for which I trust I am not responsible, the same mistake is repeated which it was the object of my letter to correct. Let me try again.*

In his earlier publications, up to 1591, Byrd uses exclusively the barred semicircle—which it will be safer to leave your readers to draw for themselves. In his later publications, namely, the 'Gradualia' and the 'Psalmes,' &c., of 1611, he uses only the unbarred semicircle.

The five-part Mass has the barred semicircle, and the other two Masses the unbarred. I hope this is now clear.—Yours, &c.,

H. B. COLLINS.

Birmingham.

BEETHOVEN AND DAVY

SIR,—The other day, when playing Beethoven's C major Sonata for 'cello and pianoforte, Op. 102, No. 1, I noticed a great similarity between a theme which appears in the Finale several times:

and the last line of Davy's song, 'The Bay of Biscay.'

I have never read anything about this in any book on Beethoven, and I wonder if any reader has. I suppose it is not possible that Beethoven could have known the song; and I should be grateful if a reader could inform me as to the date of it.

May I add how I wish that there could be more performances of this beautiful Sonata by first-rate artists; as far as I know there is not even a gramophone record of it.—Yours, &c.,

E. BENJAMIN BRITTEN.

21, Kirkley Cliff Road, Lowestoft.

* May *we* try again, too? The slip last month was due to a proof going astray. Here is the barred semicircle Mr. Collins asked for: 𝄐.—EDITOR.

SCHUMANN'S FOURTH SYMPHONY

SIR,—The striking similarity between the two themes quoted by Mr. Ovenden in your April issue, viz., the second subject in the slow movement of Beethoven's second Symphony and the second subject in the last movement of Schumann's *fourth* Symphony, in D minor (wrongly referred to by Mr. Ovenden as the *first*), has been well known to musicians for many years. It must be quite fifty years ago when I first heard that Schumann's fourth Symphony was greeted with a storm of abuse by a great many critics anxious to belittle Schumann, who referred to the above similarity as a mere copy of Beethoven.

Nevertheless, the fact remains that all composers are, or have been, imitators more or less.

Mr. Ovenden, however, should not allow a brilliant performance to blind his better judgment. Delightfully charming as many of Schumann's themes are, the workmanship is often poor, and the orchestration as a whole leaves much to be desired.—Yours, &c.,

F. KILVINGTON HATTERSLEY.

10, The Avenue, Filey, Yorks.

MUSICIANS AND 'HONOURS'

SIR,—I very cordially endorse the reference in 'Occasional Notes' to the inadequacy of the honour conferred on Frederick Delius. When it was rumoured that his name would appear in the list, there were very few, I am convinced, who anticipated anything other than a knighthood. I do not think anyone on scanning these lists from time to time would have the hardihood to claim that recognition of our distinguished musicians is overdone. I cannot help wondering how much longer certain other representative men are to wait for some mark of appreciation.—Yours, &c.,

WILL BEAVAN.

Hereford.

A BACH DISARRANGEMENT

SIR,—In the April issue of the *Musical Times*, 'Ariel,' under 'Wireless Notes,' refers to a Bach 'Prelude, Chorale, and Fugue,' played by military bands. This is arranged for orchestra by Abert (it is the original form), and published by Messrs. Ries & Ehrler. It has been transcribed from the full orchestral score for military band by Sir Dan Godfrey, and his arrangement is published by Messrs. Chappell. As far as I can trace, the Chorale which is inserted is an original one by Abert.—Yours, &c.,

HAROLD T. SCULL.

18, Great Marlborough Street, W.1.

NO MARKS, PLEASE!

SIR,—Will you allow me to appeal through your columns to all who hire orchestral parts to respect the rule of the publishers not to make marks of any kind on the music. I have to spend hours trying to rub out marks which are frequently made in blue pencil and even in ink, not only on the band parts but, what is much worse, on the full scores. All that is necessary is to write or type out any alterations or 'cuts' and place a copy of each on the music stands.—Yours, &c.,

A. M. GIFFORD.

We are obliged to hold over several long letters on various subjects. Among some that we are unable to insert are a few dealing with the nationality of Delius. Several corespondents write, with what strikes us as unnecessary warmth, pointing out that Delius was of mixed Dutch and German extraction, and that he had spent most of his life abroad. To quote one letter, 'Delius is the least national of all living composers, but one thing he is not, and that is an English composer, either by ancestry, environment, taste, style, or anything else,'—in short, how *dare* England make so presumptuous a claim!

Competition Festival Record

BARNSLEY (March 22-23).—Here were nearly four hundred entries, and West Riding keenness. Among the most distinguished competitors were Barnsley Girls' High School; Miss Seymour Allen, contralto, winner of the rose bowl; Miss Hilda Stocks, of Barnsley, the junior soprano; and Netherthong Male-Voice Choir (Mr. W. E. Poppleton). The severest criticisms were aimed at the test-pieces for male-voice and mixed-voice quartets, both being examples of out-moded humour.

BEDFORD (March 4-16).—As is well known, the festival idea which was planted here in 1921 found itself in miraculously fertile ground. In that year there were nearly seven hundred entries. This year there were nearly two thousand, and it was claimed, probably with truth, that the Bedford County Musical Festival was, after the London Festival, the largest in the country. Class 1 was for Infants' Choirs, age below seven; class 177 was for sword-dancing by boys from within the thirty-mile radius. Between these two figures the syllabus provided for all sorts and conditions of musical and kindred activities, including, on the literary side, original poems and impromptu speeches. Certain of the competitions are open to all comers, but it is on the work of the neighbourhood that the activity of the Festival thrives. Bedford choirs, for instance, took the lead in all but one of the open choral classes, the exception being the tenor-lead male-voice class, won by Primrose Hill, Northampton (Mr. F. A. Facer). The other first prize-winners were: Male-voice alto lead—Bedford Liberal Club (Mr. H. W. Barker); Female-voice—Mrs. Palmer's Ladies' Choir, Bedford; Mixed-voice—Mrs. Palmer's Choir, in competition with three other Bedford choirs. In a class for madrigal-singing the Howard Singers were ahead of the Clarendon Singers—both of them Bedford choirs.

BOGNOR (March 20-22).—Ninety-eight choirs entered in the West Sussex Choral Competitions—proving again that the best way of encouraging choral singing by means of a competitive festival is to exclude other forms of competition. In the small area covered by this Festival the art is now busily and earnestly cultivated. The principal competitions were a series of contests between choirs from Arundel, Barnham, Bognor, Chichester, Horsham, Petworth, and Worthing, in which the first and second prizes were distributed fairly evenly all round.

BRIGG.—At the twenty-seventh North Lincolnshire competitions the entries nearly doubled the previous record. Elocution classes, introduced for the first time, brought in a hundred and twenty-four competitors. Choirs from Brigg, Saxby, South Ferraby, Brocklesby, North Kelsey, Ulceby, and Killingholme won the chief prizes.

BRISTOL EISTEDDFOD (March 14-23).—The bulk of the time was taken up by solo classes (a hundred and twenty-seven entries in the novice classes for sopranos and contraltos), elocution (eighteen classes), and an elaborate scheme of national, classical, and operatic dancing, with forty-nine classes. In the few adult choral competitions, prizes were won by G.O.K. Choir Weston-super-Mare (Mrs. P. Palmer), Glanffrwd Male-Voice Choir (Mr. W. R. Lewis), and Plymouth Philharmonic.

LYTHAM (April 10-13).—This is not a large Festival, but it is highly esteemed by the Lancashire choral faculty, which is usually well represented. Among the thirty-six choirs that entered on this occasion the most successful was the Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker), first in the female-voice, male-voice, and mixed-voice classes. The mixed-voice test piece was Bach's 'O Light Everlasting.' 'Jesu, Joy of man's desiring,' was sung in the Church choir class. There was also a very good series of solo-singing competitions, and a successful children's day. Next year the Festival will be moved back to June, its traditional month.

MORPETH (March 22-23).—At the twenty-fourth Wansbeck Festival seventeen choirs took part in the senior classes, the principal winners being Prudhoe Gleemen and Blyth Co-operative Choir. A correspondent tells us that most of the male-voice members are pitmen, and during these months of unemployment in the coalfields they have made good use of their leisure by devoting themselves to choral work.

PONTEFRACT (March 13-16).—Personal triumphs added interest to this year's Festival (the twenty-first). One of the successful school choirs was from the village of Wragley. Mr. W. T. Senior, who has been bringing in choirs from this school from the first years of the Festival, has also competed as a baritone soloist for fourteen years, never earning more than the second prize; this time he was placed first. Master Kenneth Watson, a Pontefract boy, added one more to his thirty-six first-prizes for pianoforte-playing. Other school choirs that did well were those of Kippax and Castleford Welbeck Street. In the chief adult choral competitions the winning choirs were Selby Philharmonic Society, Bramley Ladies' Choir, Sharlston and District Choral Union (male-voice), and Ouseburn and District Choral Society. Twenty-two choirs took part in all.

STRATFORD, E. London (March 8-16).—After over forty years of whole-hearted work as hon. secretary of this Festival, Mr. John Graham has retired, and carries with him the thanks of many thousands. He is succeeded by Mr. E. J. Holford, F.R.C.O. In its forty-seventh year, the Festival maintained its steady growth, the entries having risen to four thousand two hundred. The well-arranged all-round syllabus still responds to the needs of the neighbourhood. This time, however, country dancing was introduced as a new feature, with but a few entries to begin with; but it is well known how this form of amusement catches on. In the principal choral classes the prize-winners were the following: Elementary Schools (boys), Kensington Avenue (Mr. Arthur Cummins); Elementary Schools (girls), Shaftesbury Road, Forest Gate (Miss Clara Cummins); Female-voice choirs, Dalston and Highbury Literary Institute (Mr. Edmund Sharkey); Choral societies (local and open), Fellowship Choir of All Hallows' Church (Mr. G. Beck).

TUNBRIDGE WELLS (March 14, 15, 19, 20).—The West Kent Festival was particularly successful in the school choir competitions. On the first day Groombridge School, entering the Festival for the first time, carried off the chief prizes, including that for the best aggregate; on the next day St. Augustine's, Tunbridge Wells, was almost as conspicuous. Frant and Sevenoaks Weald also did well. Frant singers were also to the front in adult choir competitions. In the chief classes, held on the last day, the winning choirs were Wadhurst (part-song and madrigal classes), Groombridge (female-voice), and Tunbridge Wells (male-voice). The Festival concluded with a performance of Mozart's 'Requiem' by combined choirs under Dr. Malcolm Sargent.

WINCHESTER (March 8-14).—Sixty-three choirs competed, each being put to a series of tests and assessed by their aggregate marks. The winners were Winchester County School, Owdesbury School, 'The Worthies' (Women's Institute), and the choirs of Bishopstoke, Baughurst, Overton, and Winchester City. The feature of the Festival was, according to tradition, the fine series of concerts that closed the proceedings on the five days. On each occasion there were an orchestra and well-known soloists, besides the massed choirs of the day. The conductors were Mr. Herbert Wiseman, Dr. Sargent (twice), Sir Hugh Allen, and Dr. Dyson, and the music included Act 1 of 'Lohengrin,' 'Samson,' the 'Sea Symphony,' and the 'Enigma' Variations.

Other important competitions that preceded Easter were as follows:

The N.W. Middlesex Festival at Harrow (March 2-16); Hastings (March 11-16); the sixth Festival of the Folkestone Rotary Club (March 13-16); the

Teesdale Festival at Barnard Castle and the Central Northants Festival at Northampton; Brighouse; the Derbyshire and N. Staffordshire competitions at Derby; the seventh Clare Festival; the twenty-first Tynedale Festival, at Hexham; Mansfield; the Swaledale Festival, at Thirsk; the second Andover Festival; the eighth at Stinchcombe Hill; the Cambridgeshire Festival at Cambridge; the South Somerset Competition at Yeovil; the Festival organized by the *Jewish Chronicle* at Kingsway Hall, on April 8-10.

At Redhill the choral tests, junior and senior, were taken from a specially-composed competition cantata, 'The Holy Child,' by Eric Gritton, of which a complete performance was given at the end of the Festival.

SCOTLAND

Arbroath.—The fourth Arbroath and District Festival, which now draws competitors from all over the county of Angus, including the City of Dundee, ran for three days at Arbroath, and was well supported. Principal awards: Mixed Choirs, Dundee Gaelic Musical Association; Men's Choirs, Tay Choir, Dundee; Women's Choirs, Brechin Girls' Club; School Choirs, Townhead School, Montrose, and Arbroath High School; String Orchestras, Morgan Academy, Dundee; Vocal Solos—General, Roland Ewing, Arbroath; Scots Folk-Song, David Drury, Arbroath; Pianoforte Solos, Katherine H. M'Lauchlan, Arbroath; Violin Solos, Edward J. Robertson, Dundee; Scottish Country Dancing, 1st Arbroath Girl Guides and Boy Scouts; 33rd Angus Girl Guides and 2nd Angus Boy Scouts; 2nd Arbroath Girl Guides.

East of Scotland Co-operative.—The ninth East of Scotland Co-operative Festival was held at Portobello, near Edinburgh. Principal awards: Mixed Choirs, St. Cuthbert's, Edinburgh; Junior Choirs, Bathgate; Scottish Country Dancing, Armadale.

Fife, Kinross, and Clackmannan.—The tenth Fife, Kinross, and Clackmannan Festival, now entirely confined to schools within these counties, was held at Kirkcaldy. Principal awards: Choirs, Buckhaven; Bell Baxter School, Cupar; Kennaway; M'Lean School, Dunfermline; Moss-side; St. Margaret's, Dunfermline; Primary High School, Kirkcaldy; Kelty; Orchestras, Kirkcaldy High School; Scottish Country Dancing, *Mars* Training Ship; Kirkcaldy High School; M'Lean School, Dunfermline.

Fife, Kinross, and Clackmannan Co-operative.—Held at Lochgelly. Principal awards: Mixed Choirs, Lochgelly and Kelty; Junior Choirs, Kelty, Townhill, and Leven.

Lanarkshire (Upper Ward).—Held at Lanark. Principal awards: Mixed Choirs: Lanark Choral Society, Biggar Choral Society, Coalburn Choral Union; Church Choirs, Cambusnethan U.F. Church; String Orchestras, Peter Lamb's Orchestra, Motherwell; Scottish Country Dancing, Linnville Dancers; Pianoforte Solos, Nancy B. Hogg, Lanark; Violin Solos, Jean M'Canley, Fauldhouse.

Monklands.—The fifth Monklands Festival, which is held in alternate years at Coatbridge and Airdrie, ran for nine days at Coatbridge, and was well supported by the public. Principal awards: Women's Choirs, Greenhead Musical Association, Caldercrux Musical Association; Junior Choirs, St. Patrick's Girls' Guild Choir; Church Choirs, Gartsherrie Parish Church, Coatbridge; School Choirs, Drumpark Special School, All Saints' School; Scottish Country Dancing, 1st Coatbridge Girl Guides; Vocal Solos, Dorothy Fraser, Glasgow; Violin Solos, David Ferrier, Greenock; Hugh R. Byres, Glasgow; 'Cello Solos, Saul Yaffie, Glasgow.

Scottish Co-operative.—The twenty-sixth Scottish Co-operative Festival, the oldest in Scotland, was held at Paisley. Principal awards: Mixed Choirs, Barrhead; Women's Choirs, Dumbarton Equitable; Junior Choirs, Dumbarton Equitable.

Stirlingshire.—The ninth Stirlingshire Festival, formerly held at Stirling and Falkirk in alternate years, but now permanently located at Falkirk owing to the lack of support from the Stirling public, ran for a week and had good entries. Principal awards: Mixed Choirs, Kilmarnock Lyric Choir; Falkirk Choral Union; Men's Choirs, Kilsyth Co-operative Choir; Carron Works, Falkirk; Women's Choirs, Boness Ladies' Choir; Church Choirs, Craigmailen U.F. Church, Linlithgow; Junior Choirs, Kilsyth Co-operative Junior Choir; Falkirk High School; Trinity Congregational Church, Falkirk; Boys' Choirs, Grangemouth High School; School Choirs, Grangemouth High; Greenhill, Bonnybridge; Riverside, Stirling; Falkirk High; Scottish Country Dancing, 2nd St. Ninian's, 53rd Stirlingshire Girl Guides; Drumbowie School, Avonbridge; Vocal Solos—General, Helen Munro, Stirling; Gibson Dickson, Stirling; Scots Folk-Song, John Laidlaw, Stenhousemuir; Violin Solos, Margaret Davie, Stirling; Pianoforte Solos, Charles Henderson, Falkirk; *Lieder*, Lois Henderson (pianoforte) and Edmund Greig (tenor), Stirling.

IRELAND

Coleraine (March 11-15).—The growing popularity of this Festival called for an extension to five days. Verse-speaking is a strong feature, six classes bringing in two hundred and fifty candidates. Among the juvenile choirs the highest praise was won, for tone and utterance, by a band of infants under nine years of age from the Hon. Irish Society's School, Coleraine, conducted by Miss Perry. On the choral side this Festival still waits its full development.

Larne (March 15-22).—This was the fourth Festival organized by the Larne Musical Festival Association. The entries have expanded to over eight hundred, largely in the field which the Festival specially sets out to cultivate—that of the schools. On the reverse side, adult choral singing is still backward, especially among Church choirs. A new class was that for country fiddlers, a condition being that the candidates should have had no musical training. They were asked to play a reel, a jig, a hornpipe, and a slow melody. Twenty-two competed, and the competition is reported to have been a great success. The non-musical competitions produced eighteen poems, eight one-act plays, and a great deal of verse-speaking.

At the twenty-seventh Sligo Feis Ceoil (April 2-6) the entries numbered over a thousand.

Other traditional events were the Father Mathew Feis at Dublin and that at Cork, both in the first week of April.

A new Festival was held with success at Newry (April 8-11).

ROYAL ACADEMY OF MUSIC

The last week of the Lent term was crammed full of happenings. The orchestral concert at Queen's Hall, on March 20, was of primary importance, for it was marked by some exceptionally good playing and singing. The orchestra was heard to great advantage in the second and third movements of Tchaikovsky's Symphony 'Pathétique,' conducted respectively by two students, Otto Ernst and Maurice Miles, and later in the afternoon in Goldmark's Overture 'Sakuntala,' conducted by Sir Henry Wood.

Miss Jacqueline Townshend played the first movement of Medtner's second Concerto. This student, a pupil of Mr. Craxton, is a most promising pianist; indeed she played this difficult movement so well that one would like to hear her in the complete work. Another good performance was given by Miss Doris Vevers in Lalo's 'Cello Concerto in D minor. A striking number in the programme was the closing scene from 'Götterdämmerung,' sung by Miss Irene Morden, who has a fine voice and sang with real dramatic expression. She is a pupil of Mr. Thomas Meux, a well-known Wagnerian singer during the Richter régime.

The following day, March 21, the students' chamber concert was given in the Duke's Hall. Good intelligent playing was heard by a male string quartet in the first

and last movements of Mozart's Quartet in G. Miss Dorothy Haigh sang two Brahms *Lieder*, in which she realised the *Lieder* style, and furthermore her German was exceptionally good. This is the student who gained the Blackpool Competition Scholarship a couple of years ago. Four songs composed by Miss Elizabeth Poston, and accompanied by the composer, were well sung by Miss May Turtle, a Belfast girl. Two of them, 'Sweet Suffolk Owl' and 'In youth is pleasure,' are prettily written in olden fashion.

A highly successful 'Review Week' came to an end on Saturday, March 23, with a choral concert in the Duke's Hall. The best performance of the afternoon was Pergolesi's 'Stabat Mater,' for female voices, strings, and organ. Miss Valetta Iacopi sang the contralto solos very well indeed. Mr. Ernest Read conducted. In the interval Sir Thomas Beecham addressed the audience, and in a characteristically clever speech pointed out the desirability of a permanent opera in London. He offered every student securing three subscribers to his scheme a free membership of the Imperial League of Opera, and all the resultant benefits therefrom. It is the manifest duty of every student to canvass enthusiastically, both for their own good and the good of this admirable cause. F.

ROYAL COLLEGE OF MUSIC

The last fortnight of the Easter term provided an interesting series of concerts, recitals, and opera performances. The most successful of the recitals were given by Mr. Kennedy McKenna, Miss Barbara Pulvermacher, Miss Millicent Silver, and Miss Geraldine Peck. The Second Orchestra provided a new feature in its concerts by giving one for strings only, the most conspicuous items being Ernest Bloch's Concerto Grosso and Parry's 'English' Suite. The concert of the Third Orchestra produced no less than twelve students as conductors, who directed Purcell's 'Gordian Knot' Suite, Bach's D major Suite, and Beethoven's eighth Symphony, in addition to an Overture and a violin solo.

These fixtures, though commendable achievements as part of the term's work, were naturally somewhat overshadowed by the success of a very considerable undertaking of unusual distinction, namely, the first production of a new opera by R. Vaughan Williams, 'Sir John in Love.' Four performances were given, with varying casts, the first being on March 21, and it is pleasant to record that the smoothness of the production, which entailed a vast amount of work both on the stage and in the orchestra, received general commendation, reflecting great credit on the conductor, Dr. Malcolm Sargent, the producer, Mr. Cairns James, and Mr. Procter Gregg, who had designed the scenery. The event attracted the closest attention of all interested in the problem of the development of English opera, and as a further example of the fine work done by the Ernest Palmer Opera Study Fund, proved once more the foresight of its generous founder.

TRINITY COLLEGE OF MUSIC

The College has sustained a further loss by the death of the late Dr. J. C. Bridge, who held the post of Chairman of the Board and Director of Studies for the last four years. His health had given great anxiety from the end of 1928, when he was compelled to take leave of absence. He gradually lost strength, and passed away on Good Friday. At his funeral the College was largely represented. Mr. d'Evry and Mr. E. Stanley Roper assisted in officiating at the organ.

The annual general meeting of the College was held on March 22, Mr. W. W. Cobbett presiding. The balance sheet and report showed the satisfactory state of the College.

Drs. Creser and C. Vincent, old and valued servants of the College, together with the Rev. Michael Kelly, were elected Vice-Presidents. Dr. J. Warriner was elected Chairman of the Corporation, Mr. Cobbett, who was warmly thanked for his past services, having expressed his wish not to take office again. Mr. Llewelyn Howell was elected Vice-Chairman.

Mr. E. d'Evry has been appointed Controller of Examinations, and Mr. E. Stanley Roper has been appointed Principal.

The examination work in India necessitates a second examiner being sent. Further, Mr. A. Watson will go to South Africa as a special Examiner in Elocution.

The terminal orchestral concert at Queen's Hall, on Saturday, April 6, was well attended by an enthusiastic audience; the soloists, G. A. S. Bone (pianoforte), G. M. Parker (violin), and Sylvia Pickering (vocalist), were particularly well applauded. The orchestral items included the Sullivan Overture 'In Memoriam,' played as a token of respect to the memory of the late Principal of the College, Prof. J. C. Bridge.

The Grotrian Hall chamber concert, on April 3, was a great success.

As a result of a competition recently held, Bernard C. Gee and Herbert Davis were awarded scholarships in singing, tenable at the College. The adjudicators were Mr. Alec Rowley, Mrs. H. Trust, Mr. E. Stanley Roper, Mr. Edward d'Evry, and Dr. John Warriner.

The Grosvenor Gooch Prizes for the term just ended have been awarded to Sylvia Pickering and Charles Sealey.

MUSIC IN PUBLIC SCHOOLS

BRUTON (King's School).—Charles Wood's 'The Passion according to St. Mark' was given on Good Friday, and a miscellaneous programme, including Mozart's Symphony in G minor, on Easter Sunday. Mr. N. W. Newell conducted. Mr. Newell has also given a series of lecture-recitals on 'The Historical Development of Music.'

CANFORD.—On January 31 a song recital was given by Mr. Steuart Wilson. There have also been concerts of chamber music, and lectures.

DENSTONE.—A series of Sunday concerts was given during the Easter term, consisting of an organ recital, a pianoforte recital, a song recital, and a programme of chamber music. The works given included Grieg's Pianoforte Concerto (the organ playing the orchestral part), Franck's Violin Sonata, and Holst's 'Jupiter,' from the 'Planets' (pianoforte duet).——The Passion Music from 'The Messiah' was sung on Good Friday by the School Choral Society, and on Easter Day the choir sang S. S. Wesley's 'Blessed be the God and Father.'——The House Competition took place on March 21, and was judged by Mr. D. G. A. Fox, of Bradfield College.

DOVER.—Three recitals of music for violin, orchestra, choir, and organ have been given in the Chapel under the direction of Mr. R. B. Hurry. Among the items were Bach's 'Jesu, Joy of man's desiring' and 'Zion hears her watchmen's voices'; the slow movement from the Concerto for two violins in D minor, a Canzona by Purcell for two violins, and Walford Davies's 'Solemn Melody.'

ETON.—Stanford's 'The Revenge' was the principal item at the School concert. The orchestra played Boyce's Symphony in D, Elgar's second 'Pomp and Circumstance' March, and Robin Milford's Gavotte for oboe and strings. Four organ recitals have been given by Dr. Ley, a harpsichord recital by Mrs. Gordon Woodhouse, and a concert by the 2nd Battalion of the K.R.R.C. 'St. Paul' and selections from the 'St. Matthew' Passion have been sung by the Windsor and Eton Choral Society, and Charles Wood's 'The Passion according to St. Mark' was given on Good Friday. A recital on Easter Day included Vaughan Williams's Five Mystical Songs, sung by Mr. H. Haworth and the College choir.

HARPENDEN (St. George's).—On February 21 a Coleridge-Taylor concert was given under the direction of Mr. Denis Wright. 'Hiawatha's Wedding-Feast' was sung, and the 'Petite Suite de Concert' played. Dr. Tom Goodey was the soloist.

STAMFORD.—At the end-of-term concert Stanford's 'Phaudrig Crohoore' and movements from Parry's

'Lady Radnor's Suite' were the principal items, the rest of the programme being miscellaneous. Mr. H. Brook conducted.

SUTTON VALENCE.—On Easter Sunday a concert was given by the Choral Society assisted by members of the Maidstone Amateur Orchestral Society. The programme included four movements from Mozart's 'Requiem,' chorales and solos by Bach, and violin solos played by Mr. J. A. Robinson, of the L.S.O. Mr. S. L. L. Russell conducted.

WELLINGTON.—Recitals have been given by Mr. Plunket Greene, the Elizabethan Singers, the Hungarian String Quartet, and Mr. Loris Blofield (violin), the two latter with Mr. W. K. Stanton at the pianoforte. The music competitions were judged by Dr. George Dyson, one of the pianists under fifteen and a half playing Franck's Prelude, Choral, and Fugue. A substantial part of the B minor Mass was given on March 28, and the programme of an orchestral concert contained the Brahms-Haydn Variations, movements from Mozart's Symphonies in G minor and C, and two shanties sung with orchestral accompaniment.

WESTMINSTER.—At the Madrigal and Orchestral Societies' concert the orchestra played two movements from the fifth Symphony of Beethoven, Delius's 'First Cuckoo,' and the second 'Brandenburg' Concerto of Bach, also accompanying Mr. H. Meyer (O.W.) in two movements of the Mozart Concerto for violin, in D. In the Bach Concerto the trumpet and violin solos were played by boys in the school. The choral items consisted of two of Holst's 'Hymns from the Rig-Veda,' madrigals, and part-songs. The informal concert contained solos for flute, violin, clarinet, and horn, as well as pianoforte solos and duets; and a 'cellist played a movement from the Mendelssohn Concerto in D. During the term, moreover, detachments of the school have attended the Orchestral Concerts for Children given in Central Hall, Westminster, and conducted by Dr. Malcolm Sargent.

WEYMOUTH.—On Good Friday Charles Wood's 'The Passion according to St. Mark' was sung under the direction of Mr. J. G. Hall. F. H. S.

THE B.N.O.C. in VERDI'S 'FALSTAFF'

The performance of Verdi's 'Falstaff' at Golders Green Hippodrome—not quite perfect artistically—was nevertheless a success for the company and an evening of enjoyment for the audience. It is interesting to note how the public is gradually 'taking' to 'Falstaff.' It was one of the sorrows of the composer's last days to see the public who had been so faithful to him turning away from his last opera. It is a pity he did not live to see it taking its rightful place in the repertory—which is what is now happening.

The B.N.O.C. performance was chiefly remarkable for the impersonation of the title-rôle by Mr. Arthur Fear, who was but a year or two ago still a student of the Royal Academy of Music. He is an artist of whom we expect much. At present he still lacks experience, but once or twice on the concert-platform and in the performances of 'Falstaff' with his fellow students at the Scala Theatre, and again with the B.N.O.C., he has shown very uncommon resources. His voice has a timbre which immediately arrests attention. He has no need to stress emphasis or expression marks. The quality of the tone seems to fit naturally and inevitably the composer's thought. If his development fulfils the promise of these first performances he must go far.

Otherwise the performance had a certain finish and neatness but lacked elasticity and perfect proportions. The ensemble was accurate, but wanting in charm and spontaneity. These things, no doubt, will come when the company is more familiar with the work, and the exuberance of the orchestra—which was conducted by Mr. John Barbirolli—has been toned down somewhat. Apart from these not very serious reservations, the opera went with a swing, and the full house acclaimed with warmth and gratitude all concerned. F. B.

VAUGHAN WILLIAMS'S 'SIR JOHN IN LOVE'

Vaughan Williams's new opera 'Sir John in Love' resembles, in method, his first work for the theatre, 'Hugh the Drover.' The principle on which the whole structure rests is the same—English folk-song applied to an essentially English theme. There is also the same mastery of treatment, distinction of style, the same skilful touch, and the same charm. Yet, while 'Hugh the Drover' met with nothing but praise, 'Sir John in Love' found a warm but more critical welcome in which praise was qualified with reservations.

No doubt a hundred different reasons will be given to explain the phenomenon, but I believe that one of the chief causes was in the choice of a subject which made comparisons inevitable. Vaughan Williams had every right to choose Falstaff as his hero, but there are occasions when it is wise not to enforce a right. A composer more versed or concerned with the psychology of the public would have hesitated to enter a field where comparisons became inevitable. Of course, the public has no business to make them. If we accept without demur a hundred presentations of the same subject from a hundred different painters, why should we boggle at two composers treating the same theme? But the public is a law unto itself, and will not resign its claims because they happen to be unreasonable. And considering that Verdi's 'Falstaff' is just now coming into favour, it is much to Vaughan Williams's credit that certain scenes—especially the Basket Scene—stand the comparison well. But it is not by comparing two such composers as Verdi and Vaughan Williams—dissimilar in temperament, upbringing, tradition, outlook—that we can form an idea of their worth.

The important point which must be established is that in 'Sir John in Love,' Vaughan Williams has given us some of his loveliest music—too beautiful sometimes for situations requiring nothing but deftness and delicate artifice. His arrangement of 'Greensleeves' is so ravishing as to be more fitting for a duet between Romeo and Juliet than Alice Ford and Falstaff; Dr. Caius—a caricature—at the mention of Anne Page becomes a 'palmer in love's eye.' These matters, however, do not impair our enjoyment—if we can get rid of the idea that opera must conform to one of three or four known models. The faults of 'Sir John in Love' are those of style which has not been fully tested—its merits, unconventionality and freshness.

Folk-songs cannot be regarded as a panacea that must cure all our ills. But it cannot be denied that Vaughan Williams himself has never presented folk-tunes more graciously or embroidered them more ably than in his latest opera. Its real weakness is in the text crowded with too many pictures, some of which are perfectly irrelevant to the main plot. The composer can plead that these are all found in the Shakespearean comedy, and that there they do not impede the pace of the action. That is so; but music not only tends to expand a scene or an episode; it sharpens the lines of demarcation. In the comedy the duel between Dr. Caius and Sir Hugh Evans may seem pertinent enough; in the opera it becomes detached and unrelated.

The performance, which Dr. Malcolm Sargent conducted, was a credit to all concerned—students of the R.C.M., who revealed aptitude, good training, and the zest of true musicians. F. B.

London Concerts

ROYAL PHILHARMONIC SOCIETY

The season ended with two concerts of unusual interest. That of March 21 gave us some of the finest playing heard in London for many a long day. Sir Thomas Beecham had what might fairly be called an evening out with his three 'specials'—Berlioz ('The Royal Hunt' and 'Storm in the Forest,' from 'The Trojans'), Mozart (Symphony in C, K.425), and Delius ('Appalachia'). A better performance of the

Berlioz need not be asked for. If 'Appalachia' still failed to satisfy, the fault was not in the performance. The piece goes on far too long. We could well spare some of the earlier Variations, in which the composer does little more with the rather poor theme than plaster it with ever juicier chords. A feeling of monotony creeps in long before the end.

'Appalachia' gave us an opportunity of hearing the London Select Choir (conductor, Mr. T. Arnold Fulton). This is an excellent, well-trained body; we wished they had had more to do in this programme. Hence a question: When a choir is brought in to take a small part in a big work, why should it not be heard alone as well? A group of unaccompanied madrigals or part-songs would have provided the best of relief after (say) the Berlioz, and would have been fairer treatment for the singers and their skilful trainer. (By the way, it is a pity the choir stood for its contribution in 'Appalachia.' The voices are merely part of the orchestral score. The sudden rising of a body of singers in the course of an orchestral work tends to make it into a choral item with orchestral accompaniment.) M. Cortot was, as usual, at his best in the Franck Symphonic Variations.

Sir Thomas Beecham's conducting has developed quite as far as it can safely go (farther, perhaps) in the direction of the ballet. Are all those actions, those pirouettings and grimacings, necessary? It may be argued that if they give us such fine playing they justify themselves. The answer to this is a further question: Does he conduct better now than in his less physically exuberant days? We doubt it. And if the reader says that those who find such methods distracting should look elsewhere, we reply that it is hardly less of a nuisance to be compelled to close our eyes or to take care that they avoid the gesticulating figure in the rostrum.

On April 18, Sir Henry Wood conducted a capital performance of a mixed and highly-coloured scheme. The outstanding works were Bloch's Symphony 'Israel' and Sibelius's 'Tapiola,' both of which were heard for the first time at these concerts. They are works of genuine originality, and if the Finn proved to be rather a better composer than the cosmopolitan Hebrew, it was mainly because he was often content to suggest rather than to state fully, still less to underline. But 'Israel,' with its passionate—even vociferous—protestations and its beautiful ending (in which a quartet of women's voices and a baritone soloist play an important part) made a great impression. It should be heard again soon, and followed at not too long an interval by the composer's 'America.'

Apropos of the vocal quartet, we hope we shall not be misunderstood if we say that we wished the four ladies who sang so excellently had been out of sight. Bloch directs that the singers shall be merely a part of the orchestra; but these ladies sat in the front of the platform, stood to sing, and took several calls at the end, for all the world as if the work we had just heard (and in which their share took about three minutes) was one for four singers with orchestral background. How much greater the effect would have been had they been less obtrusively placed was shown by the thrill produced by Mr. Keith Falkner's little bit of solo work, sung from some invisible spot. Mr. Falkner was also heard to splendid advantage in the highly descriptive and dramatic recitative and aria from Bach's Cantata No. 70.

B.B.C. VERDI'S 'REQUIEM'

Instead of 'Parsifal' on Good Friday the B.B.C. gave Verdi's 'Requiem.' An Italian conductor had originally been promised, but it was Sir Henry Wood who conducted what was, taken all round, a capital performance. For Sir Henry Wood excels in the use of broad effects, and is temperamentally warm-blooded enough to be in sympathy with a great work which, despite its greatness, does not appeal equally to the pictorially-minded and the philosophically-minded. English choruses are more used to the reflective type of music, but the change to this frank and obvious style did the B.B.C. chorus a lot of good. Their tone is good, but experience is lacking, so that there has been some diffidence in their singing. In the 'Requiem' they achieved greater freedom and happiness than in anything they have hitherto done; the eight-part 'Sanctus' was particularly well sung. The 'Dies Iræ,' with its magnificent battery of brass, was likewise a fine piece of work on everyone's part. The 'Libera me' fugue, however, was taken too fast to get its right stride.

The soloists individually were reasonably good, but they did not sing as a quartet, and that is essential for a first-class performance. Miss Miriam Licette's singing was sweet but erratic; Miss Brunskill sang (as usual) with power and conviction; Mr. Walter Widdop's robust phrases and high notes were valuable, but he made no attempt to sing with expression in softer passages or to modify his solo style to ensemble work; Mr. Harold Williams alone realised to the full the value of light and shade even in a work whose effects are for the most part broadly conceived. While, therefore, in detail the performance cannot be said to have been ideal, it was more than adequate to show the splendour of the work and to give great pleasure to the listener.

F. H.

THE GLASGOW ORPHEUS CHOIR

It is a pleasure to hear such choral singing as the Glasgow Orpheus Choir brings to London once a year at Easter-time, because, although it is to some extent open to the criticism which is brought against the 'crack' Northern choirs whose laurels are won more often in the competition arena than in the concert hall, it does keep before it the ideal of making music as perfectly as possible. Its programmes on April 13 were certainly not as good as they ought to be, and if a large proportion of really great music and fewer arrangements were included, the choir's own ideal would more easily be realised. For they fall too readily into sentimentality. Scottish folk-songs *are* sentimental; all the more need, therefore, not to treat things like Stanford's 'Heraclitus' in a sentimental manner. Verbal point-making is not out of place in madrigal singing, and it would have been good to have had more madrigals sung as pointedly as 'Sweet honey-sucking bees.'

There is no need to praise the virtuosity of the choir (Bantock's arrangement of the Hebridean 'Death Croon' was an example of what it can do in this line), nor Mr. Hugh Roberton's powers of inspiring the finished execution of his carefully thought-out interpretations. But a rather broader vision would save an admirable choir from all suspicion of 'stunting.' Some Scottish folk-songs were sung as solos by individual members of the choir in a competent and acceptable manner.

F. H.

THE PHILHARMONIC CHOIR

The concert of the Philharmonic Choir given at Queen's Hall on March 26 showed the excellent work which is being done by the junior choir of young women under Mr. C. Kennedy Scott's direction. The juniors sang Schubert's 'The Lord is my Shepherd' and Holst's fine but difficult 'Hecuba's Lament' (solo contralto, Miss Mary Morris), and made it evident, both by their quality of tone and their musical intelligence, that the senior choir need never lack good recruits for its upper parts.

The senior choir (with Miss Elsie Suddaby, Mr. Percy Manchester, and Mr. Howard Fry as soloists) sang Schubert's Mass in G, Brahms's two unaccompanied Motets 'Wherefore now hath life' and 'O rend the Heavens' (Op. 74), and the 'Song of Destiny' with the London Symphony Orchestra. Of these things the most interesting were the Motets, for even though they may be regarded rather as an essay in Bach's style than as spontaneous Brahms, they are extraordinarily fine specimens of a rich choral texture, are rarely heard, and were splendidly sung by the Philharmonic Choir.

X.

THE BACH CHOIR

On March 16 the Bach Choir, under the direction of Dr. Adrian Boult, gave a programme of Schubert's music in the Central Hall, Westminster. Its chief event was the Mass in A flat. This was preceded by an orchestral arrangement made by Mr. Gordon Jacob of the Funeral March for the Tsar Alexander I. and the 'Tantum Ergo' in E flat for vocal quartet and orchestra. The solo singers were a quartet from the Royal College of Music (Miss Mabel Ritchie, Miss B. de la Porte, Mr. Emlyn Bebb, and Mr. Richard Watson), who had the advantage of having studied together. They, however, had the disadvantage of singing like a chamber music party. They were apt to be overwhelmed by the orchestra. The Mass in A flat adds to Schubert's constant sense of beauty certain moments, particularly in the Creed and Sanctus, of outstanding magnificence. The choir sang it with evident understanding of its mood and flexibility of expression, even though the balance of tone was not entirely satisfactory. X.

R.A.M. CHOIR

The singing of the choir at the Royal Academy of Music showed no serious flaw at any point. If one felt that the performance (especially in the Mass of Palestrina) did not quite come up to expectations, it must be frankly admitted that the extraordinary high standard of some performances of the R.A.M. students in the past has led one to expect more than one has any right to do. The tone was occasionally ragged; there was a certain disproportion in the 'weight' of the parts; there was now and again a hint of restlessness and even anxiety which was not favourable to the music. Much more satisfactory in every way was the performance of Julius Harrison's 'Blessed Damozel,' in which the conductor's tempi seemed perfect and the tone of the women's voices blended with fine effect. Pergolesi's 'Stabat Mater' made up the second part of a very enjoyable concert. F. B.

THE BACH CANTATA CLUB

A lecture-recital was a valuable innovation in the activities of the Bach Cantata Club at St. Margaret's, Westminster, on March 19, when Prof. Sanford Terry gave an address on 'The Church Chorale in Bach's Usage,' illustrated by the choir of the Bach Cantata Club under Mr. C. Kennedy Scott.

Prof. Terry's main theme was that Bach's whole attitude to music was coloured by his profound religious beliefs, which found their clearest exposition in the numerous chorales scattered through his works. It was however a fact, that though Bach was an orthodox Lutheran, he had great sympathies with the warmth and sincerity of Pietism. It was this that induced him to co-operate with Schemelli in the *Geistliche Lieder*. A more doubtful contention was that Bach was unusually sensitive to the words of the hymns. Though the 'Choralvorspiele' have been shown by Schweitzer and others to owe their character and inspiration to verbal details of the text, there remain to be set on the other side the many puzzling examples of reckless borrowing from all the choral works from the B minor Mass downwards which betray an almost shocking *in*sensitiveness to words.

The illustrations which showed seven types of chorale to be found in Bach were admirably sung, with a flexibility worthy of madrigal-singing. F. H.

THE ROYAL CHORAL SOCIETY

As usual, the Royal Choral Society gave a performance of 'The Messiah' on Good Friday. It had some of the usual faults and some unusual virtues. The former were due to the soloists, who, as a class, seem quite unable to sing Handelian recitative; the latter were due to Sir Hugh Allen, who rather unexpectedly took the choruses much more lightly than is his usual way of proceeding. He did not follow the fashion of quick tempi, but neither did he allow the slovenly drawling of the bad old tradition. In the earlier part of the work he exacted careful detail in the orchestral playing, so that 'For behold, darkness,' sung with just enough and not too much dramatic feeling by Mr. Horace Stevens, was more than usually impressive. But in the second part, perhaps discouraged by the mixture of styles and the bad taste of the soloists, he allowed it to become ragged.

Mr. Heddle Nash thought an Italian operatic style, with imitation catches in the voice, suitable to oratorio, and Miss Flora Woodman made the same kind of mistake and sang out of tune. Miss Brunskill is incapable of faults of this kind, but even she drawls her recitatives. The Royal Choral Society as a body has now renounced its mechanical treatment of 'The Messiah,' but it has not yet solved the problem of presenting the work in a homogeneous manner with adequate and like-minded soloists. F. H.

B.B.C. CHAMBER CONCERT

The last of the B.B.C. Chamber Concerts, held at the Arts Theatre Club on April 3, presented an admirable opportunity of studying the work of a Czech composer of distinct talent and originality. With the music of Central Europe in its present state, something out of the ordinary is doubly welcome.

Boleslav Martinu's second String Quartet was already familiar to those in the audience who attended the Siena Festival last summer, and there must have been some who, like the present writer, were grateful for this chance of hearing for a second time a work which had remained in the memory as one of the more striking compositions heard at the Festival. As is to be expected from a composer inspired to write an orchestral work in celebration of Rugby football—'Half-Time' was played some years ago at one of the International Festivals—the Quartet exudes *Zeitgeist* in every bar. The work contains a good deal of what may be termed modern musical journalese, such as the insistently repeated rhythms and trite little pseudo-folk-tunes which are the maggots of most Slav composers and their followers; but these mannerisms do not conceal the thought behind the music. It is vigorous music, full of feeling for line and the development of themes. The slow movement in particular has points of beauty which raise Martinu above the level of other composers east of the Rhine.

Paul Hindemith, who seems to be the Peter Pan of modern German music, was represented in the programme by his Sonata for unaccompanied viola, played by himself with considerable skill, and his fourth String Quartet. The Sonata opens with a brisk, interesting movement, but the interest is not sustained throughout, and the work becomes rather a strain on the listener's patience. The unaccompanied sonata is a curious phenomenon at the best of times, and taxes a composer's invention to the utmost, but surely the first rule should be to confine its length to fifteen minutes at the outside.

Hindemith's Quartet suffers from the same complaint. When the music is quick, as in the charming 'Little March,' it is entertaining and witty, its contrapuntal skill is instinctive, and we are convinced that the composer has something to say; but when it is 'slow but flowing' (wouldn't it be better to have Italian equivalents for these German phrases, instead of literal English translations?) the invention flags, and we tire of listening to 'horizontal' music. After lying, musically, on our backs for some time, it would be a relief to sit up and be 'vertical' for a change. In all Hindemith's music it is this want of harmonic interest which makes the slow movements so uninteresting.

The Amar-Hindemith Quartet, as usual, were excellent in their precise playing of this work and Martinu's Quartet.

Miss Marcelle Meyer contributed two pianoforte items—Stravinsky's Serenade in A major, and a Sonata in three movements by Nikolas Nabokoff. The Serenade is an example of Stravinsky at his least

effective—and it is rarely, however poor the ingredients, that he fails to serve at least the semblance of a lordly dish. Nabokoff's Sonata is probably the most irritating piece of music heard in London for some years. The obvious *salon* atmosphere of the slow movement shows where the composer's talents lie. P. C. H.

BRITISH MUSIC SOCIETY

The London Contemporary Music and Marylebone centres of the British Music Society gave a joint chamber concert at the Court House on March 18. One was grateful to them for the engagement of the Société Taffanel of Paris, the excellent quintet of wind-players named after the famous flautist and until recently headed by that no less distinguished exponent of the same instrument, the late Louis Fleury, who created an extraordinary revival of interest in concerted wind-music, both among listeners and composers. The association now consists of M. René Le Roy (flute), M. Louis Bas (oboe), M. Achille Grass (clarinet), M. Edouard Hénon (bassoon), and M. Jules Vialet (horn).

The programme opened with Mozart's endearing Quintet for wind and pianoforte, with Mr. Erwin Schulhoff at the keyboard. It was bold and honest to start with a work so familiar that one was at once left free to focus attention upon the playing, and it was seen at the end of the evening that the judgment formed at the end of the Quintet could have been quite justly made public without any further hearing. There was, in the classical work as in the modern pieces heard later, great vitality and charm of phrasing, the utmost nicety in the choice of pace and dynamics, and, above all, capital team work to be noted in favour of the Société Taffanel; on the other hand, the tone of flute and clarinet alone was found quite satisfying; both oboe and bassoon one thought a little coarse, and the horn showed now and again a curious hankering after the maudlin delivery of the saxophone. But this is scoring points for and against, a process that calls for the striking of a balance, which, when all is said, can only be highly favourable to these players.

The most engaging of the three modern works was Vincent d'Indy's 'Chansons et Danses' for five wind instruments. A masterly technique is here used with so much ease that the hearer is never conscious of it, and finds it hard to believe that the composer was aware of applying it. Thus, for all his ingenuity of treatment, d'Indy finds it possible to revel in things of the open air and share whole-heartedly in the naïve pleasures of country people. He is like a schoolmaster making the best of a holiday: his cultivated mind cannot help reflecting on the experience, but his easy and gracious discourse is perfectly free from pedantry. His originality, moreover, is startling. The music never sounds even remotely like any other composer's.

Albert Roussel's 'Divertissement' for the same instruments with pianoforte also has a rural feeling about it, but although his handling is much freer and more impressionistic than d'Indy's solid technique, the effect is less natural. Roussel's rusticity resembles in all but idiom that of the 18th century; it is a temporary affectation of culture, not the expression of any real love of the country. But it is a very pretty affectation, and although this is an early and scarcely representative work of Roussel's, it gives pleasure by its deft handling of tone-colour and dynamics.

The 'Rapsodie' by Joseph Jongen, also for wind and pianoforte, was found flippant in material and tedious in treatment. One was constrained to seek some entertainment in speculating whether the composer had sought to alleviate his heavy manner by an excessive lightness of matter, or endeavoured to make up by a profound discourse for the triviality of his theme—and even the mild pleasure of conjecture was spoilt by undue protraction. About half-way through the work, when every moment one expected it to be reaching the end, one found nothing more for the mind to do but to wonder if one had ever come across another musical work before that found it too difficult to come to any conclusion.

Madame Soffi Schönning, of the Royal Opera at Stockholm, sang two groups of songs. She has almost every gift that makes successful singers save that of rhythmic vitality: a superb soprano voice, an admirable technique, a sympathetic personality, and an attractive presence. Arias by Gluck and Alessandro Scarlatti were done in a broad, aloof style, and there was a complete change to a winning intimacy for the Scandinavian and Finnish group that came later. Two songs by Backer-Lunde were prettily insipid, and one by Palmgren had a quiet charm; all three were modern only in the chronological sense of the term. E. B.

ALTRA STRING QUARTET

Apart from occasional imperfection in the leader's intonation, the readings of the Altra Quartet at Wigmore Hall showed a good grasp of the principles on which excellence in the playing of chamber music rests. I am inclined to think that these ladies over-rate the importance of a robust tone. Volume, sonority, fullness can sometimes decide the fortunes of the day. But there are moments in the music of all composers when the 'gentler gamester is the surest winner.' Especially in Haydn one missed some of his courtly elegance, of the essential refinement of his idiom.

The most completely satisfactory performance of the Altra Quartet was in a work by Edric Cundell—straightforward, but pleasing and well-written music. F. B.

MAX MEYER'S SONGS

Mr. Max Meyer, of Manchester, is a musician in the German tradition. The concert of his songs given at Grotrian Hall on March 22 showed that he has the genuine musical impulse and the adequate technique which are honourable characteristics of that tradition. But the total impression of a programme which included settings of German, English, French, and Anglo-Celtic words was that his melody is not quite strong enough nor its cut quite personal enough to bear the weight of the song. His accompaniments did a good deal to conceal the defect by creating the atmosphere in a few deft strokes, but, generally speaking, the more ambitious the song (such as those in the 'Mæve' cycle of Eva Gore-Booth) the less satisfactory the impression, for the vocal line in trying to be faithful to the words hovers uncertainly between melody and declamation. In short lyrics such as 'Departure' (Eva Gore-Booth), 'The Song of Brother Giles' (Laurence Housman), and 'Raindrops' (Mary Coleridge), on the other hand, the balance of thought, melody, and apt accompaniment is happily struck. In 'Insouciance,' however, one of those fragile Chinese poems which need treating as lightly as a soap-bubble, the effect was ruined by the repetition of the last sentence. Miss Constance Felpts (contralto) and Mr. Dale Smith (baritone) served the composer well by the versatility and fidelity of their interpretations. F. H.

Music in the Suburbs

During the period under review the majority of choral societies were concentrating on 'The Messiah.' Among the exceptions were four societies that gave concerts on March 21, a week before Easter. Bromley Choral Society, conducted by Mr. Frederick Fertel, chose Brahms's 'Requiem' and an abridged version of 'Solomon'; an Irish concert was given by the Catford Choral Society, with a miscellaneous programme that included a speech in praise of Ireland by the conductor, Mr. A. M. Gifford (the same Society was to do 'Jephtha' on April 18); 'Semele' and 'The Banner of St. George' were given by West Middlesex Musical Society under Mr. C. Stanley Smallman; and Streatham Choral Society, conducted by Mr. F. Hulbert Belton, performed 'The Dream of Gerontius' at St. Leonard's Church.

At the last of the Bromley Orchestral concerts, Mr. W. H. Reed conducted Beethoven's fifth Symphony, Franck's 'Le Chasseur maudit,' and two of Debussy's Nocturnes.

Sharps and Flats

If we lived in the Golden Age instead of in the Internal-Combustion Age I have no doubt that many of us would indulge ourselves in art for art's sake; but living, as we do, at a time when the struggle to exist in moderate comfort is becoming increasingly difficult, the artist who pretends that he is not trying to turn his talent into cash is an impudent jackass.—*Compton Mackenzie.*

Nothing is the matter with my voice; my salary is satisfactory; and I am not in love; but I am never going to sing again. I want to rest on a farm.—*Marian Talley.*

Lovers of good music are paying another visit to the Grand Theatre this week to see again 'Lilac Time' and hear Schubert's tripping, haunting, dearly familiar melodies come over the footlights with all their wonted fragrance and unfailing freshness. Amongst the songs included in the play are 'Hark, hark, the lark' and the 'Unfinished' Symphony.—*Blackpool Gazette.*

The tone-poem 'Finlandia' was the item of the evening. The conductor knows Sibelius well, and he brought out each movement with a great delicacy and charm. The piece is fascinating, and although the timpani player lost the triangle, it was equally as absorbing as when played at the Town Hall.—*Ilford Recorder.*

The days of 'My mother bids me bind my hair,' 'Where'er you walk,' &c., are long since dead, and I hope buried, when we have such wonderful English composers of really beautiful ballads, to name only three: Landon Ronald, Herbert Oliver, and Haydn Wood. Could there be anything more lovely than 'Down in the Forest,' 'Songs of Old London,' and 'Oh Flower Divine'?—*W. A. Jackson (professional singer).*

What a magnificent writer of 'talkie' operas Wagner would have made! If he had only known what Al Jonson knows!—*Leslie Heward.*

English music is hopelessly sterile. What does it amount to to-day?—*Gordon Beckles.*

I have created the impression of being an embittered critic. . . . Perhaps this is so. . . .—*Gordon Beckles.*

. . . the interminable repetitions of the slow movement of Mozart's E flat Symphony; towards the end I always feel that if Mozart says just once more what he has said so many times already, I shall break down and sob hysterically on the shoulder of the lady sitting in front of me.—*Ernest Newman.*

I never intend to leave the concert-platform until my presence on the stage is a signal for everybody to walk out. I do not intend to retire until the public refuses to hear me sing any more.—*John McCormack.*

When I go to the opera my brain takes a holiday. . . . I detest the pedants who dissect and vivisect my music, or my musical emotions. They are parasites in my paradise. Let me alone, I murmur. . . .—*James Douglas.*

Music in the Provinces

BARNSLEY.—The St. Cecilia Society performed 'Samson' on March 28 under Dr. J. Frederic Staton, the solo parts being sung by Miss Emily Crowther, Miss Gertrude Gilpin, Mr. Edward Humphreys, and Mr. Albert Murgatroyd.

BATH.—Sir Thomas Beecham conducted the Pump Room Orchestra at the Palace Theatre on March 19 in Debussy's 'Petite Suite,' a C major Symphony by Mozart, and the 'Siegfried Idyll.'——On the following evening at the Pump Room, Mr. John Roberts and Mr. Percy Auty played the Beethoven Violin and 'Cello Concerto under Mr. Jan Hurst's conductorship.

BEDFORD.—The Bedford Musical Society gave Brahms's 'Requiem' at the Corn Exchange on March 20, under the direction of Mr. H. J. Colson. The principal singers were Miss Hilda Howe and Mr. Keith Falkner, whose group of songs included Stanford's 'To the Soul' (Walt Whitman) and Vaughan Williams's 'The Call.' The concert ended with Balfour Gardiner's evening hymn, 'Thee, Lord, before the close of day.'

BIRMINGHAM.—Mr. G. D. Cunningham, back from his tour in the United States, conducted the City of Birmingham Choir on March 21 in Verdi's 'Requiem' and, with Miss Constance Willis, Brahms's Alto Rhapsody. The choir had been trained by Mr. F. W. North.——The music played by the City Orchestra on March 17 had been chosen by a previous audience. It included the 'Magic Flute' Overture, the fifth Symphony, Mozart's Serenade in G, and the 'Siegfried Idyll.'——On March 21 Dr. Boult conducted the City Orchestra and the Festival Choral Society in the Choral Symphony.——At the last Sunday concert of the season, conducted by Dr. Boult, Mr. Ruggero Terlin played a Haydn Concerto on the harpsichord.——Mr. Paul Beard joined the Catterall Quartet on March 18 in Brahms's Quintet in G.——The second 'Razoumovsky' was played by the Philharmonic String Quartet a week later.

BOLTON.—At its third and last concert of the season the Philharmonic Society, conducted by Mr. Charles Risegari, gave a performance of Eric Fogg's 'The Hillside.'——The Choral Union, conducted by Mr. Thomas Booth, gave 'Acis and Galatea' on March 20. The Polyphemus was Mr. Horace Stevens.

BOURNEMOUTH.—At the Winter Gardens on March 13 Bach's 'St. John' Passion was sung by the Municipal Choir under Sir Dan Godfrey. The principal singers were Miss Bella Baillie, Mr. Hubert Eisdell, Mr. Owen Bryngwyn, and Mr. Edward Warburton.——The first Symphony Concert in the new Pavilion took place on March 21. The chief work in the programme was Vaughan Williams's 'London' Symphony, conducted by Sir Dan Godfrey.

BRADFORD.—The Festival Choral Society, assisted by the Bradford Permanent Orchestra, gave 'The Song of Hiawatha,' under Dr. Malcolm Sargent.——Dr. Sargent also conducted the orchestra on March 23 in Brahms's fourth Symphony and his own 'Impressions on a Breezy Day.'——At the last of the Philharmonic Sunday Concerts Mr. Keith Douglas announced that there were nearly four hundred subscribers, and that he hoped to raise this figure to six hundred for next season. Brahms's Violin Concerto was played by Mr. Catterall.

BRIGHTON.—A Tchaikovsky-Elgar programme was given under Mr. Herbert Menges at the Dome on March 23. The Elgar items were the 'Froissart' Overture, the Andante from the 'Serenade for Strings,' and the first 'Pomp and Circumstance' March. Mr. Solomon played Tchaikovsky's B flat minor Concerto.

BRISTOL.—Sir Thomas Beecham being unable to conduct the performance of Bach's Mass in B minor by the Choral Society on March 16, his place was taken by Mr. Arthur Sims, the conductor of the Newport Choral Society, a hundred of whose singers were assisting. Miss Dora Labbette, Miss Margaret Balfour, Mr. Steuart Wilson, and Mr. Robert Easton were the soloists.——The Philharmonic Society concluded its season a week later with 'The Apostles,' conducted by Mr. Arnold Barter. The principal parts were sung by Miss Bella Baillie, Miss Muriel Brunskill, Mr. Archibald Winter, Mr. Frank Phillips, Mr. Howard Fry, and Mr. Roy Henderson.——The Dayton Choir (Ohio) began its European tour at Colston Hall on March 28.

BURNLEY.—'The Dream of Gerontius' was given by the Municipal Choir and the Hallé Orchestra under Sir Hamilton Harty on March 23. The three principal singers were Miss Margaret Balfour, Mr. Francis Russell, and Mr. Arthur Cranmer.

CHESHAM.—The Choral Society, conducted by Mr. R. B. Green, gave 'The Creation' at Broadway Baptist Church on March 14, the principal singers being Miss Gwladys Naish, Mr. John Chandler, and Mr. Joseph Farrington.

COLCHESTER.—The Musical Society's programme, under the direction of Mr. W. F. Kingdon, on March 20, consisted of Charles Wood's 'A Ballad of Dundee' and Parry's 'Ode on St. Cecilia's Day.'

CROMER.—At the annual concert of the Orchestral Society on March 14 the principal works played under the direction of Miss F. Muriel were Purcell's 'The Married Beau' (with wind parts added by Gustav Holst), Beethoven's eighth Symphony, a Suite for strings by Domenico Scarlatti arranged by Julius Harrison, and the 'Ruy Blas' Overture.

DERBY.—A performance of 'The Dream of Gerontius,' under Sir Henry Coward, brought the season of the Choral Union to an end on March 22. Miss Muriel Brunskill, Mr. Steuart Wilson, and Mr. Howard Fry sang the principal parts. The programme also included 'Blest Pair of Sirens.'

DISS.—The Choral Society has been able to give only one concert during the winter season, but it was a performance of 'The Dream of Gerontius.' The choir sang its part with great credit, and there was an efficient orchestra. Mr. W. H. Aldrich conducted.

FOLKESTONE.—Mr. Basil Cameron and his Hastings Orchestra joined forces with Mr. Eldridge Newman and the Folkestone Orchestra on March 18, and the conductors shared a programme of popular classics. A return visit was arranged for March 25.——Sir Thomas Beecham conducted the Folkestone Orchestra on April 1 in Tchaikovsky's fourth Symphony.

GLOUCESTER.—At the Shire Hall, on March 21, Mr. H. W. Sumsion conducted the Choral Society in Brahms's 'Requiem.' The orchestra, largely composed of members of the Gloucestershire Orchestral Society, played Boyce's first Symphony for strings.

GRIMSBY.—The Choral Society, conducted by Mr. Percy Wilson, gave a performance of 'The Kingdom' on March 26, with the assistance of a string orchestra and Miss G. Hunter at the pianoforte. The principal parts were sung by Miss Jessie Hewson, Miss Ethel Barker, Mr. Wilfred Miles, and Mr. Edgar Elmes.

GUERNSEY.—The Guille-Allès Festival was held on March 14 and 15 under the direction of Mr. George T. Acres, who has taken up the conductorship of the Festival on the retirement of Mr. John David. The choir numbered a hundred and fifty voices, and there was an orchestra of nearly forty. The chief works in the programme were 'The Hymn of Praise' and Hubert Bath's 'The Wake of O'Connor.'

HULL.—Glazounov's Symphony in C minor was conducted by Sir Henry Wood at a concert of the Philharmonic Orchestra on April 4.

IPSWICH.—Franck's Symphony was the chief work of the programme given by the Orchestral Society, under Mr. E. R. Wilby, on March 21. The Symphony had also been played by the Society during the preceding season.——The music played by the International String Quartet on March 20 included, besides Quartets by Mozart and Brahms, the three Fantasias by Purcell and Goossens's 'Two Sketches.'

KENDAL.—There was a large and appreciative audience on March 17 for the concert of the Choral Society, at which Mr. J. Smallwood Winder conducted 'The Music-Makers' and 'Phaudrig Crohoore.'

LEEDS.—Sir Henry Coward conducted the Leeds Choral Union for the last time, on March 19, after an association of twenty-four years. The concert was one of unusual musical interest as a revival of Parry's 'King Saul,' the last and, as many think, the best of a great series of oratorios. The choir sang its part with all the virtues of tone and expression which are the characteristic outcome of Sir Henry's training. The five soloists were Miss Joan Elwes, Miss Muriel Brunskill, Mr. Leonard Gowings, Mr. Howard Fry, and Mr. Roy Henderson. At the end of the concert a presentation was made to Sir Henry Coward.——On March 20 the Leeds Philharmonic Society, conducted by Dr. Bairstow, gave Vaughan Williams's 'Sancta Civitas' and, as on the occasion when Dr. Bairstow first introduced this work at York, the performance was repeated at the end of the concert. The solo part was sung by Mr. Arthur Cranmer.——Boyce's fourth Symphony was played by the strings and horns of the Symphony Society at a concert under Mr. Harold Mason, on March 23.——Brahms's Clarinet Quintet was played at one of the Bohemian Chamber Concerts, and the 'Liebeslieder' Waltzes were sung by a vocal quartet at a Mid-day Recital.

LEICESTER.—'The Apostles' was performed on April 9 by the Philharmonic Society under the direction of Sir Henry Wood, who had brought with him thirty of his Queen's Hall players from London to help in the orchestra.——The chief works played by the Symphony Orchestra on March 14, under Dr. Malcolm Sargent, were the 'Jupiter' Symphony and Berlioz's 'Benvenuto Cellini' Overture.

LIVERPOOL.—The two concerts given by the Philharmonic Society in March were of unusual interest. They were both conducted by Sir Henry Wood. Vaughan Williams's 'Pastoral' Symphony was played at the first, and at the second the choir gave a performance of 'Solomon,' the solo parts being taken by Miss Dora Labbette, Miss Stiles-Allen, Miss Margaret Balfour, Mr. Walter Widdop, and Mr. Stuart Robertson.——'The Creation' was given by the Welsh Choral Union on March 16.

LOWESTOFT.—Bach's 'Peasant Cantata' and Rowley's nautical Fantasia 'By the Deep, Nine' were the chief works given by the Musical Society (founded in 1877), under Mr. C. J. Coleman, on March 14.

MANCHESTER.—The last two Hallé programmes in March were 'The Flying Dutchman' and a selection that included some Berlioz, Mozart, and Wagner, and Strauss's 'Don Juan.'——Fallowfield Orchestral Society gave Elgar's 'Carillon' and the Variations from Tchaikovsky's Suite in G, under Mr. Morris Johnstone.——Mr. R. Richmond conducted the choir of the Manchester and Salford Caledonian Association in a programme of modern part-songs.——Sir Hamilton Harty was pianist at a concert of the Catterall Quartet, and took part in Mozart's G minor Pianoforte Quartet and Medtner's Violin Sonata.

NEWCASTLE.—The Bach Choir, with assistance from the Armstrong College Choral Society, sang Bach's Mass in B minor for the fourth time on March 24. Dr. Whittaker conducted.

NEWCASTLE (Staffs.).—The recently-formed Newcastle Choral Society, conducted by Mr. A. E. Green, gave its first performance on Good Friday evening at St. Giles's Church, the work chosen being Fletcher's 'The Passion of Christ.'

NORTHWICH.—A performance of Mendelssohn's 'Athalie' was given recently by the Philharmonic Society, under Mr. J. Patterson Shaw. The choir also sang 'The Challenge of Thor,' from 'King Olaf.' An orchestra of thirty assisted.

NORWICH.—At the Municipal Concert on March 16, an audience of over a thousand listened to thirteen numbers from Saint-Saëns's 'The Animals' Carnival' and Haydn's 'Farewell' Symphony.——The fifth of Mr. Cyril Pearce's series of chamber concerts came to an end on March 14. Three of Parry's 'Songs of Farewell' were sung by St. Mary's choir, and the orchestra played Bloch's Concerto Grosso.

PENRITH.—Mr. J. Pollard conducted the Musical Society—a chorus of a hundred and fifty and a largely professional orchestra of forty—in a performance of 'King Olaf' on March 21.

PLYMOUTH.—Sapellnikov played Rachmaninov's second Pianoforte Concerto at the fifth and last of the symphony concerts conducted by Mr. Ernest W. Goss.

RUGBY.—The Philharmonic Society, assisted by an orchestra from Birmingham, gave Bach's Mass in B minor on March 19, under the direction of Mr. Kenneth A. Stubbs, music master at Rugby School.

ST. AUSTELL.—The Philharmonic Society gave Dvorák's 'Stabat Mater' at the Parish Church on March 21, with accompaniment of organ and string orchestra. The performance was under the direction of Mr. W. Brennand Smith, who presided at the organ.

SHEFFIELD.—The fifty-third season of the Musical Union came to an end on March 21 with a performance of 'Omar Khayyàm,' under Sir Henry Coward, with Miss Muriel Brunskill, Mr. Parry Jones, and Mr. Roy Henderson as principals. The choral work was preceded by the Finale from Dvorák's 'New World' Symphony.

SKIPTON.—A performance of 'A Tale of Old Japan' was given on March 12 by the Skipton Choral Society, under Mr. Arthur Townsend.

SOUTHPORT.—The principal work in the programme given by the Orchestral Society on March 20, under Mr. Matthews, was Harty's 'Irish' Symphony.

SUNDERLAND.—For the first time since 1888 the Sunderland Philharmonic Society performed 'Samson,' on March 20. Mr. Jarman conducted, and the principal parts were taken by Miss Megan Thomas, Miss Hilda Rood, Mr. Joseph Farrington, and Mr. Barrington Hooper.

WALSALL.—A selection from 'Dido and Æneas' (which excluded Æneas) was given by the Philharmonic Society on April 8, under the direction of Mr. Horace Davies. A band of dancers assisted, and the chorus sang behind the scenes. Miss Phyllis Goulden was the Dido.

WORCESTER.—A programme of great diversity was chosen by Sir Ivor Atkins for the concert given by the Worcestershire Orchestral and Ladies' Choral Society on March 20. The orchestra played Borodin's Symphony in B minor, selections from the 'Water Music,' Parry's 'Lady Radnor's Suite,' and an Overture, 'Barton Fair,' by Alexander Brent-Smith. The choral pieces included two mediæval songs, 'The Maiden that is Makeles' and 'Hymn to the Virgin,' Byrd's 'Lullaby,' Gluck's 'If to thine ears' (from 'Orpheus'), Geoffrey Shaw's 'How far is it to Bethlehem?', Holst's 'Sorrow and Joy,' and two of Elgar's songs 'From the Bavarian Highlands.' A group of songs by Miss Isabel Lamond maintained the interest and variety of the programme.

WORTHING.—Brahms's 'Academic Festival Overture,' a Symphony in E flat by Haydn, and Tchaikovsky's 'Variations on a Rococo Theme,' played by Miss May Mukle, were the chief works given by the Orchestral Society on March 16, under Mr. William Breat.

Music in Scotland

ARDROSSAN.—Ardrossan, Saltcoats, and Stevenston Choral Society gave a concert performance of Wallace's 'Maritana' in Saltcoats Town Hall.

BLAIRGOWRIE.—Blairgowrie and Rattray Choral Society gave a performance of Haydn's 'The Creation.' Mr. E. F. Parker conducted.

DUNFERMLINE.—The programme of a concert given by the Dunfermline Amateur Orchestral Society (conductor, Mr. J. Peebles Conn) included Schubert's 'Unfinished' Symphony, the Handel-Harty 'Water Music,' and Elgar's Serenade for strings. The Carnegie Dunfermline Trustees have announced their decision to discontinue providing an unresponsive public with Scottish Orchestra and 'celebrity' concerts.

EDINBURGH.—At the concluding concert of the Reid Symphony Orchestra series, the programme comprised Bruckner's Symphony No. 6, in A, Beethoven's 'Emperor' Concerto (pianoforte, Dr. John Petrie Dunn), and Schubert's 'The Faithful Sentinel' Overture. Prof. Tovey conducted.——Prof. Tovey closed his season of Sunday concerts with a pianoforte and vocal recital, in which he had the co-operation of Miss Marie Thomson (soprano), and a concert by the Reid Symphony Orchestra, the programme comprising Beethoven's Pianoforte Concerto in C major (soloist, Miss Janet Grierson), Brahms's Pianoforte Concerto in B flat (pianist, Prof. Tovey; conductor, Dr. Mary Grierson), and Schubert's 'The Conspiracy of Wives' Overture.——At one of Prof. Tovey's University Historical concerts, the Elizabethan Choir, conducted by Mr. Percy Snowden, performed Mozart's Missa Brevis in F major (K.192).——A recital by the choir and orchestra of the Edinburgh Bach Society (Dr. Mary Grierson conducting) included the Church Cantata 'Der Geist hilft unser Schwacheit auf,' some Church pieces by Taverner, Wilbye, and Byrd, a transcription for oboe, violin, and accompanying strings (probably its original form) of Bach's Concerto No. 1, in C minor, for two pianofortes and strings, and a transcription for solo violin and strings, in G minor, of the Concerto in F minor for clavier.——Mr. W. B. Moonie's Choir concluded its season with a performance of Handel's 'Judas Maccabæus.'——The Edinburgh Royal Choral Union (conductor, Mr. Greenhouse Allt) gave what was announced as a bi-centenary performance of Bach's 'St. Matthew' Passion in Usher Hall.——Edinburgh Amateur Orchestral Society (conductor, Mr. Ralph T. Langdon) played at its second concert Beethoven's second Symphony, Auber's 'Masaniello' Overture, Elgar's second 'Wand of Youth' Suite, and an Idyll, entitled 'Waverley,' by the conductor. Mr. Kenneth Anderson played Mozart's Violin Concerto No. 3, in G.——A week of opera in the King's Theatre by the Edinburgh Grand Opera Society comprised three performances of Goldmark's 'The Queen of Sheba' and four of Offenbach's 'The Tales of Hoffmann,' with Mr. Herbert More as conductor and Mr. Hebden Foster as producer.——At a meeting of guarantors and subscribers in connection with the Paterson Orchestral (Scottish Orchestra) concerts, a deficit of £434 on the past season (the thirty-ninth) was announced, involving a call of 4*s.* 4*d.* in the £ on the guarantors as against 4*s.* 9*d.* in the £ for the previous season.——Mr. Godfrey's Choir (conductor, Mr. Gavin Godfrey) gave a concert performance of Gounod's 'Faust.'——An enterprising item in the programme of a concert given by the Girl Guides' Choir (Miss Evelyn M'Clure and Mrs. Alexander Maitland) was the second Act of Gluck's 'Orpheus and Eurydice.'——The programme of the ninth annual concert of the Edinburgh Catholic Choral Society (conductor, Mr. W. B. Moonie) included the so-called 'Mozart's Twelfth Mass,' Beethoven's 'Hallelujah,' and miscellaneous choral items.——Under the direction of Mrs. Alexander Maitland and Miss Susan Lushington, a stage performance of Purcell's 'Dido and Æneas' was given in Lauriston Hall with the assistance of the Scottish Girls' Friendly Society Choir and members of the Reid Orchestra.——The latest addition to the choral resources of Edinburgh, the Athenian Choir, gave a first concert of part-songs, mostly Scottish. Mr. Thomas Butcher conducted.——At the forty-second annual concert of the Leith Amateur Orchestral Society (conductor, Mr. W. Gilchrist Cochrane) the principal work performed was Haydn's Symphony No. 11, in G.——St. Andrew Amateur Orchestral Society (conductor, Mr. Watt Jupp) gave its forty-fifth annual concert.——Pilrig Choral and Dramatic Society gave two performances of Gluck's 'Orpheus and Eurydice.'——Mr. Kenneth Anderson (violin) and Mr. G. Forrest Newlands (pianoforte) gave a recital of Sonatas for violin and pianoforte by Mozart, Beethoven, and Elgar.——The large string orchestra of the Edinburgh Highland Reel and Strathspey Society gave its forty-eighth annual concert of reels and strathspeys. Mr. Ian C. Menzies conducted.——Miss Dorothy Mackintosh, a young Edinburgh violinist, gave a first recital.——Mr. Robert Taylor gave a pianoforte recital.——Mr. Paul Della Torre, the veteran Edinburgh pianist and composer, was entertained to dinner by the members of the Scottish Liberal Club.

GLASGOW.—At the third musical evening of the Fellowes String Quartet special interest attached to three Rhapsodies by George Dyson, drawing their inspiration from Dante's 'Divine Comedy.' The programme included also Beethoven's Quartet in B flat, Op. 18, No. 6, and Brahms's Quartet in B flat, Op. 67.——The Glasgow Arion Choir (conductor, Mr. William Robertson) gave an attractive programme of madrigals and part-songs.——The choir and orchestra of the Glasgow Bach Society gave an Easter

performance of the 'St. John' Passion in Glasgow Cathedral. Mr. Steuart Wilson and Mr. Herbert Heyner were the principal soloists. Mr. Henry Haveral directed the performance, Miss Margaret Ludwig led the orchestra, and Miss Jean Hamilton took charge of the *continuo* work. The programme of a chamber concert given by the chamber orchestra of the Glasgow Bach Society included Bach's Concertos in C major and D minor for three pianofortes and strings (soloists, Miss Ailie Cullen, Mr. Wilfrid Senior, and Mr. S. G. Askham), a transcription for solo violin (Miss Margaret Ludwig) and strings of the Pianoforte Concerto in D minor, and a Chamber Suite for strings from the Symphonies of William Boyce. Mr. F. H. Bisset conducted.——The annual March concert of the Glasgow Orpheus Choir (Mr. Hugh S. Roberton) ran for two evenings, and presented a wide and attractive range of part-songs, madrigals, and old Scottish Psalm-tunes. On some past occasions we have felt that the Orpheus showed a lack of spontaneity in some of its work, suggesting over-training or over-familiarity. Here, however, throughout the entire programme 'all the ardour of the spring' moved and throbbed. The Orpheus Choir also visited Edinburgh, Aberdeen, Elgin, Dundee, Manchester, and London (two concerts).——The Glasgow Orpheus Choir Juniors and Sangspiel gave their fifth annual concert, the programme comprising two- and three-part songs, unison songs, action-songs, singing games, country dances, and eurhythmic movements. Mr. Roberton conducted the Junior Choir, taking the place of Mrs. Catherine Armstrong, who left last month to settle in the United States. Mrs. Armstrong has been for the past fifteen years the outstanding children's choir-trainer in Scotland. It is profoundly to be hoped that America will take the opportunity to make use of so notable a talent.——The Ingram Choir, drawn from the warehouse staffs of Messrs. Campbells and Stewart & Macdonalds, Ltd., gave its annual concert of part-songs, &c. Mr. William Nisbet conducted.——At its second concert, the Glasgow Amateur Orchestral Society, ably directed by Mr. J. Peebles Conn, presented Goldmark's 'Rustic Wedding' Symphony, Humperdinck's 'Hansel and Gretel' Overture, Schubert's 'Italian' Overture, and the Gluck-Mottl Ballet Suite.——At the annual concert of the Glasgow University Choral Society (conductor, Mr. A. M. Henderson) the programme included Mozart's setting of Psalm 91, and smaller choral pieces.——Glasgow Y.M.C.A. Choir (conductor, Mr. W. N. Macquarrie) concluded its season's work with a performance of Mendelssohn's 'Elijah.'——The Wallace Scott (Factory) Choir gave a varied programme of part-songs and operatic choruses at its annual concert. Mr. Macquarrie acted as conductor in succession to the late F. O. Sheard.——The solo singing of Mr. John Coates gave added distinction to an enjoyable programme of part-songs, &c., ably sung by the Glasgow Philharmonic Male-Voice Choir, Mr. Robert H. Howie conducting.——The old-established Glasgow Select Choir, under the direction of Mr. Thorpe Davie, gave a programme of part-songs of a rather more enterprising type than heretofore.——Wellington Church Choir, directed by Mr. Fred Turner and Mr. J. M. Beaton, gave a performance of Handel's 'Israel in Egypt.'——The Scottish Oils, Ltd., Staff Choir (conductor, Mr. James Smith) gave its second annual concert of part-songs and glees.——The Scottish Song Society Ladies' Choir (conductor, Miss Mary Dixon) gave its annual concert of part-songs.——In St. Matthew's U.F. Church, the enterprising Mr. Erik Chisholm presented de Falla's 'Nights in the Gardens of Spain,' Holst's 'The Morning of the Year,' Kodály's 'Hungarian Psalm,' and Franck's Symphonic Variations, the organ taking the place of the orchestra throughout. In the Kodály Psalm most of the chorus work was simply omitted, and as a whole the enterprising programme proved over-ambitious.——The choir of All Saints' Church, Jordanhill, gave two performances of the setting of the 'St. Luke' Passion doubtfully attributed to Bach.——At the annual orchestral concert of the Scottish National Academy of Music, the students' orchestra, substantially reinforced by professionals, played Beethoven's fourth Symphony, Mendelssohn's 'Midsummer Night's Dream' Overture, and other works.

GREENOCK.—Greenock Festival Ladies' Choir (conductor, Mr. W. M'Leod Nicolson) gave a programme of part-songs.

LINLITHGOW.—The programme of the annual spring concert of the Linlithgow Choral Union (conductor, Mr. T. Finlay, Edinburgh) included Mendelssohn's 'Hear my prayer' and part-songs.

PAISLEY.—Paisley Choral Union (conductor, Dr. William Rigby) presented Sullivan's 'The Golden Legend.'

STIRLING.—Stirling Choral Society (conductor, Mr. R. K. MacCallum) gave a performance of Handel's 'Judas Maccabæus,' which showed a marked falling away from the efficient standard of past seasons.——The Stirling Arion Choir (conductor, Mrs. May Carruthers Greig) gave a concert of madrigals and part-songs.

GENERAL.—The Westminster Choir, from Dayton, Ohio, U.S.A., gave concerts of sacred music at Edinburgh and Glasgow, and was warmly received by audiences of moderate size. The choir, a young one, shows promise rather than achievement. The individual voices are of really fine quality, and reveal at times a remarkably rich and smooth sonority of ensemble and at other times a floating *pianissimo* of ethereal loveliness. The drill and discipline are mechanically perfect. The fineness of the shading is a feature. The chording is pure, and the intonation remarkably secure. The diction is clear, but very lacking in significance, the choir's utterance being curiously level and the consonants in need of energising. The vowelling is fairly pure, but the 'oo' vowel is a consistent offender. Rapid articulation is thick and close-mouthed, with inadequate lip-mobility and over-long vowelling. Tip-toe whispering practice would revolutionise this. The runs are over-articulated, through a consistent interpolation of the aspirate. The choir is fortunate in its trainer, Mr. John Finley Williamson. He has a quiet, competent style, and an agreeably modest platform manner. But his gestures lack grip, variety, and—at times—sweep. It is hardly possible, with so mild and restricted a beat, to draw from singers the torrent of rhythmic and dynamic energy called for in a Bach Motet. On the interpretative side the choir's work is sincere, but negative—too docile and student-like. It lacks elemental qualities, virility, vitality, resiliency, bite—in short, it lacks emotional and rhythmic impulse. However moved the singers may have been by the music, they do not appear to be moved by it *at the moment of performance*, without which the dry bones cannot be made to live. The Dayton Choir has undoubted possibilities of greatness, but it has still to learn, at least in its public appearances, to lift up its heart as well as its voice in song. SEBASTIAN.

Music in Ireland

BELFAST.—At the Philharmonic concert on March 15 the chief works were 'Acis and Galatea' and Harty's suite of 'Fantasy Scenes from an Eastern Romance.' Mr. E. Godfrey Brown conducted.——Brahms's 'Requiem' was sung in the Cathedral on March 24, under the direction of Capt. C. J. Brennan.——Miss Ethel Bartlett and Mr. Rae Robertson gave a two-pianoforte recital for the B.M.S., the programme ranging from Couperin to Bax's 'The Poisoned Fountain' and 'Moy Mell.'

DUBLIN.—On March 16 the Philharmonic Society gave its last concert of the season. Brahms's 'Tragic' Overture, Ina Boyle's 'The Magic Harp,' and Wagner's 'Good Friday Music' were conducted by Col. Fritz Braze, and Mr. J. Turner Huggard conducted Brahms's 'Requiem.'——The programme given by the Culwick Choral Society on March 21 included the Sanctus from

the B minor Mass, three choruses from Holst's 'The Coming of Christ,' and part-songs by Parry, Elgar, and Armstrong Gibbs.——The University Choral Society, under Dr. George Hewson, gave Mozart's Mass in C minor.

Music in Wales

ABERYSTWYTH.—At the usual end-of-term College concert on March 15, Sapellnikov gave a pianoforte recital, his programme including Beethoven's Sonata in C minor (Op. 111), a group of Chopin solos, and some Russian numbers.

BARRY DOCK.—On March 27 the Tabernacle Choral Society gave a successful performance of Bach's 'Iesu Dyrchafedig' ('The Lord ascendeth'), and two small works by Welsh composers—'Dyn a aned o Wraig' ('Man that is born of woman'), by D. Christmas Williams, and 'Deffro, mae'n Ddydd' ('Awake, for it is day'), by David Evans.

CARDIFF.—On March 16, at the weekly College concert, a quartet composed of staff members and students played Dvorák's String Quartet (Op. 96), and the students' choir sang a number of Welsh and English part-songs, including a Welsh version of Robert Edwards's madrigal, 'In going to my lonely bed.'——During the past month the National Orchestra of Wales has given Glazounov's Symphony No. 8, Weber's Bassoon Concerto (soloist, Mr. Fawcett), Mozart's Violin Concerto in E flat (soloist, Mr. Albert Voorsanger), and, in conjunction with a chorus of members of the Cardiff Musical Society and the Lyrian Singers, several scenes from Wagner's operas and Kodály's 'Psalmus Hungaricus.'

LLANELLY.—At the County School an end-of-term concert was given, at which the orchestra played Handel's Overture to 'Otto,' Haydn's 'London' Symphony, and Bach's Violin Concerto (soloist, Mr. Elvet Marks). Pianoforte solos were given by Miss Gwenda Vaughan, including Debussy's 'La Cathédrale Engloutie.'——On April 7, at the Y.M.C.A., the same orchestra played the Overture to 'Otto,' a group of Handel melodies arranged by Mr. Haydn Jones, the Overture to 'Figaro' (Mozart), and the 'London' Symphony. As a result the local Rotary Club is trying to form a permanent orchestra in the town.——A number of local choral societies have given performances of Brahms's 'Requiem,' 'St. Paul,' 'Samson,' and Rossini's 'Stabat Mater.'

MERTHYR.—A successful performance of 'Israel in Egypt' was given by the Choral Society on March 21, conducted by Mr. W. J. Watkins.

NEWPORT.—Bach's Mass in B minor was sung on April 9 by the Newport Choral Society, assisted by members of the Bristol Choral Society. Mr. Arthur E. Sims conducted.

Musical Notes from Abroad

GERMANY

BRUNO WALTER AND THE GERMAN OPERATIC CRISIS

It has happened as everybody expected: the existence of three opera-houses at Berlin has brought a crisis. Operatic inflation, as we may call it, is a natural consequence of the changed political and economic situation in Germany. In former times the number of opera-houses was justified by the many princely subventions in the many small States of the Empire. Under the present changed conditions and financial distress the number is excessive, as the municipal authorities are perfectly aware. But one cannot get rid of superfluous opera-houses. While it is felt all over Germany, the operatic crisis leads to particularly unpleasant consequences at Berlin, where it is natural that the high standard of operatic activity demanded in the capital can be maintained only at the greatest expense. Can it really be maintained at all?

Bruno Walter, the man whose experience in operatic matters can hardly be surpassed among musicians, foresaw the crisis in Berlin opera four years ago, and, despairing of seeing it solved under the present system, sketched a project for simplifying the situation and for saving opera just by this simplification. He proposed to unite the State and Municipal Opera Houses, employing one company of principals, but maintaining a separate chorus and orchestra for each house. He hoped in this way to give first-rate performances of a repertory reasonably divided between the two opera-houses. The first condition of this change would have been that some outstanding personalities among the singers (who, for the present, spend a great part of the season in America) would be under contract to devote the whole of their activity to Berlin. This would, of course, mean higher payment. The project was fully approved by Heinz Tietjen, the Intendant of the Municipal Opera House, who in the meantime had also become General-Intendant of the State Opera House; so it was expected that the scheme would be carried out.

It could not be denied that under Walter's direction the Municipal Opera House had risen to the first position among Berlin opera-houses. It was just this fact that prevented Bruno Walter from seeing his hopes fulfilled, for the municipal authorities desired him to keep his post. At the same time it was understood that Walter's plan was being further jeopardised by certain offers that were made to Furtwängler (who had recently refused the post of General-Director at the Vienna State Opera).

Seeing that the situation was becoming more and more critical, Walter sent an ultimatum to the Oberbürgermeister declaring his intention to resign unless the re-organization as sketched by both himself and Tietjen, and approved in principle also by the Minister of Public Instruction, were carried into effect under his musical direction.

For some weeks a Bruno Walter crisis held all Berlin music-lovers in suspense. It has terminated now in Bruno Walter's resolution to quit. He expects, no doubt, to see the situation change in his favour on the lapse of Erich Kleiber's present contract as leading general musical director of the State Opera House. At the moment, however, we have the sad spectacle of a musician inspired with high ideals retiring from the operatic stage. And this happens just after Walter's activities at the Munich Opera House have come to an end.

ADOLF WEISSMANN.

HOLLAND

Paderewski's appearances at Amsterdam and The Hague were as notable for the way in which they were regarded by the Dutch public and critics as for the playing of the master himself. With such a reputation as his it was practically impossible that he should be received with the indifference accorded to the ordinary newcomer whose reputation is smaller, but the Dutchmen maintained their attitude of independence and freedom of judgment to a remarkable degree. Even some of the public waited until they had read the verdicts of their favourite local critics before taking the trouble to hear him for themselves. Consequently the first recital in each town was attended by smaller and less expectant crowds than its successor. The critics, for their part, steadfastly set themselves against and refused to succumb to the magic of his personality. He was a pianist; possibly one of the greatest pianists of all history, but nevertheless a manipulator of mechanism and sounds whose methods must be analysed, whose powers must be appraised by certain standards to which they did not invariably in all details conform. The artistic and popular triumph of the great man was complete, but it is questionable whether in any other country it has during the last four decades had to be won so entirely afresh.

Winifred Christie came here with the dice loaded against her—she was introducing a new instrument (the Pleyel Moor pianoforte), and she included in her programme a transcription, and of all works ever written

the one least amenable, from the point of view of the average Dutch music-lover, to transcription—Bach's Chaconne for violin. This and the modernisation of Beethoven's fourth Pianoforte Concerto proved too much, so that while everything was done in an admittedly clever way, it was not 'the thing,' and the conservative and 'proper' critics did not like it, while the general public who attended her concert and recital were divided.

An artist who is making rapid strides in the favour of Dutch audiences is Isolde Menges, whose purity of style and complete technical mastery, combined with a well-controlled but enthusiastic artistic temperament, provide exactly what such audiences wish. Both at her own recitals and in concertos with the big orchestras she has now a strong following.

A number of novelties and quasi-novelties have figured in the Concertgebouw programmes during the last few weeks, the most striking of which is the Magnificat of Heinrich Kaminski. The work is no mere setting of the sacred hymn, but is an elaborate attempt to express the mystic atmosphere surrounding the occasion of its origin. A soprano soloist (Lotte Leonard) represents the Virgin, there is a choir of female voices, a 'distant choir' of mixed voices, which adds to the mystic element, and full orchestra. The text consists of only a part of the Magnificat, together with the Ave Maria, Gloria Patri, and interspersed Hosannas. It is a strikingly individual work, which speaks with conviction, but which yet must be heard a number of times before one can definitely 'place' it.

A Concertino for pianoforte by Lon Lichtveld, one of the younger Dutch composers, produced by the Haarlem Orchestral Society under Eduard van Beinum, with Alide van Uitvanck as soloist, showed considerable progress technically and a real growth in personality on the part of the composer. The few experiments in tonal variety invariably 'come off,' and the working up to the climax is effective. Best of all, it is really a work for pianoforte and not merely an orchestral work with a pianoforte in the score.

Rudolf Mengelberg's Symphonic Variations for 'cello and orchestra (Op. 15), in which the solo part was played by Gaspar Cassado, is similarly the strongest and most original work which has yet come from its creator's pen, and will probably be popular alike with artists and audiences.

HERBERT ANTCLIFFE.

ITALY

MILAN

During the Easter holidays nearly all the churches announced special music, but unfortunately the only service of importance that was not too far away was that in the Cathedral, on Easter Sunday morning. A Mass by Angelo Albergoni was performed, with the exception of the Kyrie, which is not included in the Ambrosian (Milan) service. This work was awarded a prize some years ago, and has since, on account of its nature, been more or less forgotten. It is written for two organs and a choir of sixty voices, and being almost purely polyphonic, suggests both Bach and Palestrina. Its harmonies, however, are now and then quite modern, and the work bears no resemblance to any other that the present writer can call to mind.

Unfortunately, the overwhelming vastness of the Duomo reacts against the acoustics, and the constant movement in the building spoiled the general effect. At a rough guess there were about twenty thousand people present, and the chair-sellers (chairs are to be hired for ten centimes each) and the whispering of the people made so much noise that it was useless to aim at any delicacy of interpretation.

The boys' voices here have a quite different quality from those of English boys; one might say that they correspond to the adult Italian voice, which, as everyone is aware, is easily distinguishable from that of the Teuton or Anglo-Saxon. One cannot bestow very high praise upon the Milanese as choral singers; there were frequent occasions when a decided lack of co-ordination was evident, but beyond that one could certainly feel their sincerity. It should be worth while for English choirs to get hold of this work, as it presents no insuperable difficulties, abounds in merit, and is eminently suitable for concerts or, in an English version, Church work.

Joseph Szigeti, who gave an interesting programme of violin music, was rewarded with a big audience, and won the entire approval both of press and public. The Sonata in G, by Debussy, 'Baal Shem' by Bloch, and one of Bach's solo sonatas, were the principal items. Tartini, Bartók, and de Falla were other composers on his list. The Bloch work was especially good.

THE RUSSIAN NATIONAL ORCHESTRA

This so-called orchestra of balalaika players was heard with keen interest. The instruments produced a sound more like xylophones than anything else. They had a chorus and soloists, and filled out their programme with familiar and unfamiliar Russian music. Naturally they did the 'Volga.' A bass soloist was one of the most pleasing of the artists.

THE OPERAS AT LA SCALA

During Toscanini's absence in America, interest flags somewhat in opera. This is entirely unjust, as his chief deputy, Ettore Panizza, if not what our American cousins call a 'high light,' is a sound and intelligent musician. His production of Rimsky-Korsakov's 'Czar Saltan' was both delicate and forceful. It was the first time that the opera had been given in Italy, and it was well received.

Musically there is nothing extraordinary in the opera beyond the simply gorgeous tone-colours. There are many moments when one is carried into ecstasies over the perfection of workmanship in the development and laying out of ideas. Yet in the same instant one deplores the lack of inspiration.

The performance left only one thing to be desired. The soprano who sang the music of the swan was persistently off pitch, and absolutely unintelligible. She sang badly enough to be the product of a modern Italian *maestro* who specialises in foreign students. Umberto de Lelio was the Czar, and made one of his specialties of the rôle. His genial personality and fat voice were adapted to the part, and his comicality was very delightful. As the Czarina, Bruna Rasa was effective and pleasing. The wonder boy, Guy, was most convincing when, as a hornet (perfectly done by a little ballerina), he went about doing his stinging.

Scenically there was much to admire. The sets had been designed on the lines now in vogue in Russia, and proved refreshing both to the mind and to the eye.

LA CAMPANA SOMMERSA

This new opera by Ottorino Respighi, which had its first performance in Germany a short time ago, and which has since been given at the Metropolitan in New York, with no very encouraging results, received its first performance at La Scala (and in Italy) at the time of our writing. Hauptmann's Fantasy 'The Sunken Bell' needs no introduction, and is well enough known to make description unnecessary.

The difficulties of setting such a work are manifest, and, honestly speaking, Respighi was not the right man to attempt it. He is too distant from the 'human' side of his drama, and where infinite variety of method is not sufficient, his scope of invention is too limited.

The performance was on a par with the opera. Panizza did as much with the beautiful score as was humanly possible, and gave occasion for the hearing of some of the most delightful orchestral colours and treatments that one could wish for. The symphonic writer in Respighi, refined, aristocratic to the degree of being thin-blooded, was far more in evidence than the opera writer. The sonority reached its greatest heights at the close of the third Act. Of the singers, Pertile and the soprano Saraceni were the most satisfactory. The other important part was taken, rather unhappily, by Mércèdes Llopart, one of those 'accurate' singers with indifferent means.

Many curtains were taken by the artists, the author, the composer, the conductor, and Dr. Lert, director of the setting.

CHARLES D'IF.

NEW YORK

By common consent this has been the dullest season in New York's recent musical experience, and while such jeremiads are by no means uncommon during the latter half of the season, they are taken seriously this year, and seem to have rather more than the usual justification. One thinks back in a vain search for an outstanding musical experience.

New York, of course, is a spoiled city in musical matters. The comings and goings of the greatest and the great are of too frequent occurrence to rank among the season's headline events. Moreover, the impression that they make is usually by no means in due proportion to their musical significance. Walter Gieseking, for example, has played three or four times during the last few months without once filling that same Carnegie Hall that can hardly hold the audiences that storm it when a flashier and much less important pianist like Horowitz plays there. Myra Hess, despite the adulation that a limited audience reserves almost exclusively for her, did not once bring a capacity audience to the much smaller Town Hall. Meanwhile, for Ganna Walska's long-delayed appearance, for concerts of the Boston, Philadelphia, or New York Philharmonic Orchestras (irrespective of their programmes), for Chaliapin, Kreisler, and Yehudi Menuhin, tickets were always at a premium.

The thirst for orchestral concerts is one of the strangest, and in some ways one of the least gratifying, of concert-world phenomena. It is commonly said, above all in England, that American orchestras have reached a standard of excellence unapproached by even the best of European orchestras. I never heard the Philadelphia Orchestra in its hey-day, when Stokowski devoted his entire time to it (instead of leaving it, as he has for the last two years, chiefly in the hands of 'guest' conductors). But there are those, even among the critics, who say that the Boston Symphony Orchestra is not far behind the Philadelphia at its greatest. I cannot understand why so many people think that either of these orchestras even approach the uncanny perfection of the Berlin Philharmonic or the Staatsoper Orchestra in Unter den Linden. It may be true that Furtwängler, Kleiber, and Walter do not rise to the heights of incandescence (this season's favourite descriptive term) at which burn the Kussewitzkian and Stokowskian flames; I should concede even that only for the sake of argument. But the German orchestras have routine virtues, excellences in metier, that one seeks in vain in America: clean attacks, nicely adjusted balances, rhythmic precision.

Toscanini admittedly brings the New York Philharmonic to a height to which it otherwise hardly even aspires. In many ways absolute supremacy seems not too strong a word to apply to him. But even under his incontestably magnificent baton I have heard rhythmic uncertainties, imperfections in intonation and attack, that would not for a moment be tolerated at Berlin.

The fact is that the spectacle of a strong and graceful man standing before an orchestra and miming the music, which is what the strong men from Boston and Philadelphia (and now Krauss from Frankfürt, less successfully) do, has a fascination for the New York audience that nothing can equal. I do not say that their delight is not partly musical, but it seems to me obvious that it is only partly so. To some extent the critics are swept along in this excitement, and they in turn are credited with an enormous influence on public opinion.

Of outstanding new works there have been regrettably few. $75,000 is the sum the Metropolitan Opera House is said to have spent on its tasteless and ineffective production of 'Jonny spielt auf.' The amount of money forthcoming for the presentation of music in less ostentatious and more important forms is not in proportion, although New York is rather more fortunate in this regard than most European capitals. Modern music especially has the benefit of performances whose quality is definitely higher than in most European cities. The League of Composers has presented some music of decided importance: Hindemith's Song-Cycle for voice and small instrumental combination; 'Die Junge Magd,' with Madame Cahier's invaluable assistance; and Schönberg's Quartet with voice. The Copland-Sessions concerts, a series which aims to present chamber music by American composers of the youngest generation, has brought forward much in the way of sensationalism and a good deal in the way of music. 'Pro Musica' has at least the visit and country-wide tour of Arthur Honegger to its credit.

Among the orchestral novelties two or three seem to have made an impression deep enough to be remembered. Ernest Bloch's epic rhapsody, 'America,' which won a $3,000 prize offered by *Musical America*, has, without doubt, I think, more musical substance than any of the others, mixed up as it is with passionately sincere expressions of a rather prophetic and non-musical nature. It is at times, surely, very great and deeply-moving music. It had a simultaneous *première* by five leading American orchestras, and has been played since then, I believe, some thirty-five times in all. Kussewitzky brought the *premières* of Stravinsky's 'Apollon Musagète' and a Pianoforte Concerto of Toch, with Jesus Maria Sanroma as soloist. Stokowski is to conduct the first American stage performance of 'Les Noces,' under the auspices of the League of Composers, in a few weeks.

Respighi has had more *premières* during the season than one can (or likes to) think of. He is reported to have said that in Heaven he could not have wished for a better performance of his 'La Campana Sommersa' than the Metropolitan gave it. I am of those who hope that in Heaven 'La Campana Sommersa,' together with the Feasts, Pines, and Fountains of Rome, may not be heard at all.

Arthur Mendel.

TORONTO

The most important event of the year has been the Mendelssohn Choir Festival, held on Thursday to Saturday, February 7 to 9. As is the usual custom, three choral concerts were given, with the additional orchestral matinée on the Saturday. For each event the entire house was sold out.

It has been felt this year that both choir and orchestra (the Cincinnati Symphony under Fritz Reiner) have reached a stage in the history of their eventful co-operation which permits each willingly to submerge individual identity in a fuller and more finished unity. An artistic understanding of this nature penetrates quite deeply into such works as Wolf-Ferrari's 'La Vita Nuova,' the performance of which was heralded by the critics *en masse* as one of the most remarkable achievements in the history of choral music in Canada. Mr. Reiner and Dr. Fricker were entirely at one; the Mendelssohn Choir is this year more finely balanced and in richer tone than even the most optimistic could have anticipated; and the Cincinnati Orchestra, now so intensely masterful in both accompaniment and virtuoso work, seems to be viewed to-day as a definite part of our musical life at Toronto, rather than as a mere visiting body of unusual brilliance. And so it is generally held that smoothness of performance, in combination with a deeper spirituality, was the keynote of the festival. Madame Elizabeth Rethburg made a deep impression with the dignity and purity of her singing, although a serious illness prevented her appearance on the second night. Mr. Frazer Gange did splendid work both in 'La Vita Nuova' and also in Stanford's 'Songs of the Fleet.'

The principal works performed, besides those mentioned, were Brahms's 'Song of Destiny,' Mozart's Motet 'Splendente Te, Deus,' a cycle of Canadian folk-songs arranged for choral voices, di Lasso's 'Take my heart into your care,' Wesley's 'In exitu Israel,' Respighi's orchestral Suite 'The Birds,' and Brahms's first Symphony.

There have been two concerts by the Toronto Symphony Orchestra—the first introducing a novelty in the form of Parry's 'Pied Piper of Hamelin'—given in conjunction with the ambitious Toronto Conservatory Chorus under Dr. Ernest Macmillan. At the second, Dr. von Kunits presented a 'Rhapsodie Canadienne' by the Anglo-Canadian Robert Graham Manson, once of London and now leading the orchestra's second violins. This is a cleverly atmospheric work, abounding in racy rhythms.

Successful recitals have come from Chaliapin, Martinelli (both in splendid voice), Mlle. Madeleine Monnier, a gifted Parisian 'cellist, and the famous contralto Sigfrid Onegin, whose singing was a revelation in tone-quality, range, and artistry. H. C. F.

Obituary

We regret to record the following deaths:

JOSEPH COX BRIDGE, at St. Albans, on March 29. He was born in 1853, at Rochester, where his father was a lay-clerk at the Cathedral. Like his brother, John Frederick, who was his senior by nine years, he began his musical career as a chorister at that Cathedral, and, again like him, became pupil-assistant to the organist there, John Hopkins. At the age of seventeen he was appointed assistant to his brother at Manchester Cathedral. In 1871 he obtained an organ scholarship at Exeter College, Oxford, graduating Mus. Bac. in 1876, and Mus. Doc. in 1885. In 1877 he succeeded Frederick Gunton as organist of Chester Cathedral, where he remained until his retirement in 1925. Outside the Cathedral, his musical services to Chester were many. In 1879 he revived the Musical Festival, which had lapsed for fifty years, and showed uncommon ability both as organizer and conductor. He also founded the Chester Musical Society, and for twenty years both financed and conducted it. He did valuable research work in music and archæology, showing all his famous brother's enthusiasm for out-of-the-way lore. His musical activities soon extended far beyond Chester. From 1886 to 1889 he conducted the Bradford Festival Choral Society, and he deputised frequently for Hallé at Bristol and elsewhere. In 1908 he was appointed Professor of Music at Durham University, and he examined also for the Universities of Oxford and London. On his retirement from Chester he became Director of Trinity College of Music, London. He composed many works of various kinds, the more important among them being written for the Chester Festival. On settling in London he continued his interest in education and research by becoming President of the Musical Association.

SIMON VAN MILLIGEN, at Amsterdam, last month, at the age of seventy-nine. He was known to his own countrymen as a teacher, writer, editor, and composer, excelling in every one of these respects. To the foreigner his reputation was more limited, but in circles where research and solid scholarship are valued he had a considerable standing. His chief work is an exhaustive 'History of the Development of Music,' recently brought up-to-date by Sem Dresden, which is the standard work on this subject for Dutch students. He wrote a pamphlet on 'Modern Dutch Music,' which was widely distributed in America. As Chairman of the Examination Board of 'Toonkunst' and of various professional societies he enjoyed a personal popularity equal to his artistic reputation.

EDWARD OXENFORD, at Haddenham, Buckinghamshire, on March 15, aged eighty-two. Although he wrote many pieces for the stage, he will be remembered chiefly as a remarkably copious and successful writer of words for songs. No fewer than seven thousand came from his pen, and he also translated many songs, &c., from almost every European language. As a librettist, he had a hand in about two hundred operas, operettas, and cantatas, among the latter being 'Ruth,' set to music by A. R. Gaul.

J. PERCY ROBB, at Glasgow. For many years a prominent teacher of singing at Glasgow.

ANDRE SPOOR, on March 29, at The Hague, where for twenty-five years he had been Professor at the Royal Conservatorium. He was one of the best-known of the older generation of Dutch violinists, and a former pupil of Wirth, Massant, and Csillag. He made his first public appearance as an infant prodigy over fifty years ago, and at twenty years of age was Concert-meister at St. Petersburg. Later he held appointments at Charkow and Hamburg, under von Bülow. For ten years he was assistant-conductor of the Concertgebouw Orchestra under Mengelberg, and later of the Residentie Orchestra under Viotta. At the time of his death, which occurred quite suddenly, Spoor was sixty-one years old.

JANE MARIAN JOSEPH, in London, on March 9, aged thirty-four. She showed exceptional musical talent at an early age, and on leaving Girton College, where she conducted the choral society and orchestra, she entered the musical profession. As a composer she showed the influence of Holst, who was her teacher at St. Paul's Girls' School.

BURWOOD NICHOLLS, at Aberdeen, for forty years organist and choirmaster of Rubislaw Parish Church, Aberdeen. A native of Kent, he studied under Dr. Longhurst, Canterbury Cathedral; was later an articled pupil to the late W. S. Hoyte; and was much in demand for organ recitals and oratorio performances.

WILLIAM J. JONES, on March 6, aged seventy-two. He was a pianoforte maker, and for sixty-three years a member of the choir at St. Stephen's Church, Westminster. He joined at the age of eight, and sang on the last Sunday of his life.

JOHN HARRISON, on March 19, at Colne, Lancashire, aged sixty-one. He began his vocal career as a baritone, but later became a tenor, singing with great success in opera. About twenty years ago he was a popular figure at Covent Garden.

EDWIN LEMARE, on March 19, in his eighty-ninth year, at Ventnor, where for over sixty years he had been organist of Holy Trinity Church. He was the father of Edwin H. Lemare.

G. M. HOLMES DOUGLAS, at Glasgow. A well-known amateur operatic singer, president of the Glasgow Philharmonic Society, and one of the founders of the Glasgow Grand Opera Society.

Miscellaneous

The Tonic Sol-fa College will hold its fifty-third annual Summer Term Holiday Course for Music Teachers at College Buildings, Earlham Hall, Forest Gate, from July 30 to August 15. The lecturers will be Mr. Frederick Green, Mr. Granville Humphreys, Mr. Arthur Stork, and Mr. Walter Harrison. Full particulars from the Secretary, Tonic Sol-fa College, 26, Bloomsbury Square, W.C.1.

Stanford's 'The Revenge' and Beethoven's fourth Symphony were the principal items in the Boston (Lincs.) Society's concert on April 19, conducted by Dr. Bernard Jackson. A first performance was given of 'Orientale,' an orchestral piece by William Fenney. Miss Dorothy Silk was the soloist, and the Yorkshire String Quartet also took part.

Mr. Arthur G. Colborn has been presented with an illuminated address and a cheque to mark the completion of thirty years' service at Stapleton Church, Bristol. The presentation took place at a concert of his own compositions, organized by a committee of the church council.

The Billingborough Choral Society (Lincs.) performed Purcell's 'King Arthur' in an abridged version on April 11, assisted by soloists and a small orchestra from Boston. A well diversified programme included also several movements from Bach's Orchestral Suite in C. Dr. Bernard Jackson conducted.

Mr. B. Chambers, 90, Lawrence Road, Southsea, tells us that he has sixteen spare back numbers of the *Musical Times* which he will be pleased to forward to anyone who will pay the postage.

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10. HEAR THY CHILDREN, GENTLE JESUS ... ... C. J. MAY

SET X.

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3. EVERY MORNING THE RED SUN ... ... H. BLAIR
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5. FIGHT THE GOOD FIGHT ... ... W. BOYD
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Air — OUR JESUS HATH FOR AYE (" God goeth up ").
Air — MY HEART EVER TRUSTING (" God so loved the world ").
Air — O GRANT US, MIGHTY LORD (" Jesus, now will we praise Thee ").
Air — SIGHING, WEEPING (" My spirit was in heaviness ").

ALTO

Air — THOU, WHOSE PRAISES NEVER END (" Bide with us ").
Recit. — THE FATHER HATH APPOINTED HIM (" God goeth up ").
Air — MY SPIRIT HIM DESCRIES (" God goeth up ").
Air — INTO THY HANDS (" God's time is best ").
Air — REJOICE, YE SOULS, ELECT AND HOLY (" O Light Everlasting ").

TENOR

Air — LORD, TO US THYSELF BE SHOWING (" Bide with us ").
Recit. — WHY HAST THOU THEN (" My Spirit was in heaviness ").
Air — FAST MY BITTER TEARS " " "
Air — REJOICE, O MY SPIRIT " " "
Recit. — THE MIGHTY GUARDIAN (" Thou Guide of Israel ").
Air — HIS FACE MY SHEPHERD " " "
Air — AND WHY ART THOU, MY SOUL (" When will God recall ").

BASS

Recit. — HE COMES, THE LORD OF LORDS (" God goeth up ").
Air — 'TIS HE, WHO ALL ALONE (" God goeth up ").
Recit. — IT IS NOT MINE (" God so loved the world ").
Air — ON MY BEHALF " " "
Recit. — YEA, THIS THY WORD (" Thou Guide of Israel ").
Air — WHOM JESUS DEIGNS " " "
Air — YET SILENCE (" When will God recall ").

SECOND SET

SOPRANO

Air — OPEN WIDE, MY HEART (" Come, Redeemer ").
Air — FATHER, WHAT I PROFFER (" Give the hungry man thy bread ").
Air — COME, VISIT, YE GLOWING (" How brightly shines ").
Air — I HAVE WAITED FOR THE LORD (" If thou but sufferest ").

ALTO

Air — GOD'S ENSAMPLE THUS TO FOLLOW (" Give the hungry man thy bread ").
Air — JESUS SLEEPS (" Jesus sleeps, what hope remaineth ").
Recit. — INCLINE THINE EAR (" Lord, rebuke me not ").
Air — THE LORD HATH HEARD (" Lord, rebuke me not ").
Air — ALL EARTHLY POWERS FROM GOD INHERIT (" Praise thou the Lord ").

TENOR

Recit. — THE SAVIOUR NOW APPEARETH (" Come, Redeemer ").
Air — COME, JESU, COME (" Come, Redeemer ").
Air — WHAT VOICE IS WITH THE TEMPEST (" From depths of woe ").
Air — TUNEFUL HARPS AND VOICES (" How brightly shines ").
Air — THOU ART MY GOD (" Lord, rebuke me not ").

BASS

Air — THE PASCHAL VICTIM HERE WE SEE (" Christ lay in death's dark prison ").
Air — DO THINE ALMS (" Give the hungry man thy bread ").
Air — WITH JESUS WILL I GO (" Wailing, crying ").
Recit. — AH, WHEN ON THAT GREAT DAY (" Watch ye, pray ye ").
Air — BLESSED RESURRECTION DAY " "

THIRD SET

SOPRANO

Recit. — O LORD, HEAR ME WHEN I CALL (" Lord, rebuke me not ").
Air — HOW LONG, O LORD " " "
Air — O PRAISE THE LORD (" O Praise the Lord ").
Recit. — O JESU, OUR REDEEMER (" There is nought of soundness ").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS " " "
Air — THOUGH REVILING TONGUES ASSAIL ME (" Watch ye, pray ye ").

ALTO

Air — BE WELCOME, THOU GREAT ANGEL (" O teach me, Lord ").
Air — AH, TARRY YET (" Praise our God ").
Air — GOD IS EVER SUN AND SHIELD (" The Lord is a sun and shield ").
Recit. — BE STEADFAST IN AFFLICTION (" Wailing, crying ").
Air — PAIN AND SORROW WORK SALVATION " "

TENOR

Recit. — LORD, WHY SO FAR AWAY (" Jesus sleeps ").
Air — IN BILLOWS THE RIVERS OF BELIAL (" Jesus sleeps ").
Recit. — O HAPPY TOWN, O FAVOURED LAND (" Praise thou the Lord ").
Air — O BLEST ARE ALL THAT FEAR HIM " " " "
Recit. — REJECT IT NOT (" Sages of Sheba ").
Air — SAVIOUR, TAKE ME FOR THINE OWN (" Sages of Sheba ").
Air — UPLIFT YOUR HEADS ON HIGH (" Watch ye, pray ye ").

BASS

Air — GOD, WHOSE POWER (" Let songs of rejoicing ").
Recit. — ALTHOUGH AN HOST ENCAMP (" Lord, rebuke me not ").
Air — O LORD, THY MERCY " " "
Air — FARE YE WELL (" O teach me, Lord ").
Recit. — THESE THINGS THAT ISAIAH OF OLD (" The Sages of Sheba ").
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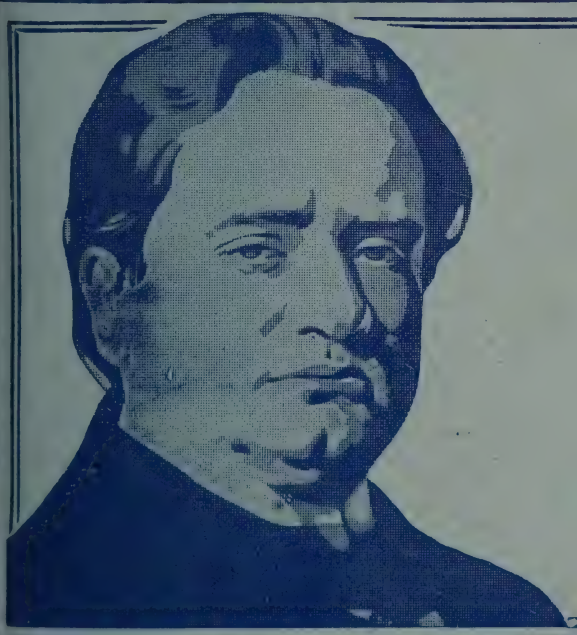

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Prelude and Fugue in A minor, *J. S. Bach.* (Novello, Book 7, p. 42; Augener, p. 83; Peters, Vol. 2, No. 8.)

Sonata in G major, Op. 28, Second Movement only (Allegretto), *Elgar.* (Breitkopf.) To be obtained from any Music Publisher.

Overture, "Athalia," *Handel.* Arrangements for the Organ by W. T. Best, No. 18, p. 219. (Novello.) *This arrangement only.*

The selected pieces and the book set for the Essay for the July, 1929, A.R.C.O. Examination, differ from those set for January, 1929.

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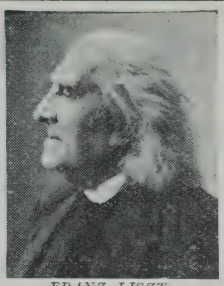

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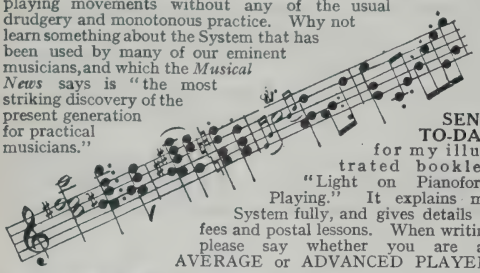

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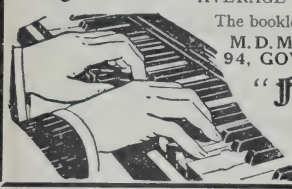

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The Musical Times
AND SINGING-CLASS CIRCULAR
JUNE 1, 1929
(FOR LIST OF CONTENTS SEE PAGE 560.)

IN MUTUAL CONTEMPT

BY RUTLAND BOUGHTON

For the art of the actor I used to have great contempt. The prejudice was partly due to a puritanical upbringing, partly due to the writings of Gordon Craig, who, since I saw his production of Ibsen's 'The Vikings at Helgeland,' had seemed one of the great artists of the world.

However, in conversation with an actor some fifteen years ago, I learned the small regard he had for the mentality of musicians; my contempt for his sort received a salutary check, and I began to think out the matter for myself.

What are these music-makings and play-actings, and all the other arts of which we make such a fuss? Why must a civilization which is apparently entirely utilitarian be associated with sculpture in public places, picture galleries, public libraries, opera houses and theatres, orchestras under public control, and other such commercially unprofitable things?

Some of those institutions serve a partly, some a wholly, utilitarian purpose. The British Museum preserves data of commercial as well as of scientific and æsthetic value. Bournemouth's attachment to Sir Dan Godfrey and his fine orchestra has yielded satisfactory returns by attracting visitors and some part of the town's resident population—the desirable sort of people who pay well, and give little trouble on Bank Holidays.

Another less obvious but very useful function for the arts is in the subtle enforcement of a conservative philosophy upon the masses of the people. The sculptural effigies round which moves the traffic of our cities indicate the kind of character which, in the opinion of those who govern us, are most worthy of honour. Many pictures in the National Gallery help to prolong in the minds of the majority superstitions which have been outgrown by such mainstays of conservative thought as Lord Balfour and Mr. Kipling, and by a very considerable minority.

The theatres are frequented largely from force of habit and a desire to kill time, and are of all pretended artistic activities most palpably used for entirely commercial ends; but in the other instances I have cited a certain element of utility is also evident.

Nevertheless, there remains a large quantity of art which men respect even when they neither love nor understand it—art made by men who have held each other's work in such mutual contempt as I have instanced above; and it might be worth while more frequently to ask ourselves what our common public value really is.

We know that we generally chose our art because we preferred such work to the ordinary routine of industry or commerce; but it is not pleasant to feel that we may be contemptible, even to one another. The butcher does not despise the brain that is occupied with bread-making, nor the baker the skill that provides him with pork. Putting aside all possibilities of silly jealousies, therefore, may we not inquire if an actor and a musician may ever fairly arrive at a mean conception of each other's work?

Apart from our value to those who are clever enough to exploit us for pecuniary or political reasons, what is our real value to the public?

An accident of personal experience placed the musical and histrionic arts in the forefront of this argument; but as a matter of fact they are basic arts, from the dances of primitive religion to the performances of the Russian ballet and the goings-on in a jazz ballroom. Oscar Wilde wrote in his Foreword to 'The Picture of Dorian Gray,' 'From the point of view of form the type of all the arts is the art of the musician. From the point of view of feeling the actor's art is the type.'

That is true enough if we accept the limitations implied by the use of the word 'type,' but that sort of clever platitude will not take us very far. The inherent formativeness which Wilde proposed as typical of music is present also in good acting; the inherent feeling which enforces good acting enforces no less the pattern-schemes and language of music. But the argument is difficult and oblique so long as we compare the recreative art of the actor with a broad and vague idea of music which may refer either to the creative art of the composer or the recreative art of the executive musician. The composer and the playwright provide work which must have an emotional impetus, but they are primarily concerned with discovering for their ideas adequate and communicable form; it is the business of the executive musician and the actor to preserve that form while they reveal and retail the original impetus of the art-work—and that impetus is generally original in the real sense of the word, and existed before the creative artist struggled with it.

Wilde's statement is obviously true—to the extent that the skill of the (so-called) creative artist is acquirable in varying degrees by different dramatists and composers. However, craftsmanship, though the great part, is not the whole of their undertaking; though it was natural for Wilde to think so, as he himself was comparatively deficient in feeling. His plays were derived less from his bowels and his heart than from his brains.

Now whether the chief task of the artist is to provide form for his feelings and ideas, or to transmit feelings and ideas already suggested by another, his activity becomes subject to our judgment in two directions. Such activity will be admirable or contemptible according to the

inherent nature of the art-work—according to its influence as a power for human welfare, and according to the thoroughness or carelessness which is expended upon its formation and revelation. Is the work directed towards the increase or the degradation of the general life? And is that increase or degradation effected with certainty and economy?

No one doubts that an artist is contemptible when he takes a cheap and easy way to his end. But perhaps in these days of mechanisation of the arts some people are beginning to doubt even that! Time is not so far behind us when everybody realised that a play or a symphony was the record of a psychological experience—outlined by the creative artist in so generalised a form that every separate performance by good artists was inevitably in some ways a new thing. Shakespeare thought it unnecessary to indicate his stage-action. Bach gave the very minimum of expression marks. Even the elaborate stage-directions of Shaw and the carefully-detailed directions in the music of Elgar leave a wide range to the imagination of the recreative artist. But those whose ideas of drama and music are gained chiefly from the movies and the gramophone may fail to realise one of the chief functions of those arts—their value in the kindling of a more vivid mental life: the fact that they leave so much to be completed by the executive artist that no two performances will be alike; while the executive artist, in his turn, if he thoroughly knows his job, will quicken the imagination of the onlooker or listener and yet leave a margin for them to work upon and fulfil according to their own various needs.

Without undervaluing the uses of mechanical reproduction to carry ideas of orchestral colour and special skill into remote places, and to add the reality of picture to the theory and abstraction conveyed by the printed word—without undervaluing those things, it would seem that the chief value of cinema-play and gramophone record will be appreciated mainly by those who are themselves engaged in the making of drama and music, whether professional or amateur. It is useful for actors to watch the methods of Charlie Chaplin, as it would be equally interesting to have records of the methods of Chaliapin or Edith Evans; but for a few types of humour to become standards for a world's laughter is to ensure that sooner or later the laughter itself will become mechanised. Then the audiences will grow dull and dumb, and finally laughter and applause will be provided in the right places by a talking machine, and wound off with the rest of the reel.

Similarly, it is good for chamber-music players to have records of the Léner and Flonzaley Quartets, that they may know what superb ensembles can do with certain works. But as no one wants to see the same cinema-play several times, so no one wants to hear the same gramophone record over and over again, even though the source of the work be Bach or Beethoven. That is probably one reason why the art of the cinema is so bad; and why gramophone records seem to be produced less to fulfil a public demand, and more to serve those commercial interests which have power to influence the gramophone companies.

This mechanical period of ours was preceded by that of professionalism. Machines are ousting all but the very greatest professionals, or those who can bring extra-musical pressure to bear upon the men who control the machines. These are but two stages of decadence. A vital people will not only reject the machines, but they will reject the professionals also, except in so far as machines and professionals prove the reality of their service. A vital people will want to make most of their art for themselves; and then they will not tolerate, even if they can conceive, identical or imitative performances.

Ignoring the mechanisation and the professionalism, therefore, and considering only the quality of the art, whether made by amateur or professional, whether directly or by mechanical transmission, we are still faced with those two questions regarding the honourable or contemptible nature of artistic activity.

For an actor to copy the tricks of Charlie Chaplin, to ape his mannerisms, or even to reproduce any of his own tricks which have been previously found effective, are signs of that cheap and easy method which is clearly contemptible.

Mannerism is part of an artist's personality, and can neither be dropped by him nor successfully assumed by anyone else. The thing which carries mannerism and all the rest of the business is good craftsmanship. All we can learn from Chaplin or the Léner people are the love and labour which have made their skill effective to convey jolly and exquisite things. The ineffective artist, amateur or professional, is contemptible because his skill is inadequate—either he is lazy or careless, or temperamentally and permanently unfitted for artistic activity.

But a man may be entirely efficient as a craftsman and yet contemptible if the nature of the work upon which he is engaged is voluntary and tends to the degradation of life. However, let us be quite clear as to what we mean by degradation. It is not necessarily degrading to deal with evil things. Cruelty and treachery, war and murder, filth and snobbery, are ever-present in life, and therefore prime material for art. To present them as things to be condoned is clearly to propagate a decadent influence. To fail to present them at all is clearly as bad. Art which is concerned only with what is beautiful and virtuous soon grows romantic and false. To present abominable things at their worst, to show man withstanding them and, if possible, overcoming them, is clearly to add to the ascensive part of life. Even to show man succumbing to evil things (as Siegfried to the

spear of Hagen) may add power to human virtue if the nature of the evil is not cloaked.

The art of Aubrey Beardsley may well be admired for its superb technique ; but the nasty feeling which pervades it is developed, not for our condemnation, but that we may admire the completed art-work. Beardsley's art, therefore, became contemptible.

The art of Stravinsky is contemptible both in its technique and its purpose. In his more elaborate works the man's indifference to any attempt at fine craftsmanship is obscured by reason of the glowing colours of the orchestral palette—colours not provided by himself but by the real creators of the orchestra from Haydn to Strauss, and by those seldom-mentioned but all-important men, the makers of musical instruments—the *makers*, not the men whose shop-names are generally associated with the instruments. Their interest is almost entirely a commercial interest in these days.

Stravinsky, in his least pretentious works, shows that he is entirely unable to formulate a musical idea of his own. As a member of a savage orchestra he might perhaps be allowed to play a recurrent rhythm upon a drum—as the only evidence of real form in his work is that kind of primitive repetition which birds and babies also do very well.

And if his technique is contemptible, the original impulse of his activity is even more so. His larger noises (' The Fire Bird,' ' Petrouchka,' ' Sacre de Printemps ') illustrate the most feeble kind of romanticism. Wagner took legends, but he charged them with a modern meaning. Wagner took figures of gods and made us more in love with human beings. Stravinsky diverts the natural flow of sympathy from human beings to puppets. Wagner built up a real world in real action ; Stravinsky rages in an inverted and bestial Utopia of primitivism. His lesser noises also proclaim his nastiness, as when he thinks that humourless words about bugs make a suitable song for children.

Stravinsky stands at the head of a movement which interprets much that is real and rotten in the modern world ; he endeavours to disguise the rottenness, and leaves it the more desperate.

The art of George Frederick Watts is despised, and rightly despised, for its sentimentality ; its sentimentality weakens its purpose and value. It is also despised by some highly-skilled painters by reason of a defective technique. That may be ; I am not skilled in draughtmanship ; all I know is that some of Watts's pictures cause the human mind to exert itself in directions which are not to the general disadvantage. If a better technique would have stimulated a higher exertion, it is a pity that Watts could not or did not win it. If we condemn him for that defect the fact still remains that his pictures have an integrity which adds something to life. Better many such second-rate artists than one Beardsley.

The art of Wagner is despised by certain fastidious musicians whose lofty artistic principles assert the wrongfulness of associating the arts of music and drama. There are things in Wagner which it is not difficult to condemn ; but because he, even more than Watts, has quickened the vitality of men, his work is not contemptible in spite of its defects and in spite of the high principles of his critics.

It is easy for a specialist to condemn the world. He lives in his little hole, and for him the world is right or wrong as it crowds to him with, or withholds from him, supplies and admiration. Most musicians are inevitably brought up as specialists.

(To be continued.)

A STUDY OF FRANZ LISZT—II.

By Alexander Brent-Smith

(Continued from May number, p. 403.)

When we turn from discussing his matter and examine his methods and manner, we are left in no doubt that Liszt had an immense influence upon the history of music. Indeed, every earnest new man of forty years ago felt that Liszt's innovations were the solution of all symphonic problems, arguing that the tone-poem offered the composer such freedom, both in form and development, that in competition with it the classical symphony would inevitably die. Since then, however, composers have gradually discovered that the so-called freedom of the tone-poem was a delusion, and that there is something more in the old classical form than they, in their first enthusiasm for the new form, had imagined. The symphonic poem certainly does give the composer a great deal of freedom, but it is not a freedom altogether satisfactory. The poetic idea of the programme may limit his musical liberty rather than promote it. For instance, suppose a composer is inspired to write a poem on the career of Napoleon. In many ways it offers splendid scope for working out big ideas. Let us suppose he has found his musical theme which fits the character of Napoleon. It may happen in the course of brooding over this theme that he finds it possesses many developments which are not covered by the character or exploits of Napoleon. He may find that the theme when altered in mode and tempo becomes an exquisitely tender little minuet. Now either he has to forfeit his own musical idea or else he has to make Napoleon dance a minuet, not an altogether impossible situation, but one which reveals the inherent weakness of the tone-poem form. From the old symphonic form such programmatic inconveniences are absent. The composer has no tiresome guide in whose footsteps he must dutifully place his own. In other words, in spite of its restrictions the classical form offers the composer more *musical* freedom than the symphonic poem.

Again, the composer is not absolutely free in his choice of poem or subject. Music

demands that there shall be occasions for development of themes, and the only means of developing a theme is by some form of repetition. In music there is no way of referring to or developing an idea except by quotation. In a poem the development of ideas can be carried on without any re-statement of those ideas, because the hearer's mind retains the subject and applies the new words and thoughts by unconscious reference. I can, for instance, write a poem on Immortality without ever repeating the word, simply casting fresh ideas and similes over the initial idea. In music this is impossible; therefore, unless the composer entirely eschews development (as in the Chromatic Fantasy of Bach), a scheme not likely to succeed on a large scale, he must select a subject which promotes musical development, preferably those subjects which display marked changes of fortune—the struggle and triumph of Tasso; Mazeppa's terrible afflictions and ultimate glorification; Prometheus, his trial and triumph; the development of the soul from 'crepuscular, invertebrate state of Karma-less humanity' into a triumphant personality. In each poem it will be found that the subject allows the music the very development it requires, and in fact would have received, in the ordinary classical form. Actually, the symphonic poem is most successful when it approximates to the accepted form of the symphony, retaining to itself the artistic license to reject or retain such features as the music seems to demand. The value of a poetic idea behind music is, as Beethoven found in his symphonies and sonatas, to drive the music out of mechanical developments—mere exploitations of traditional methods, now a fugue, now an inversion, now an augmentation. In thus emphasising the necessity of avoiding mere pattern-making Liszt was doing music a very valuable service.

. . . . .

It seems a cruel trick of Fate to deny to the larger works of Liszt that immortality which he so earnestly craved for them. Like Landor he thought his time would come, but the years roll by and his entry into Valhalla seems still as far away as ever. And yet, what of those rhapsodies constantly recurring in programmes, pianistic and orchestral, those studies, and those transcriptions? Are not these enough to keep his memory green? It is true that they are not so profound as the symphonic poems would wish to be, nor are they the voicing of ethics or dogma as the sacred work would wish to be, but they are something which the world would miss if they had not been written. As I have said previously, Liszt's technique in his pianoforte works was, as it were, an *x*-powered engine for ever bursting into high speed. Now high-powered engines are not for everyone, nor for every occasion. In fact, on the high road they are a nuisance, and merely an opportunity for the thoughtlessness of the foolish. But is there not a real use and a real value for such capacity? Is there not something splendid in the sight of a machine roaring round the track at three-figure speeds? Is not the demonstration of the extreme capacity of the human mind or body of considerable value to us generally, even if it be only to know that it is possible to walk over Niagara on a tight-rope, or that a man can strike a billiard-ball repeatedly with any desired fraction of force.

Now Liszt's *tours de force* exhibit the highest point attainable by human skill in the control and manipulation of the fingers. Rarely, if ever, is it possible to see in detail the muscular and mental co-ordination of the abnormally gifted in any particular branch of learning and skill. Not even the slow-motion film can reveal the perfection of muscular control which makes a Bobby Jones or a Laurie Doherty. But in these compositions of Liszt's we can see exactly what a supreme giant of the pianoforte has to do and can do. To level against these works the cheap sneer of 'show-piece' is to admit a dulled perception. The man who plays the trumpery rubbish of Brinley Richards, with its garnishment of scales and arpeggios, is indeed showing off because he is simply doing a very easy thing to astonish the ignorant and foolish. But the pianist who plays a Fantasy or a study of Liszt's is a superman using a type of skill which is only possible to one or two in each generation.

In the closing movement of the E flat Concerto there is a continuous flow of really well-written music in which the standard of technique never falls to the normal, and yet there is no suggestion of fireworks, because the difficulties, great as they are, are part and parcel of the texture. Again, there is no showing-off in 'Feux Follets'; but if anyone wishes to measure his skill with the Giants of the Pianoforte, all he has to do is to attempt the opening pages of this study. He will soon realise that his fingers are, muscularly, totally incapable even of playing the principal theme, much less of giving it the necessary alterations in power. Or let him attempt to play any page of 'La Muette de Portici' or 'Don Juan.' Here the greatest difficulties lie not so much in the obviously difficult passages (though heaven preserve any student from the horrors of the threefold chromatic *cadenza* in 'La Muette'), but in the ordinary exposition of the music which Liszt evidently regarded as a normal level of skill.

Of the Twelve Studies, only two are born to undoubted greatness. In some of them the material is so poor that they cannot bear the strain of the technique, but 'Mazeppa' and 'Feux Follets' are of outstanding merit, and the last word in the exploitation of strength and dexterity. Of the Fantasies it can be said, 'the better the material the better the work.' When he chose such a subject as Mozart's

'Don Juan,' the melodic invention and the treatment combine to produce a unique piece of pianoforte music. So also in some of his transcriptions of Schubert's songs, notably in the 'Erl-king,' Liszt has given the world pianoforte pieces which, by means of his prodigious technique, express without words the dramatic value of the poems. In some ways Liszt's transcription of the 'Erl-king' improves on the original. The horse gallops faster than Schubert's (in fact, Schubert's original horse did not gallop—it trotted very fast), and the Erl-king, when he appears, has no tangible body as in the song, but is a ghostly apparition seen in the drifting mist. Nothing else but the most delicate skill in playing those large, luminous chords could have conjured up this lovely yet terrifying wraith which floated round the benighted travellers. Here is the justification of the technique which Liszt set as a standard for future pianists.

Can it be said, then, that Liszt has failed to leave an imperishable legacy as a composer? Even if his important instrumental and choral works meet with only occasional performances, they have had an influence upon history which cannot be ignored. And after all, is it not right and proper that it should be through his first (and lasting) Love, the Pianoforte, that he should have given to music the fruits of his genius—a genius which the world had never known before and which in all probability the world will never know again.

THE POSSIBILITY OF QUARTER-TONE AND OTHER NEW SCALES

By Leonid Sabaneev

The idea of ultrachromaticism, or music written for certain new scales containing more notes to the octave than the current European tempered scale, is quite an old one. The first ultrachromaticists (they were simply called 'chromaticists' in those days) belonged to the 16th century; their names were Vicentino and Gesualdo, Prince of Venosa, and about the year 1650 they constructed an instrument with twenty-two notes to the octave, and also tried to formulate the theory of this new musical plane, and to compose for it.

Subsequently the idea, which had proved unsuccessful, was thrust entirely into the background, owing to the grandiose and fruitful development of the 12-degree scale. It was revived in the 19th century, one of its champions being Prince Odoevsky (a Russian theorist and writer on music), who also built an instrument with the natural pitch, and which is still preserved in the museum of the Moscow Conservatory.

The ultrachromaticism of the 19th century presents a different aspect from that of its 16th-century predecessor. In its perspective a great part is played by the recognition of the fact that the old scale is exhausted, that musical creative work needs to be freshened up and to find new resources. The nearer we approach to the beginning of the 20th century, the more numerous become the attempts to penetrate, theoretically and practically, into this new musical world. On the eve of the great war the gifted pianist and mediocre composer, Ferruccio Busoni, wrote a small pamphlet entitled 'The Bases of the new Musical Æsthetics,' in which he endeavoured, in a naïve and amateurish way, to establish the necessity for the introduction of quarter- and tertia-tones. Simultaneously there appeared numerous works on the theory of this question, especially in Russia, where, in addition to the present writer—then a staunch adherent of the idea—Prof. Rozenov, Arseny Avramov, and others, devoted much attention to it.

The first practical steps were also taken by Russia, but I cannot boast of their success. In 1908, A. Lourié, then a little-known futurist composer, but afterwards famous for his activity as Minister of Music in the early Communist period, wrote several things in quarter-tones. In those ingenuous days—when it was so simple and easy to overturn the old foundations, and when it seemed that genius in music was reduced to an ability to invent something sensational—there was no difficulty in believing that the music of the new ultrachromatic sphere would develop of itself, providing a method of recording quarter-tones could be found. But life and practical creative work dealt somewhat severely with these naïve attempts.

In the years immediately preceding the war better organized efforts to write quarter-tonal music were made. The pioneer was Haba, the Hungarian musician. As is always the case in this sphere, two problems of a practical nature were encountered—the problems of a notation and an instrument. In Russia and Germany, where the subject was treated seriously and scientifically, there arose further inevitable questions as to what, strictly speaking, this new tonal scheme should be. Should it be created on the principle of a simple doubling or trebling of the existing notes by the mechanical subdivision of the intervals of the 12-degree scale into two or three parts? Or should it be based on a theoretical system of notes more acoustically accurate? Should a system of pure tones, acoustically absolute, be created, or would it be necessary to have recourse to some new, more exact temperament? The problem was expanded and became intricate. It was clear that there existed, actually or in anticipation, not one ultrachromatic music, but a whole collection of various sects of ultrachromaticism, which were even then in a state of war amongst themselves. So far, not a single instrument capable of realising these theories had been constructed, not a single bar of the new music had been created, and already the theorists were fighting for the purity of their views, and maintaining the soundness of their creeds.

The main lines of musical thought on the subject were laid down at this time. One school, which might be characterised as the 'acoustically-archaic,' saw as the chief feature of the problem of ultrachromaticism the principle of a return to absolute purity of intonation—a purity destroyed by temperament, which had introduced a consistently false scale. Its members considered their ear to be so sensitive that the 12-degree music must seem to them a continuous discord. It follows as a matter of course that thinkers of this type had no inclination for temperament, even had it been more delicate, but preferred an acoustically pure and exact system.

Others, on the contrary, set out with the idea of enriching the resources of music by new possibilities. This might be termed the 'modernist' school. Its adherents found that the musical tissue was continually becoming more refined and the harmonic world richer, and that the time had arrived when the existing twelve notes were insufficient to express the exquisite and subtle shades of musical thought. The starting-points of these schools differed essentially. The first group was, in the main, reactionary, the second progressive. The latter was less exacting in respect of temperament and accuracy, and was inclined for temperaments of various, but more delicate, types, the most popular being acoustic temperaments of 53, 43, 31, and even 19 degrees, as well as those obtained by subdividing the existing semitones (*i.e.*, 24-, 36-, and 48-degree temperaments).

The problem, as I have already remarked, has invariably been faced with two purely technical difficulties—the construction of an instrument capable of producing these subtle shades of intonation and of keeping them up to pitch; and the invention of a system of recording them, and, moreover, a system which shall be sufficiently intelligible and easily read. Human genius has usually started by inventing a notation and a means of gradually perfecting the instruments, and then has created the theory, but in the history of ultrachromaticism the process had been reversed. It may be owing to this that we have hitherto attained no practical results, though there are a number of other difficulties.

No solution has yet been found for these problems. We do not even know what the fate of ultrachromaticism will be. The question of a record is perhaps not so complex, and in any case it is always possible to create a system of signs, but when we come to the instrument we are confronted with a more difficult business. It is indispensable that the ultrachromatic instrument shall have a constant pitch—in other words, it must be of the keyboard type; unless it is, the human musical mind will hardly be able to orientate itself in the new tonal spaces. The development of the 12-degree temperament could not have been accomplished apart from the construction of the organ and the clavecin, which enabled the human ear to recognise the nature of chords. The ultrachromatic instrument must satisfy a number of requirements, which may be formulated as follows:

1. It must be keyed, so that every note may be fixed;
2. It must be polyphonic, *i.e.*, capable of sounding chords;
3. It must keep its pitch;
4. Its technique must not be immoderately difficult; the abundance of new keys and notes will be embarrassing enough as it is;
5. It must have an agreeable timbre.

It is very evident that the fulfilment of these conditions is no easy task. No existing instrument satisfies them. It would also be a difficult matter to construct an instrument of a previous type—such as the organ, the harmonium, the pianoforte, and the polychord—which should permit of extended scale possibilities. Of these types the harmonium, though capable of maintaining a delicate pitch, has a comparatively unpleasant timbre. The organ is more suitable, but is extremely cumbersome; the pianoforte shares with a stringed instrument of the polychord type the inability to keep its pitch. On the whole, the organ seems to be best fitted to give bodily form to the problem of ultrachromaticism.

In view of all these obstacles, the theorists turned to the new scientific methods of sound-production, to electrical sound-waves obtained from the interference of contours (Theremin's system), to the gramophone, and so forth. But the resultant timbres were rather disagreeable, and furthermore lacked the most essential quality—stability of intonation, reliable to so small an interval as a comma.

Whilst the theorists were occupied with their researches, the more direct and naïve people were busily engaged in composing music and adapting instruments. The experiments of Haba and Vishnegradsky in this respect are most worthy of attention. They constructed instruments (of the pianoforte and harmonium type) and wrote compositions for them, as well as for string ensemble, relying on the fact that quarter-tones are feasible on the fiddle. Nevertheless, the impression conveyed by all these experiments and devices is that they are curiously foreign to the general stream of music, are outside musical territory, so to speak, and hence are unnecessary. It is, however, worth our while to devote a little time to their consideration.

The ultrachromaticists have often given practical demonstration that it is possible on any tonal plane—even the most subtle and delicate—to write very untalented and uninteresting music, just as possible as it is to create works of genius on the archaic pentatonic scale. The tonal plane, the abundance of

tones, is of itself no guarantee of the quality of the music. I have heard these ultrachromatic experiments many times, and they have always impressed me as stillborn.

Moreover, I have never felt that they revealed new perspectives, or originated a new era. I can confidently assert that my ear has never received this music as something 'different,' created on 'different tonal planes,' but as the old music out of tune. In fact, the new intervals are not accepted as such by our ear, which has been trained in a definite direction, but are brought into conformity with the familiar intervals of the 12-degree or diatonic scale. An interval less than an octave or greater than a seventh sounds to us like an octave or a seventh out of tune, and not like a new, independent interval. The case is similar with all the other 'new' intervals. We are not directly conscious of them; habit makes us refer them to the previous tonal world, as distortions of the sounds with which we are familiar. And in so far as we bear within us the whole burden of the inheritance of our tonal culture, the creation of the ages—and we cannot rid ourselves of this burden without ceasing to be cultured, without discarding the whole of our heritage of culture and becoming savages again in a tonal respect—we shall always be obliged to adopt this attitude to the new resonances.

We know that our ear has the faculty of the psychological corrective. We *hear* one thing and *feel* or are conscious of it as something else. The accuracy of intonation in our musical performances is often approximate, the expressional and casual deviations from purity frequently exceeding two and even three commas. Furthermore, measurements made by me at the Academy of the Art Sciences, Moscow, showed that every sound—by which I mean a musical and not an acoustic sound—has a certain breadth; it is never an isolated sound of an exact pitch, with a definite number of vibrations, but a more or less compact group of sounds having an approximately similar number of vibrations. A sound which, acoustically, is absolutely pure is to us simply unpleasant, smacking of the dry and the abstract. It appeared from my measurements that with singers the breadth of a note is often as much as a semitone. Our ear orientates these notes, and refers them to a certain centre, a certain pitch, being guided therein by the structure of the musical tissue. One and the same note will seem to us to vary in pitch according to the context in which it is presented to us.

Consequently, in order that we may be able to receive these new notes in their new positions, hitherto unknown to musical culture, we must weave the musical tissue on entirely new and different principles, and thereby demolish the outlook on music which has existed for ages. But the modern ultrachromatic composers do not do this. Haba writes academic music with quarter-tones tacked on to it, which does not in any way make it more modern. Vishnegradsky's compositions are sometimes academic, sometimes in the Scriabin style, but in both cases the construction of the musical whole is borrowed from the past, and our mind, in following this music, involuntarily thinks of it in connection with what has gone before. And it cannot be otherwise.

In the first place there is the physical aspect, from which there is no getting away. The semitone is the 'inter-atomic interval' of the musical material, so to speak. Everyone knows very well that it is not a pure interval but an average quantity, easily recognisable by the average ear. Any narrower interval appeals to the exceptional ear, just as a system constructed on the wider intervals—such as the old pentatonic scale—was based on the less sensitive ear. It is precisely this mean or average distinguishable quantity that enables us to tolerate and re-tune by our inner ear the large acoustical inaccuracy with which we are presented at nearly every musical performance, especially by the orchestra and the vocalist.

In art—no matter what it be—the optimum is always the important thing, and not the maximum, and this applies equally to the number of sounds. Historically, how was it contrived that the semitone should remain the musical 'atom'? Could it have been mere chance? It is more probable that, as an organic phenomenon, it became the minimum interval, not because nobody imagined any other, but because it is the optimum in this case. Every pitch is potentially included in music. Nevertheless, it has never made use of all of them, but has always selected from them a tonal plane on which to project itself. Thereby the chaos of unorganized pitches is differentiated from the scale, from the cosmos of orderly arrangement. Possibly the inclusion of new pitches, instead of providing fresh resources for the cosmos, will merely bring music nearer to chaos.

The other considerations are of the historical order. The musical plane is analogous to the spoken language. Both of them undergo changes, but these changes can never be sudden, and still less can they be premeditated and theoretically constructed. It is impossible to 'compose' a language and compel us to talk it. In the best case it would be an Esperanto, which wants to be a world-language, but is, in fact, only the language of a little group of people who study it out of curiosity. Nor is it possible to construct a musical tongue, a new musical plane. It alone can shape itself in the process of prolonged historical mutations. But the further we go, the less probable does it become for our European culture. We see that now in particular the sphere of language undergoes less alteration than any other. Its changes took place considerably earlier, when

culture was being developed; as soon as that was accomplished, language became fixed, established, stabilised. And the musical language was also stabilised. Too many precious things have been created in it to permit of our parting from it so lightly. Music especially lives by being performed, and hence it is not merely a question of composing a new species of music, but also of creating absolutely new cadres of absolutely new performers. The individual manifestations of musical culture are closely and inseparably interwoven—it is impossible to confine oneself to composition alone—and performance needs to be recognised; these new instruments and new players, this new music, have to struggle for existence in open competition with their rivals in the field of art. And if we consider the matter seriously we shall see that the chances of survival are poor: the new compositions are more complex and less accessible; the instruments, too, are more difficult, their construction is expensive, and their technique fatiguing. The ultrachromatic music threatens to become nothing more than Esperanto—the language of a few hundred people, and moreover merely supplementary to the original, native tongues. The European has his own music, his own musical plane, to which cultured thought will always return. When we have ceased to be Europeans, and have reverted to barbarism and forgotten the culture of the past, it may be possible to erect some new thing—ultrachromaticism, let us suppose—on the space left vacant. People of other races may do it when they come to replace the European culture. Again, it is hardly probable that they will adopt the ultrachromatic language; they are more likely to begin everything from the beginning, as the Europeans did. Ultrachromaticism no longer seems to me an organic possibility of culture, a stage in its inevitable development, as temperament undoubtedly was; it is an artificial excrescence of civilization, an invention, which may have some vogue and notoriety as a curiosity but not as an organic phenomenon. It is merely another symptom of the twilight of our era.

In the best and most favourable case for the idea of ultrachromaticism its course must be altogether different from that which it has hitherto followed in practice. Ultrachromaticism introduces a new tonal plane, and it must first of all orientate itself therein and show others how to do so. To achieve this creatively, the whole attention must be concentrated on the task. In the history of art, any complication in one sphere is inevitably accompanied by a simplification in the others, in order that the attention may be directed wholly to the former. With the development of counterpoint tunes became simpler, the melodies of the chorales were hardened, so that the study of the harmony might be more possible. When (in the Florentine era) melody was developed, the process was reversed—polyphony disappeared, having been reduced and converted into a harmonic accompaniment: the centre of interest was transferred to melody and its expressiveness. In the 19th century it was the turn of harmony, and rhythm and melody lagged far behind. Nowadays the interest in rhythm has obscured harmony and melody, and even music itself. If ultrachromaticism were an organic phenomenon it would have to devote its whole attention to the new, ultrachromatic melody. It must pass through the same stages as our music—first melody, then polyphony, then the synthesis of melody and harmony. This problem introduces to our musical consciousness a series of new and most complex phenomena. By way of compensation it should simplify all the rest as far as possible. Ultrachromatic music should become monodic, or almost so, with a minimum of accompaniment; only then can it gradually enter into the comprehension of the musical masses. But our ultrachromaticism wants to 'kill all the hares' off-hand—to create simultaneously a new plane and in it the most complex harmony and rhythm in the whole of musical history. History is not made suddenly. Our senses cannot grasp such a collection of novelties and complexities all at once; given time, it has a chance of being recognised as an organism.

Hence it seems to me that these seekers have taken the wrong course. They ought to have concentrated their forces on the creation of the new ultrachromatic melody, and reduced everything else to a state of primitive simplicity, as music did in bygone days when homophony came into being. And the ability to create works of genius is also needed—but this is not so easy, since the creation of melody is a most mysterious and incomprehensible process, and most difficult of attainment by contemporary composers, as we all know very well.

(*Translated by S. W. Pring.*)

Ad Libitum

By 'FESTE'

'A RACE APART': OUR BERLIOZ EXCLUSIVES

The *Daily Telegraph* of April 27 contained an article by Mr. Constant Lambert entitled 'The Isolation of Berlioz: Academic Criticism.' His main point was one that (he says) has been overlooked by the participants in the recent discussion—namely, that Berlioz was 'the one great romantic composer whose work stands completely outside the German tradition.' The result is (he argues) that critics have made the mistake of judging Berlioz by the standard and methods of the German tradition. But will this contention hold? Surely no critic worth his salt has ever found fault with the French composer for not adopting the harmonic and melodic methods of Beethoven, Schubert, or Brahms. I may return to this point presently.

First let me touch on what strikes me as being the weak plank in the platform of the more fervid Berliozians. Mr. Lambert says that the controversy has been 'entertaining.' I would even apply the term 'amusing' to his naïve classification of the critics. According to this, you must be either 'pro' or 'anti,' swallowing your Berlioz whole or not at all. And if you do the swallowing, you do it by a kind of divine right. This is a state of things that holds good with no other composer. I do not agree that it is true of Berlioz. If it were, it would merely prove that he was anything but a great composer, for one of the signs of supreme genius is universality of appeal.

In this theory of exclusiveness, Mr. Lambert merely follows Mr. Cecil Gray, who in his generally excellent and always stimulating 'History of Music' says, astoundingly:

> 'Although Berlioz is the object of a cult, it is one which, unlike most other cults, is entirely devoid of preciosity. Further, his worshippers make no propaganda on his behalf. [What, never?] Like the Druses, they are a race apart; they do not seek to make converts, because they do not want them. You are either one of them or you are not. Either you receive at once, from the very first work of his that you hear, a thrill akin to an electric shock, or else you are completely insulated and rendered for ever immune by a pachydermatous rubber hide of indifference or distaste.'

How clean contrary this is to fact will be obvious to every normal musician. Bless the innocent hearts of the musical Druses! We alleged 'anti's' had our electric shock from Berlioz, and were enjoying the Overtures, the plums from 'Faust' and the 'Trojans,' and the purple patches in the 'Fantastic' Symphony, when these young 'discoverers' of the composer were running round in short pants. And we still enjoy them. If we take no pleasure in a good deal of the rest of Berlioz it is for the plain, brutal reason that we find it patchy in interest, with the balance on the side of dullness.

Both Mr. Lambert and Mr. Gray explain elaborately the grounds on which they claim that Berlioz was 'first and foremost a melodist.' Mr. Gray quotes a French critic to the effect that Berlioz's phrases 'most frequently consist of twelve, sixteen, eighteen, or twenty bars, while with Wagner, for example, phrases of eight bars are rare, those of four most common, those of two still more so, and those of one bar are most frequent of all.' [But why confuse melodies with *motifs*?] Berlioz's melodies are, in his own words, often on so large a scale that 'an immature or short-sighted musical vision may not clearly distinguish their form—shallow musicians [such as the 'anti's'] may find them so unlike the funny little things they call melodies that they cannot bring themselves to give the same name to both.'

Mr. Lambert champions Berlioz as a melodist on different grounds:

> 'Melody and even counterpoint are very largely based on a solid ground of accepted chord progressions. This trait can be clearly seen in many of the minor pieces (valses, &c.) of Schubert, which are little else but elaborated chords with no independent thematic value whatsoever.
>
> 'But with Berlioz the harmonic thought is never allowed to cramp or dominate the thematic outline, and that is what his admirers mean when they claim that Berlioz is first and foremost a melodist. The themes may not be of the kind that the average man wants to sing in his bath or in Wembley Stadium, but without doubt they are primarily tunes, and their wayward and expressive line refuses to be fettered by any harmonic formula or by the rhythmic squareness of the folk-dance. When Berlioz uses a descending chromatic phrase in one of his themes he is not, like Delius, allowing the melodic line to follow meekly a harmonic sequence, nor, like Strauss, is he merely sliding from one position of a chord to another. He is actually using each degree of the scale for its expressive significance.'

But all these measurements and special pleadings go for little against the fact that Wagner wrote many melodies that have become current coin among the musical public the world over, whereas Berlioz has given us—how many? Most of us can whistle only one—the Rakoczy March, and that is not by Berlioz.

Now, all the great composers (except of course the vocal polyphonists) have been tune-writers, and it would be easy to name a dozen (a mere dozen! say, rather, a hundred) fine tunes written by every one of them, from Bach to Elgar—tunes whose fineness needs no subtle explanation or examination with a foot-rule; you can't miss it, as so many experienced musicians somehow seem to have missed it in all but a very few of the tunes of Berlioz.

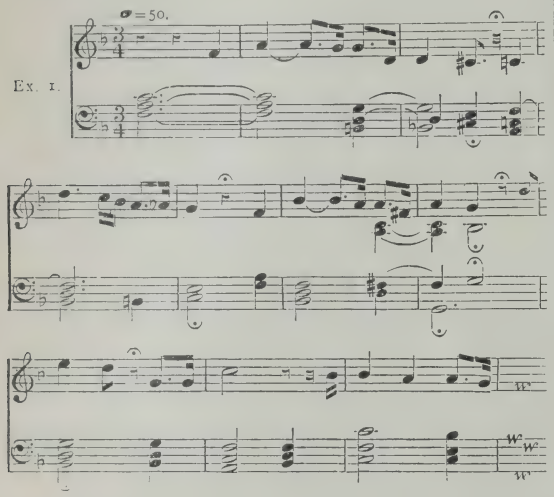
At the recent performance of 'Faust' at Queen's Hall, the magic of the dances of the Sylphs and the Will-o'-the-Wisps, the never-failing stir of the March, and the originality of the scoring in countless passages must have delighted everybody. But it is no less likely that almost as many were staggered and bored by the feebleness of the vocal solo-writing as a whole—the very department, surely, where a composer who is 'first and foremost a melodist' might be expected to shine. Let the open-minded reader turn up, say, Faust's 'Farewell, thou lovely night' (p. 231 of the Novello vocal score), or Margaret's Romance 'Alone and heavy-hearted' (p. 249), or Faust's 'Oh come,

calm-breathing twilight' (p. 181). Let him examine both the vocal line and the harmony, and if he doesn't find them as a whole remarkably undistinguished—even commonplace—for a composer of Berlioz's rank, I shall be surprised.

Apropos of the harmony: Mr. Lambert brings up the old argument about trying Berlioz's chordal progressions on the pianoforte. Does he really think that Ravel and the other adverse critics of Berlioz's harmony are dependent on the pianoforte for their estimate of this side of the composer?

Turn again to 'Faust.' (I use this work for reference because so many readers have a vocal score handy.) Berlioz's orchestration worked magic, we know; but even it could not transmute into gold the base metal of such passages as the introduction to the Romance mentioned above:

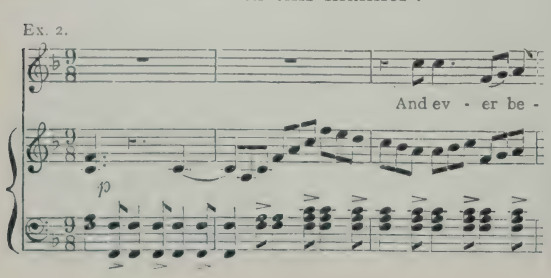
Ex. 1.

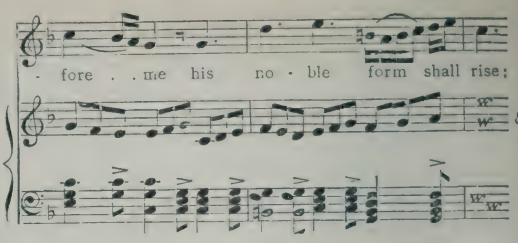


Nor could it make the modulations in the 'Invocation to Nature' other than clumsy and conventional. In fact, I can never hear this number without being reminded of an adventurous harmony-pupil let loose for the first time among the joys of diminished triads and augmented sixths.

I don't quote from the Invocation, because there is no representative passage short enough. Instead, I give one more example of the strange streak of commonplace that crops up so often in Berlioz. It occurs in the Romance, at the words, 'And ever before me his noble form will rise.' What *could* have possessed Berlioz to make him fall down in this manner:

Ex. 2.





This was one of the fairly large number of passages that, during the Queen's Hall performance, produced in me, and probably in others, a mixture of irritation and amusement. I could hardly believe my ears, and found myself paraphrasing Blake, and asking, 'Did he who wrote the "Sylphs' Dance" write *thee?*'

As to the counterpoint of Berlioz, Mr. Gray (not without apparent effort) goes so far as to admit that there is something in the adverse criticism on this score; he then stiffens himself, and adds that the reproach doesn't carry much weight to-day when counterpoint is no longer the staple. Moreover, Berlioz, he says, had no particular use for it.

It is a pity that the student Berlioz was not made to realise that the study of counterpoint does not aim solely at enabling a composer to write polyphony. Hardly less important is the harmonic sureness and facility it imparts. Most experienced teachers of composition will agree that the clumsiness of Berlioz's harmony (which his devotees try to exalt into a virtue) is a technical weakness due largely to his poor contrapuntal training.

To come back to Mr. Lambert's main contention. He divides musicians into two bodies: the elect, who gulp down their Berlioz whole, and the rest of us. Us, the mere outsiders, he further subdivides into (*a*) pedants, who measure the French composer by the Teutonic bushel and find him filling a mere half-pint, and (*b*) the 'far more solid anti-Berlioz phalanx provided by the modern English school of neo-Elizabethans and folk-song *pasticheurs*, whose productions are about as reminiscent of the full-blooded spirit of Elizabethan times as a Tudor lounge in a super-cinema!'

I have tried hard, but I can't square this with Mr. Gray's theory (presumably endorsed by Mr. Lambert) that we are Berliozians or the reverse willy-nilly, either receiving from our first hearing of his music an electric thrill, or else being completely insulated and rendered for ever immune—mere outsiders, in fact. If there is anything in this theory of appreciation by predestination, why abuse those of us who had not the good luck to be on the spot when the Berlioz gland was being served out? The Elect should pity us, instead of calling us names—pedants, thin-blooded folk-song *pasticheurs*, and pachyderms.

Mr. Lambert is mistaken. There is no anti-Berlioz faction. Those of us whom he labels as such will go on enjoying the things in Berlioz we have always enjoyed, happy to add to their number when performances of his neglected works reveal them to us. Meanwhile, let the Berlioz exclusives continue to maintain that the king can do no wrong. The average musician will go on exercising his right of private judgment, refusing to be led by the nose.

Finally, here is a sporting offer in connection with the melodic question. It occurs to me that perhaps the failure of the Berliozians to give us examples of his genius as a tune-writer is due to the difficulty of using sufficient music-type illustrations in books and articles. If this be so, I am glad to be able to give them a chance to put things right. The Editor of the *Musical Times*, being himself interested in this discussion, kindly authorises me to place at their disposal the space equal to at least three pages for musical quotations if one of them will contribute an article on the melodic side of Berlioz's genius. This offer is made seriously and in good faith. I join the Editor in the hope and belief that it will produce a solid and valuable contribution to a dispute that has hitherto been, as Mr. Lambert says, 'entertaining,' but too vague and purely contentious to be of much use.

THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS

By Arthur T. Froggatt

In a review of the hundred and fifty-sixth exhibition of the Royal Academy of Arts (*vide* the *Musical Times*, July, 1924), the following sentence occurs: 'As regards the number of works, not to mention their importance from a musical point of view, it can hardly be said that the divine art receives its due share of recognition from modern painters and sculptors—not such a share as would be observable, I feel sure, in an exhibition of the works of the Old Masters.' In that year the proportion of musical subjects was one in sixty-five. In the present exhibition it is less than one in sixty. On the other hand, in the recent exhibition of Old Dutch Masters, it was about one in twenty-three.

On entering Gallery No. 1, my search was instantly rewarded by 'Lady at the Piano—Miss Ethel Bartlett' (2), by Harold Knight. A portrait, and at the same time an interior, carefully painted, and delightful from every point of view. But alas! I had to go far before I was able to discover the faintest suggestion of music in 'Twilight in Pan's Garden' (248), by Harold Speed. I say 'faintest,' because in this beautiful picture the pipes were missing. 'Impromptu' (266), by Stefani M. Fisher, shows a performance on the 'yueh-ch'in,' or moon guitar, and recalls a similar subject by the same artist in the Academy of 1925. 'The King's Colour Passes: Scots Guards at St. James's Palace' (319), by Fred Roe, is mainly filled by the bagpipers, with their terrible instruments happily tucked under their arms. 'An Artist's Music Room' (369), by H. D. Richter, is full of sunlight and rich, warm colour; but had it been a musician's music-room, the handsome candelabrum, with its five candles of red wax, would not have been allowed to stand on the lid of the grand pianoforte. 'Concertina Players' (405), by Joan Manning-Sanders, a quintet which includes a tin whistle and some kind of mouth-organ, is a picture which fails to give me any pleasure; but as the composition of a girl of fifteen is certainly wonderful. 'Peasants of the Sabine Hills' (429), by Harry Morley, is a carefully painted and extremely interesting picture: a man is playing the zampogna, with its four pipes. Perhaps I ought not to mention 'The Drum' (433), by Maud Tindal Atkinson, for there is nothing musical about it beyond the title. It is most beautifully painted: in the foreground on the left a man and a girl stand in a close embrace; while far below in the distance troops are advancing along the road, headed by a drummer. 'Ave Maria' (434), by Mark Symons, an elaborate composition in the style of the 15th century, is perhaps not quite so successful as the artist's 'Lauda Sion' of last year: of the many child-like (or angelic) figures, two have long, golden trumpets, while a third plays on a drum of strange design. 'The Trumpeter' (538), by H. H. Brown, suffers from not being a full-length portrait; he is in the act of blowing his instrument; a group of the Yeomen of the Guard on the right, with a troop of the Royal Horse Guards in the background on the left. 'A joyous band of youths and maidens bounding hand in hand' (552), by Noel L. Nisbet, is a conventional subject of classic design, one of the figures bearing a flute. Among six hundred and nineteen oil paintings only eleven containing any suggestion of music!

The water-colours number two hundred and sixty-four, but I could discover only three in which there was the slightest reference to anything musical. 'Le Clocher de Sainte Catherine, Honfleur' (718), by William Cartledge, is by no means the least distinguished of the many exhibits dealing with architectural subjects. The 'Canterbury Pilgrims' (871), by Meredith W. Hawes, shows the musician with his bagpipe. And for those who prefer something more fashionable, there is 'At the Opera' (878), by E. J. Victor Pasmore.

Among the miniatures, amounting to ninety-nine, I was very pleased to find 'The late John Francis Barnett' (898), by Walter F. Cook.

The drawings, engravings, and etchings have this season been promoted to Gallery No. 6. Out of two hundred and fifteen exhibits, four deal more or less with matters musical. 'John, fifth Duke of Richmond, after Sanders' (985), is a very fine mezzotint by H. Macbeth-Raeburn. The Duke is holding a small hunting-horn in his hand. 'The Fiddler' (1052), etching by A. J. Heaney, reminded me of the old joke about Parliament Street—so named because the Houses of Parliament are in another thoroughfare. The etching depicts a number of people eagerly staring at something or somebody, but the fiddler is conspicuous by his absence. In 'Tarantella' (1100), dry point by Harry Morley, whose 'Peasants of the Sabine Hills' is mentioned above, the dancers are quite in the background: the principal figures are a man with a zampogna and a woman with a large tambourine. 'Wandering Musicians' (1163), a pen drawing by Marjorie R. McGill, is a group of

three—a man playing a violin, with male and female vocalist.

In the Architectural Room, containing a hundred and ninety-seven designs, I was unable to discover the least trace of the existence of such a thing as music. There were several designs for stained glass—more than usual, I thought; and I did expect to meet with King David playing the harp. But no; he was not there.

The sculptors seem to have paid more attention this season to music of some sort. 'But all has passed, the tune has died away, the glamour gone' (1428), relief by Constance M. Pargeter, is arresting and striking, depicting a female figure with cymbals—scarcely enough sermon, perhaps, for the text—you can't get much tune out of a pair of cymbals. 'The Charm of Pan' (1431), statuette group in bronze by Donald Gilbert, is delightful: Pan, with a diaulos, is accompanied by a couple of goats. A bust, also in bronze, of 'W. T. Cockerill, Esq., Secretary of the Ancient Society of College Youths' (1421), by Muriel B. G. Hiley, is very fine. 'St. Cecilia' (1478), bronze statuette by Albert Toft, stands holding an open book with large oblong leaves, presumably a music book. A Case of Coins (1523), from the Royal Mint, includes a few designed by Percy Metcalfe for the Irish Free State, one of which is engraved with a harp. This instrument resembles that popularly known as the harp of Brian Boru, preserved in the Museum of Trinity College, Dublin—although Brian Boru had no more to do with it than has the present writer, and it is encircled by an inscription in a language which not one Irishman in a thousand can either read or speak. The most conspicuous object among the pieces of sculpture, and possibly the finest, is the magnificent 'Great Pan' (1557), by Gilbert Bayes, in his hands a syrinx with the usual number of pipes, namely, seven. 'A Young Faun' (1581), by Winnifred Turner, is a statuette of glazed earthenware, with the number of pipes reduced to six.

I left Burlington House with the impression that the bagpipe was the favourite musical instrument of this year's exhibition; and I could not help wondering if this idea fairly represented the musical outlook of the Royal Academy of Arts. I hope not.

PUPPETS IN OPERA

By Basil Maine

It is almost impossible to uproot certain habits of mind. So often the roots are the very fibres of our being; in these cases the habit may be excused on the ground that it is essential to the life. But there are other habits no less difficult to disentangle from everyday existence, which are false creations, excrescences. These are usually the complex result of individual heredity, environment, and temperamental bias. When such habits are transferred from the individual to the community, they become even more deeply rooted. So we find certain customs, traditions, and manners persisting changelessly through changing generations. On the face of it they are absurd, but they continue not in spite, but because, of their absurdity. Human nature is only too prone to endow the incongruous with some supposed quality of mystery and sacredness. An example of the obstinate survival of an absurd tradition is the kind of acting which we gladly suffer during an operatic production.

Acting in opera! The term is almost a contradiction in itself. We do not associate opera with acting, or rather we associate it with that grossly exaggerated form of gesture and expression, the skitting of which is the last resource of the music-hall comedian and the revue sketch. The stage conduct of an opera singer is not so much acting as 'finding something to do.' The trouble is that the average opera singer begins to busy himself about finding something to do just at the very moment when the composer is doing it for him, either in the orchestral score or in the direction of the vocal line. The sense of repose is the rarest of all the stage senses—and this is true not only of the opera house, but of the whole theatre. The amazing thing is that the person who would profit most by reposing, even for a few consecutive seconds, is the very one who insists upon introducing all kinds of extraneous irrelevant activity, thereby increasing a task already sufficiently difficult in itself. That this activity is extraneous and irrelevant can be shown by a simple test which is applicable to any operatic situation: let the singers repeat the scene without the music and let them speak their lines, using the same gestures and movements which they saw fit to use while singing!

MARIONETTES

How shall we change the bad tradition of operatic acting? To some it may seem far-fetched to suggest that the marionettes offer a solution. Not long ago I went to see a puppet performance of Massenet's 'Cinderella,' and my conviction was deepened that puppets are the only perfect actors. The reason is clear. They have no life outside the theatre. After they have made their quaint little bows to the audience they retire to their boxes at the back of the stage and sleep the sleep of the unworldly.

There are certain operas which are admirably suited to marionette technique. Donizetti's 'Elixir of Love' is a good example, and Massenet's 'Cinderella' is another. The scene in the third Act of the latter, in which Cinderella's father is sympathising with her in her unhappiness, is beautifully written, and as portrayed by the marionettes becomes a very moving episode. Throughout the performance I was reflecting that if only opera singers were content to learn from these children of the theatre, the absurdities of operatic convention would quickly disappear. The economy exercised over gesture by the characters in this little work, the significance of their repose, and the pointedness of their sudden activity were an example to all stage singers—not an example to be followed literally, but one containing a wealth of suggestion for those with eyes to see and imaginations to perceive. The movements of Prince Charming coincided with every stress and phrase-line of his vocal part. He was a stern rebuke to the semaphoring Tristans whom we still continue to tolerate. As for Cinderella, the grace and wistfulness of her bearing might serve as an example for many an assertive prima donna.

MASTER PETER'S PUPPET SHOW

Of course, some operas are more suited to marionette technique than others, but the memory of that scene I have quoted from 'Cinderella' assures me that puppet operas need not necessarily be comedies or burlesques. The delicate art of

these little figures can sometimes produce a poignancy which eludes the ordinary flesh-and-blood actor, whatever transports his voice may suggest. One advantage that the puppet has over the living actor is that his facial expression is fixed. 'Surely this is not an advantage,' you will say. In a production of 'Othello,' or 'Hamlet,' no; but there are plays in which the fixed and wistful stare of the little figures is most appropriate. In such plays a mobile expression is a definite danger. At a performance of de Falla's 'Master Peter's Puppet Show' which I saw some time ago in the Marionetten-Theater at Zürich, I was impressed by the intensity of purpose which was revealed by each of the characters in the play, and afterwards I reflected that this, and the fact that each character was clearly defined, was due just as much to the expression of each puppet as to the elegance of the musical score; and this conviction was deepened by comparing this performance, in which the characters of Don Quixote, Sancho Panza, and Pedro were played by puppets, with others in which these characters were played by living actors. My reflection led me to a strong desire to see a production of 'Pélleas and Mélisande' with the characters conveyed by the spiritualising presence of the marionettes.

HANS PFITZNER

By Fritz Erckmann

Of two living German composers it may safely be predicted that the history of music will preserve their names for hundreds of years—Richard Strauss, the composer of 'Salome,' 'Rosenkavalier,' 'Frau ohne Schatten,' 'Ægyptische Helena,' and Hans Pfitzner, whose sixtieth birthday we celebrated a few days ago. Both have drunk at the same fountain, *i.e.*, German Romanticism. The name and art of Richard Wagner was sacred to both.

But as the Southern aristocratic Strauss created early in life a personal, glittering style of composition, Pfitzner withdrew from the splendour of the day, retiring into the 'mondbeglänzte Zaubernacht' of Eichendorff, so beloved by Germans. It is easy and grateful to grow enthusiastic over Strauss, and to parade his compositions well-known and understood by all; but Hans Pfitzner, who also stands in the forefront of creative artists, lacks everything which goes to the making of a favourite of the public.

Pfitzner, originally a Wagnerian, found his way back to absolute music, creating a dramatic style entirely his own. He has written operas, orchestral works, chamber music, and songs, which, in spite of their diversity, are convincingly uniform; they are concessionless and ethical, and therefore not easily understood or accepted by the masses.

He is a solitary figure in the realm of music, the last rock against the flood of international musical production, joyous and fully cognisant of the position assigned to him by fate.

Hans Pfitzner was born on May 5, 1869, of German parents, at Moscow; the father was an able violinist, the mother a pianist, pupil of Villoing, the teacher of Rubinstein. In 1878 the family went to Frankfort-on-Maine, where the father accepted a post as musical director at the Stadt-Theater. Here the boy wrote his earliest compositions, which are said to be perfect in form and excellent in matter. Eight years later he attended the Hoch-Konservatorium, studied counterpoint and composition under Iwan Knorr, and pianoforte under Prof. Kwast, whose charming and clever daughter he married later.

During his student period he composed music to the 'Fest auf Solhaug,' the 'Cello Sonata Op. 1, songs, Opp. 2-6, 'Der Blumen Rache,' by Freiligratt, for alto, female choir, and orchestra, an orchestral Scherzo, and an excellent Pianoforte Trio. Upon leaving the Conservatoire, the Musikschule at Coblenz claimed his services as teacher. Here he composed his first opera, 'Der arme Heinrich,' and gave in 1893, at Berlin, his first important concert, consisting of orchestral pieces and songs. After a brief stay at Mainz as fourth Kapellmeister, during which time his opera enjoyed a series of performances at Mainz and Frankfort, he settled down at Berlin as teacher of composition at the Stern Conservatorium and conductor at the Oper des Westens. This was the time of his next stage work—'Rose vom Liebesgarten,' 'Columbus,' for eight-part mixed chorus, and, besides other compositions, the Christmas Märchen 'Das Christ-Elflein,' which went the round of all the chief German theatres.

In 1907 Pfitzner, being tired of Berlin, became, after a brief stay at München, the leading force at Strasburg, gathering honours of all kinds. His activities came to an end with the loss of Alsace, and he retired to his idyllic home on the shore of Lake Ammer.

What has been sketched in these bare words meant for Pfitzner the Calvary of Genius. It is impossible to depict in like laconic form the sufferings this sensitive artist had to undergo in the treadmill of theatre and public life. On one occasion he confessed that he would have written more important works if German criticism had from the beginning been more friendly towards him and his music.

Dr. Richard Specht began his lecture on Hans Pfitzner at Vienna with these words: 'The invisible crown of thorns which always tore the head of every German artist, has in our time hardly torn deeper wounds into any forehead than in that of the tone-poet with whom we are concerned to-night.'

On the other hand, Pfitzner cannot complain of lack of courtesy and acknowledgment of his genius from the best in the land. He was honoured by State and University, and the number of his admirers is large.

Pfitzner's list of works comprises six operas, eight songs with orchestra, about a hundred songs with pianoforte accompaniment, five large choral works (amongst them the well-known 'Kantate von Deutscher Seele,' 1921), eight instrumental compositions, and six arrangements of works of other composers.

That is not much, but it is the final crowning of romantic music. Pfitzner himself is of opinion that he has supplied the last stone to the building of romantic opera.

This refers especially to 'Palestrina' (1912-15), his most representative composition. It is rather a symphony than an opera—altogether an inspired work. Indeed, it is the proof that Pfitzner composes only in moments of inspiration, which accounts for the fewness of his compositions.

This inherent feeling comprises yearning (*Sehnsucht*) and suffering. It may be said of him what

the scald in Ibsen's 'Kronprätendent' maintains: 'I received the gift of suffering, and thus I became a singer.'

'Palestrina' would never have been written by a man accustomed to the glitter and glory of the world. It is the mirror and emblem of its composer, who has to pay for the hours assigned to him by suffering and sorrow. He is fully conscious of the fact that no art form is more impossible at the present time than romantic opera—and yet he wrote his 'Palestrina,' the story of the great Church musician Palestrina (1525-94), who fights for the freedom of his conscience.

Palestrina bewails those who live and think in modern tones; perhaps, he ponders, they may be right. 'Who can tell, if the world at present does not go by unanticipated paths, and that which appeared to us eternal may be blasted by the wind! Indeed, it is sad and hardly conceivable!'

These words are the roots of Pfitzner's artistic personality. Sharing the philosophic views of Schopenhauer and having Eichendorff, the pious poet, as his predecessor, he fights bitterly and passionately against the 'Futuristengefahr' (1917) and against the 'new æsthetics of musical impotence' (1920).

Will the world listen to his message?

MR. G. D. CUNNINGHAM ON HIS AMERICAN TOUR

In our March issue we gave some particulars of the great success achieved by Mr. G. D. Cunningham during his recent recital tour in America. Happening to run against him since his return, we made a point of catechising him on the subject, for the benefit of *Musical Times* readers.

We began by asking Mr. Cunningham as to the extent of his tour.

'Well,' he replied, 'I may claim to have covered a good bit of the map. I began my travels at New York, went down to Philadelphia, then back to New York, from thence to Canada (Toronto, Ottawa, and Montreal), then by stages across to the Pacific, recitalling at Utica, Colorado Springs, Spokane, Seattle, Portland, San Francisco, Stanford University, and Los Angeles—altogether about eleven thousand miles of travelling.'

'What are your impressions of American organs?' we asked.

'The four principal builders whose instruments came my way,' he replied, 'were Skinner, Austin, Kimball, and (in Canada) Cassavant. Generally speaking, these instruments are a long way ahead of ours in regard to action. They are all electric, all pistons are instantly adjustable, and everything possible seems to have been done to help the player in the way of prompt and easy registration. In fact, this virtue is sometimes carried to excess. Some of the accessories are not likely to appeal to English organists, whether on the ground of effect or even of convenience. For example, I was sorry to find a growing tendency to enclose every manual. Some organs had as many as five or six Swell pedals! After my experience of these large enclosed organs I am still of opinion that the Great on every organ should be left unenclosed. After all, there is nothing in any other musical medium corresponding to the foundation tone of an unenclosed Great, and it seems to me that by putting the Great in a box and making it practically another Swell organ, the possibilities of variety in a large organ are reduced rather than increased. It was interesting, by the way, to note the popularity of the divided organ, with one section in the East end of the church and the other in the West, played from a movable console. In many cases the console was placed in the middle of the Chancel steps in full view of the audience.'

'English organists, accustomed to the seclusion of their organ lofts, and, on the whole, rather fond of it, would find this somewhat embarrassing,' we suggested.

'That is true,' he replied, 'but the arrangement has the great advantage of bringing the performer into more direct touch with his audience, and so undoubtedly stimulates public interest. If organ recitalists in England are less appreciated than other soloists (as they are, and most unjustly, I think), it is partly because they are heard but not seen.'

'English organs being behind those of America in regard to action, how do they compare in the more important matter of tone?' we asked.

'Here I think we can certainly hold up our head,' replied Mr. Cunningham. 'With two exceptions, I felt that the ensemble in American organs lacks brightness. It seemed to me that this is due to the thick, heavy voicing of the reeds, and the timid treatment of Mixtures and the upper work generally. Both in scaling and voicing these seemed to be too modest, so that the general tone is "doughy."'

We inquired concerning the two exceptions.

'One was the new organ at Princeton University, in the magnificent new chapel. This instrument was built last year, by Skinner. In blend, ensemble, and general effect it is thrilling, full of brilliance, and yet dignified. The solo stops also are beautiful, and this, combined with the perfect action and the fine environment, made it the most enjoyable recital of the tour. (The organist here, by the way, is Ralph Downes, a young Englishman who was organ scholar at Keble, and who came out to America last year.) The other organ that pleased me specially was also a Skinner, just finished, at a big church in Los Angeles, in California. I found in it the same characteristics that made the Princeton organ so enjoyable to play.'

We discussed the programmes played by Mr. Cunningham. They made the very minimum of concession to popularity. Bach was represented by the 'Wedge' Prelude and Fugue, the Fantasia and Fugue in G minor, and the Toccata and Fugue in D minor; Franck by the A minor Choral, the Final, and the Prelude, Fugue, and Variation. Among the bigger of the modern works were the Liszt Introduction and Fugue on 'Ad Nos,' Max Reger's tremendous Fantasia and Fugue on B A C H, the Reubke Sonata (complete), the opening movement of Widor's fifth Symphony, and the Finale of the seventh. The English school was represented by Wesley, Parry, Vaughan Williams, Wolstenholme, and Purcell. In the way of light relief there were Wolstenholme's Allegretto in E flat, a Haydn Air and Variations, and Gigout's Scherzo in E.

We asked Mr. Cunningham how these substantial programmes suited the taste of his audience.

'I can only say that I was delighted by their reception. It convinced me that there is a very

large public for the finest things in organ music. It was interesting to note, in this connection, that the two items that seemed to arouse the most interest and enthusiasm were the Reubke Sonata and the Max Reger Fantasia and Fugue. The audiences were everywhere large. I should like to add that I shall never forget the kindness and hospitality I met with everywhere. On leaving each of my stopping-places I felt genuine regret. I seemed to be parting with real friends. I had been led to expect much in the way of hospitality, but my expectations fell far short of the reality. It was a really wonderful time, on which I shall always look back with pleasure and gratitude.'

master of his instrument,' and referred to the 'amazing feats of *bravura* . . . in the superlative rendition of Reubke's Sonata,' which was played with a 'fine dramatic power.' The *Ottawa Journal* described him as a 'concert organist of the very front rank. . . . Reger's transcendently difficult work was played with such verve, such assurance, such commanding authority, that technically, at any rate, it seemed unapproachable; to equal it would seem to be an improbability, to surpass it an impossibility. . . . A king on the King of Instruments.' The *Citizen* (Ottawa) said that 'for clean playing he has no superiors and few equals. His command over the pedal board was

Photograph by Standard Flashlight Company, New York City.]

MR. CUNNINGHAM AT THE ORGAN IN THE WANAMAKER AUDITORIUM

Concerning the principal cause of the success of the tour, Mr. Cunningham was necessarily silent. Let us supply the omission. We have collected a batch of press cuttings from American and Canadian papers, a few sentences from which we quote. The *Diapason* spoke of Mr. Cunningham's 'superb technique, remarkable memory, and fine musicianship,' and said that he was 'to be counted among the foremost organ virtuosos of the day.' (The reference to his memory reminds us to add that the whole of the programmes were played without copy.) The New York *Evening World* described him as 'a serious and imaginative ideal. A magnificent demonstration of organ virtuosity in its highest form.' The *New York Sun* referred to his 'musicianship and catholic taste' and 'his facility in achieving the most difficult of orchestral effects,' and (in a sense the best of all tributes) the *San Francisco Examiner* wrote of him that 'he is a brilliant technician, but he does not forget the musician in the virtuoso.'

These are only a few of the many glowing tributes to Mr. Cunningham's playing. As we said in a note in the March *Musical Times*, we hope that this tour of Mr. Cunningham's will lead to similar tours by other English players.

In fact, we should like to see developed a series of tours of a reciprocal nature. We believe it would benefit organists, organ music, and organ-builders on both sides of the Atlantic if a few of the best players from each country could exchange visits annually. In any case, now that our friends over the water have had, and enjoyed, a sample of English organ-playing at its best, we hope they will ask for more.

Music in the Foreign Press

ALBERT ROUSSEL

Albert Roussel's sixtieth birthday has been worthily celebrated in the French musical press. The *Revue Musicale* devoted the whole of its April number to him. This special number contains articles by eleven writers, among whom are Henri Prunières, P. O. Ferroud, H. Gil-Marchex, and Nadia Boulanger. A supplement contains music written in honour of Roussel by Conrad Beck, Maurice Delage, Arthur Honegger, Arthur Hoerée, Jacques Ibert, Darius Milhaud, Francis Poulenc, and Alexandre Tansman.

Arthur Hoerée, considering Roussel's technique, calls attention to his skilful use of modal scales :

> 'No other musician makes so great and so varied a use of them ; they have influenced his melodic style, modifying inflexions, determining new leading-notes and dominants. He resorts not only to Greek modes, but to altered scales, from which he derives new harmonic and modulatory principles. His melodies are broad, sustained, carried on without repetitions or redundance. His syntax and logic are entirely his own.'

The *Courrier Musical* (April 15) contains a biographical sketch by Hoerée, and an article on Roussel's dramatic works by Gustave Samazeuilh.

In the *Ménestrel* (April 19), Joseph Baruzi writes :

> 'Every work of Roussel's represents a fresh start, a discovery of new horizons ; it is a quest not so much of self-expression as of untried forces : some of these latent in him, and to be discovered by dint of arduous labour ; others to be sought far afield, by dint of long and subtly contrived approach. Hence the arresting significance of utterances such as, *e.g.*, the first movement of his Symphony.'

RALPH VAUGHAN WILLIAMS

In the April *Revista Musical Catalana*, V. M. de Gibert devotes a thoughtful essay to Ralph Vaughan Williams, with special reference to 'The Shepherds of the Delectable Mountains,' 'Flos Campi,' and A. E. F. Dickinson's 'Introduction to the Music of R. Vaughan Williams.'

STRAVINSKY

The April *Melos* contains four articles on Stravinsky, by Heinrich Strobel, Ernest Schoen, Hans Curjel, and Willy Tappolet.

SCHÖNBERG'S 'SATIRES' (OP. 28) AND A NEW DEPARTURE IN CRITICISM

In the same issue, an article on Schönberg's 'Drei Satiren' (Op. 28) appears under the joint signatures of Hans Mersmann, Hans Schultze-Ritter, and Heinrich Strobel. A prefatory note explains that the object of this innovation is 'to do away with the contingencies and restrictions to which each individual is exposed.' The verdict is :

> 'Schönberg's "Satires," whether considered in themselves or from the point of view of evolution, are devoid of particular value. But they may be taken as constituting a symptom, as being an attempt by Schönberg to defend himself against an evolution that threatens to swamp him, although it was he who first pointed out its direction.'

THE VERDI CRAZE IN GERMANY

In the *Monde Musical* (March 31), Emile Haraszti writes :

> 'Verdi's music is in greater favour than Wagner's in Germany just now. It is to the weariness and mental depression of the Germans that this condition of things should be ascribed. Wagner no longer satisfies the requirements of German audiences nor of German singers—with whom *bel canto* is gaining ground every day. The public like Verdi for his lack of philosophical implications, for his vehemence and impassioned directness. But this is merely a temporary state of things, brought about by artificial post-war conditions. Moreover, the Verdi whom the German public enjoys is not the Italian Verdi, but a German Verdi in whose music the Italian *slancio* is replaced by coarse and vulgar brutality. The Germans are utterly incapable of seeing the fundamentally Italian genius of Verdi in its true light. Specialists and business men are eyeing the revival askance ; they realise that it is bound to be short-lived, that it is spoiling the public taste both for Wagner and for modern music such as Stravinsky's or Alban Berg's. What will they be able to resort to when the Verdi craze is ended ?'

THE POSSIBILITIES OF THE SAXOPHONE

These are considered by Viktor Ullmann in the March *Auftakt*. He thinks that the inclusion of a contrabass saxophone in the orchestra would prove most useful, and that if the various saxophones were included, many problems of orchestral setting would be solved, but many new ones would crop up. A septet of saxophones, extending from the sopranino to the contrabass, could replace all the wood-wind except, perhaps, the flute. Even then, however, the timbres of the oboe and clarinet would be missed. An incidental advantage of the saxophone is that players are not compelled to retain within their lungs a proportion of oxidised air, as happens to oboe and bassoon players, to the great detriment of their health.

CAMPRA'S RELIGIOUS MUSIC

In the March *Tribune de St. Gervais*, L. de la Laurencie calls attention to the religious music of Campra :

> 'The Motets are remarkable for their supple melody, for skilful uses of dissonance and modulation, and for striking instrumental effects. The two books of "Psaumes à Grand Chœur" teem with instances of fine choral and orchestral writing. A good deal of Campra's output remains unpublished to this day.'

AN UNKNOWN BERLIOZ CANTATA

The *Monde Musical* (March 31) announces the discovery of Berlioz's cantata 'La Mort d'Orphée' (1828), which Eugène Borrel describes as immature but characteristic. The work is shortly to be published.

ICELANDIC FOLK-SONGS

In the March *Zeitschrift für Musikwissenschaft* Jon Leifs writes on Icelandic native tunes. He lays stress on the variety of metres that characterises them. Further articles on this subject are promised.

VALVE *versus* SLIDE TROMBONES

In the *Revue Musicale Belge* (April 5), Paul Gilson expresses the opinion that the current prejudice in favour of slide-trombones is unfounded:

> 'Quality of tone depends upon the player's capacity; and I have never noticed that in well-constructed valve-trombones this quality is necessarily inferior. Three-valve trombones are not quite true to pitch, but six-valve trombones, as invented by Sax and adopted by Gevaert, at the Brussels Conservatoire, are unexceptionable.'

VERSATILITY

In the same issue is mentioned an advertisement in a Belgian newspaper, in which a restaurant proprietor asks for a violinist proficent in the art of opening oysters.

AN ESTHONIAN PERIODICAL

At Tartu (Esthonia) has appeared the first number of a musical monthly, *Eesti Muuzika*. It contains, among other useful materials, an essay on the evolution value of Esthonian folk-tunes, by Robert Lach, and one on the kannel, a native instrument now obsolete, by Elmar Arro.

M.-D. CALVOCORESSI.

Occasional Notes

The orchestral situation in London is gradually clearing up. At the time of writing it seems to be settled that, as a result of negotiations between the Gramophone Company, Mr. Lionel Powell, and the London Symphony Orchestra, that body of players will be placed on a permanent footing. The orchestra will number from seventy to a hundred players, and the deputy system will be abolished. There is a likelihood that tours will be arranged in the provinces, and probably on the Continent as well. Apparently there is to be no permanent conductor, the work being shared between prominent guests.

At first sight this development has all the appearance of a counter-attack on the B.B.C. National Orchestra scheme. Mr. Lionel Powell, however, says that this is not so. 'We have been trying to effect this agreement for years,' he says, 'and there is no question of trying to cut the ground from either the B.B.C. or its conductor, Sir Thomas Beecham.'

The only point in the arrangement so far made that seems to us to be questionable is the policy of guest-conductors. If, as is generally agreed, the high standard reached by the best American and Continental orchestras is largely due to the fact that the players are constantly rehearsing and performing under the same conductor, it seems a pity that a similar policy could not be pursued in the case of the London Symphony Orchestra. However, box-office considerations cannot be ignored, and so long as the foreign guest-conductor is a better draw than a mere Englishman, no matter how distinguished and accomplished the latter may be, the L.S.O. can hardly be blamed.

Meanwhile the B.B.C. is proceeding with the formation of the orchestra which Sir Thomas Beecham is to conduct. According to reports, this scheme will have the backing of the other great rival gramophone company, the Columbia. One thing is certain. As both these orchestras will be working on the no-deputy system, will have ample financial backing, and will be able to guarantee full-time work to the players, it is evident that Londoners may look forward to a future in which both quantity and quality in orchestral playing should reach a height unknown in the capital for many years. At all events, it will be no longer necessary to preface a discussion of London orchestral concerts by a series of 'ifs' and 'buts' and other apologetic noises.

It is good news that Sir Thomas Beecham's Opera League is well on the way to final success. This again should assure a good deal of constant work for singers and players. It will also place Opera on the right democratic basis. At present it falls between two stools, the *de luxe* of Covent Garden, in which (despite all that its champions say) wealth and fashion play too big a part, and activities wherein (good as are the results attained) one is but too conscious of limitations brought about by lack of money. Now that the Opera League has turned the corner and is making good progress in the last lap, readers who have not yet become members should join without delay.

Apropos of opera, it has been left for Mr. Ernest Newman to bring forward a new and curious argument as a proof of the vitality of the form:

> 'Show me another musical form that occupies to the same degree so many of the acutest minds of our time, and I will show you a form comparable to that of opera. But there is no such form. Good music will continue to be written in the other forms, but the purer a form is, the fewer elements it contains, and therefore the sooner are we likely to come to the end of the number of changes that can be rung upon them; whereas opera is not only the combination of many elements, but there is the endless principle of life in the endless readjustments of these elements to each other from generation to generation.'

Without unduly straining this argument, we think it shows that the sonata form was far more vital when Emmanuel Bach and Clementi were experimenting with it than when Beethoven wrote his Opp. 110-111; and that Bach gave the quietus to the fugue form, which was at its liveliest when handled by Buxtehude and the early Italian *ricercare* writers. Similarly, the string quartet ought by now to have been moribund for generations, and the symphony should have died with Beethoven. Instead of which——! The fact is, surely, that the term 'vital' applies to works rather than to forms. All the forms have had their obituaries written at different times—fugue, oratorio, ballad-opera, sonata, madrigal, suite: all have succumbed—and then composers have come along and have shown

that the form hasn't died, for the good reason that it was never alive. Life and death belong to the content, not to the form.

However (to return to the opera), the vitality of an art form, like that of a tree, is shown by the quality and quantity of its fruit rather than by the necessity for constant experimental graftings, and still less by a standing disagreement as to the classification of the fruit. (For the purposes of our argument we are giving form a kind of life.) Opera is about the oldest of all the forms, and the fact of its problems being still unsolved and apparently unsolvable surely indicates impracticability rather than vitality. The really satisfactory musical form is one which arrives at maturity pretty quickly—knows its own mind, so to speak—and proceeds to show itself a fit medium for fine music during successive generations.

We are sorry, by the way, to see that Mr. Newman's attachment to the opera has affected his controversial methods. He describes as 'noodles' the very considerable number of musicians who say that 'when they want music they go to the concert-room, and when they want drama they go to the theatre.' We ourselves have long since arrived at that view, not solely because of our noodleism (which, after all, is a natural affliction deserving of sympathy rather than jeers), but because, being fond of both music and drama, we have found so few operas in which both these constituents make a good show. Instead of calling names, Mr. Newman should mention a few representative plays of any period or type that have not suffered in unity, pace, or dialogue, or all three, by being operatically treated. He might also consider the relative proportion of perfect operas compared with the perfect examples of symphony, sonata, chamber music, and other forms of mere 'pure' music. Undeterred by hard names, we shall continue to attend the very few operas that satisfy us on musical, dramatic, and literary grounds (such as 'Othello,' 'The Mastersingers,' 'Carmen,' &c.), and for the rest shall continue, noodlewise, to take our music and drama neat instead of mixed. We shall need a good deal more cogent argument than we have yet seen before we can be persuaded that by taking two of the chief forms of art, and combining them in such a way that both are almost invariably below their best, you produce a new, complex, and superior form of art. Actually, the result is a bastard kind of entertainment, frequently attractive, but almost always more or less lop-sided. For example, the dramas in Wagner's operas are so tedious and unconvincing that they would be intolerable if played apart from their music; and the music of many other operas is so poor that only the glamour of the stage production and the voices and personalities of a few fine singers can save it from utter contempt. So we see 'Norma' revived at Covent Garden. Why? Because it is a good opera? No; but as a medium for a prima donna's display! Whoever heard of a feeble symphony or concerto being taken down from the shelf because it contained a fine fat part for some instrumental soloist?

We know that Mr. Newman is not serious when he cites the League of Opera Derby Sweepstake as a further proof of opera's vitality. But we mention the point because it reminds us of the passage in Leacock's 'Arcadian Adventures of the Idle Rich':

> 'The Grand Opera had sung itself into a huge deficit and closed. There remained nothing of it except the efforts of a committee of ladies to raise enough money to enable Signor Puffi to leave town, and the generous attempt of another committee to gather funds in order to keep Signor Pasti in the city. Beyond this, opera was dead, though the fact that the deficit was nearly twice as large as it had been the year before showed that public interest in music was increasing.'

P.S.—As a proof of our enthusiasm for opera, we add that we belong to the Opera League.

Readers will remember that in 1924 there took place at Westminster Abbey a very remarkable Festival Service, in which the choir consisted of the singers from a great number of Cathedral and Collegiate churches within the radius of about a hundred miles of London. We are informed that, by permission of the Dean, a similar Festival will take place on July 8 at 6 p.m. The choirs that took part in the 1924 Festival have been invited, and acceptances have been received from the following: St. George's, Windsor; St. Paul's Cathedral; Chelmsford Cathedral; Chichester Cathedral; Eton College and Lower Chapel; Magdalen College, Oxford; New College, Oxford; Christ Church, Oxford; Peterborough Cathedral; Rochester Cathedral; St. Alban's Cathedral; Bristol Cathedral; Guildford Cathedral; Portsmouth Cathedral; and St. Nicolas College, Chislehurst. The music will include Parry's 'Blest Pair of Sirens' and the following anthems: 'O praise the Lord,' Byrd; 'Let Thy merciful ears,' Weelkes; 'O clap your hands,' Gibbons; 'O Lord, look down,' Battishill; 'Glorious and powerful God,' Stanford; and 'Lord, Thou hast been our Refuge,' Vaughan Williams.

The number of seats available for the public will necessarily be limited, and admission will be by ticket only. Applications for tickets should be made to the Secretary of the Festival Service, The Song School, The Cloisters, Westminster Abbey, S.W.1, enclosing a stamped addressed envelope. As the expenses will be very heavy, applicants for tickets are expected to send a subscription.

The collection, less expenses, will be given to the School of English Church Music.

Many of our readers will be glad to know that the very successful series of Summer Schools of Church Music, which had to be abandoned during the past few years (chiefly for want of accommodation) will be renewed this year. The School will be held at St. Nicolas College, Chislehurst, from August 12 to August 15. The boys of the College choir will be in attendance to help in the services and practices. The lecturers will include: Dr. H. P. Coleman, of Peterborough Cathedral; Dr. Sydney Nicholson; Mr. C. Hylton Stewart, Rochester Cathedral; Capt. Francis Burgess; Mr. Harvey Grace; the Rev. G. H. Salter; the Rev. A. S. Duncan-Jones; and the Rev. Stuart Morgan.

Accommodation for forty students can be provided, a limited number being housed in the College precincts, and the rest near by. All meals will be served in the College dining hall. There are vacancies for only a few more students, so early application is advisable. The secretary is Mr. Eric Hunt, Cranbourne, Bromley Grove, Shortlands, Kent.

The International Congress of Braille Musical Experts, held in Paris during the last month, arrived at a decision which is a compliment to this country. Hitherto Braille music notation has differed widely, and many of the symbols used in one country could not be understood in others. The main object of the Congress was to secure uniformity. It was decided that in future the notation will follow one universally accepted style, that adopted in 1922 in England, when the National Institute for the Blind published its text-book on the subject, after many years of expert study.

An influential appeal has been sent out on behalf of our contemporary, *Music and Letters*. The position is that unless a hundred new subscribers are enrolled before October, the journal must cease publication. *Music and Letters* is everywhere and rightly acclaimed as an organ of real distinction, and its demise would be a matter of deep regret. In the current number, the editor, Mr. Fox-Strangways, quite frankly takes readers into his confidence. He says that the available capital is now exhausted. Expenses have been cut down to the minimum—the cost of printing, payment of contributors, and a small office; the profits have been just what he expected, *i.e.*, nil. 'There has been,' he says, 'more love than money in the business,' and he adds, 'If those who see the magazine in the club or in the library, or who borrow it of friends, would now take it in for themselves, and if those who like to see its buff cover on their table would inspire this liking in their friends, it should not be impossible to get this extra hundred subscribers; and if these came to stay, so would *Music and Letters*.' We hope that so many of our readers will answer the appeal that the extra hundred mark will be left far behind. This admirable quarterly—a credit to English literary and musical scholarship—will then pay as well as stay.

At Canterbury from August 19 to August 24 will be held a musical and dramatic Festival of an unusual character. The musical side will consist of orchestral and choral concerts, with serenades and chamber concerts at night, given in the nave of the Cathedral or in the Chapter House. The choirs will be recruited from Kentish centres, and the orchestra will be that of the B.B.C. Theconductor is Dr. Adrian Boult. Drama will be represented by two plays. 'Everyman' will be acted out of doors in front of the West or South-West door of the Cathedral, where there is space for a large audience. (If wet, the performance will be in the Chapter House.) Marlowe's 'Doctor Faustus' will be acted in the Chapter House. The actors will be the Norwich Players from the Maddermarket Theatre, Norwich, and the producer will be Nugent Monck. There will be three events each day, one play and two concerts. The Festival manager is Mr. H. G. Barker, Chapter House, Canterbury, to whom inquiries for further particulars should be addressed.

The League of Arts performances in Hyde Park have been widely appreciated, and readers will be glad to know that by permission of H.M. Office of Works the League will this year give another series on each Saturday in June, and on July 6 and 13. The performances will take place in the natural amphitheatre that lies north of the Serpentine. The programmes will be on the lines of those of former years—folk-dancing and singing, sea-songs and shanties, Martin Shaw's 'Brer Rabbit,' &c. As there is no charge for admission, members of the audience are asked to contribute towards the cost of production by purchasing programmes (2*s*.).

A visit to Yugo-Slavia by a party of English music-lovers is being arranged for the last two weeks in August. The Yugo-Slav musical societies in various cities will give informal concerts of their national music, and although the English visitors will not travel as an organized choir, it is hoped that they in turn will give representative programmes of English music. Special travel facilities will be arranged, and concessions have already been granted by the Government of Yugo-Slavia, so that a tour of sixteen days will cost only about £30. Mr. Arthur Fagge will join the party as conductor, and Mr. Frederick Woodhouse, who has an intimate knowledge of Yugo-Slavia, will also be a member. The arrangements are in the hands of the Yugo-Slavia Express Agency, Ltd., 25, Cockspur Street, S.W.1, who will gladly answer all inquiries.

The Council of the Manchester Royal College of Music has unanimously elected Mr. R. J. Forbes to be Principal of the College, in succession to the late Dr. Adolf Brodsky.

In Mr. Edwin Evans's report of the Geneva Festival, he referred to the Pro Arte Quartet. By a regrettable slip this title appeared as 'Prolute.'

The Musician's Bookshelf

'Musical Discourse.' By Richard Aldrich.
[Oxford University Press, 12*s*. 6*d*.]

This volume consists of sixteen essays, most of which appeared originally in the *New York Times*. Mr. Aldrich is common-sensible rather than brilliant, handling in a plain, practical way such subjects as programme music, folk-song in America, Shakespeare and music, the modernising of Bach, Berlioz, Jenny Lind and Barnum, &c. The essay on 'Shakespeare and Music' might well have been called 'Composers and Shakespeare,' seeing that the greater part of it is given up to an enumeration of the composers who have set his poems or plays to music. This chapter would have gained greatly in value had Mr. Aldrich discussed the far more important point of Shakespeare's use of music as a means of heightening dramatic situations or of evoking atmosphere. He makes a curious little slip at the start when, speaking of the musical culture in England in Shakespeare's day, he says, 'Every person claiming any title to education or social position was expected to do his share in extemporaneous part-singing.' Not extemporaneous, surely!

Berlioz comes in for hard words. An important part of this essay is the long list of performances of his works in New York from 1842 downwards. New York, in fact, seems to have been ahead of London in Berlioz propaganda. Clearly, if early recognition, well followed up, could make a composer popular, Berlioz ought to have a big following in America. Concerning 'The Damnation of Faust,' Mr. Aldrich says that 'its best numbers are among the productions of Berlioz in which the breath of life most inheres; much of it, however, is ready for burial.' This is exactly the view that at least one hearer took as a result of the recent performance at Queen's Hall.

Mr. Aldrich discusses the modernising of Bach at considerable length, taking as his text a criticism of Mr. Harold Samuel's Bach recitals in New York. Evidently some purists felt that, well as Mr. Samuel played, he was not giving his hearers the pure milk of the word because he was playing on a pianoforte instead of on a harpsichord or clavichord. This sets Mr. Aldrich discussing the impossibility of reproducing to-day either the Bach effects or the circumstances in which they were heard. But such considerations seem to be futile. As Mr. Aldrich says, 'it seems almost as if we must have either a Bach-less world or a compromise.' Exactly; and as there is no question as to our choice, no good purpose is served by lamenting the compromise. Still, this does not justify so complete a disregard of the original as is sometimes shown by eminent performers. There can be no doubt that a great deal of Bach transcribing has no justification whatever. For example, most of us will agree with Mr. Aldrich's denunciation of those who transcribe his organ pieces for the pianoforte, 'solely to make a holiday for those virtuosos who find his harpsichord works insufficient for the display of their strength and facility.' This evil is less rife to-day, when the Suites and the 'Forty-eight' are drawn on by most of our recitalists. At the same time, one may protest against the pianoforte versions of some chorale preludes that cannot be satisfactorily performed on any other instrument than the organ.

Mr. Aldrich raises the question of singers. He asks, 'Were there any in Bach's day who could sing his solo airs any better than the best singers to-day? Many of these airs seem to us quite unvocal, and can be sung only with great labour and frequent signs of distress.' This bogey of the unvocal nature of Bach's writing for the voice is well on the way to being laid. The difficulties are great, but many of them do not exist when the singer is also a first-rate musician, and most of the other demands are of the type that can be met by any singer who has had the old-fashioned thorough grounding. As to the singers of Bach's own time, it seems to be clear that his little force of musicians, though small in numbers, was extremely capable. Bach was above all a practical musician—perhaps the most practical of all the great composers. Most of his works were written for immediate performance. Would he have gone on, week in, week out, writing difficult cantata arias unless he was sure that they would be at least tolerably performed? Those were the days of highly-skilled specialists rather than of widespread musical culture, and there seems to be no reason to suppose that the difficulties of Bach's solos could not be met as readily as his exacting writings for every type of solo instrument.

Of all these essays of Mr. Aldrich's we like best his spirited and thoroughly justified protest against the ballet. He takes the line that it is sheer presumption on the part of dancers, whether they hail from Russia or anywhere else, to claim that they interpret or illumine or add to music any significance that was not already there. Usually, they merely distort or degrade. Mr. Aldrich gives examples, such as the 'Carnaval' of Schumann, Rimsky-Korsakov's 'Scheherazade,' and Debussy's ill-used 'Faun.' A vigorous onslaught ends thus:

> 'Admirable, graceful, agreeable, and thoroughly developed in muscle as these Russians and other dancers are, they are humble and not quite necessary appendages to the art of music, which is not beholden to them for any instruction, illumination, or liberation whatever.'

That is well said. The fact is, we shall soon have to start a Society for the Protection of Music from ballet dancers, restaurant and cinema bands—and even from some opera composers. Music has too long been regarded as the handmaid of this, that, and the other. It is time she were left alone, and treated in a manner fitting the Queen of Arts.

'The Listener's History of Music.' By Percy A. Scholes. Vols. 2 and 3.

[Oxford University Press, 6*s*. each.]

P. A. S. has 'done it again' with a couple of books so readable and friendly that a host of listeners—if they know what's what—will rise up and call him blessed. The 'jacket' of the History tells us that it is 'an attempt to "tidy up" the mind of the music-lover' by showing him the relationship between the various musical styles and periods, the influence of composers on one another, &c. Vol. 2 accordingly deals with the Romantic and Nationalist Schools of the 19th century, and Vol. 3 brings the tale down to to-day. Mr. Scholes casts his net wide. Like Wesley, he may say 'the world is my parish,' for his title-page says that the History is for 'any concert-goer, pianolist, or gramophonist,' and that it provides also 'a course of study for adult classes in the Appreciation of Music.' Only the handful of tone-deaf, therefore, need not apply.

The plan of the books is logical. Thus, Vol. 2 begins with seventy-seven pages in which romantic music is discussed under various heads—the romantic attitude, romance in music, the musician as literary man and painter (programme music), romantic song, opera down to and during the romantic period—and then proceeds from the general to the particular with critical biographies of twenty-five composers, from Weber to Sullivan (pp. 78-157). The tale then resumes with 'Romantics as Nationalists' (pp. 161-191), and is rounded off with seventeen biographies from Smetana to Stanford (pp. 191-214). A comprehensive bibliography and a further note on programme music ends the volume. Book 3 deals with the Impressionist school, the neo-Romantics, and the anti-Romantics, with a final chapter on 'Life and Art in the 20th century.' Brief biographies again abound, the subjects being largely living composers of all nationalities.

Music-type examples are plentiful, and frequently of considerable length. There are many portraits—minute, like the biographies, but (again like the biographies) remarkably clear. The illustrations include also reproductions of impressionist, expressionistic, and cubist paintings. There are even a couple of drawings (apparently from fashion plates) of women's dress in 1926 and 1905. The illustration is entitled 'Economy,' and in a footnote the author tells us that 'in the 1880's a silk dress used eighteen yards of material where, in the 1920's, it uses only $2\frac{7}{8}$ yards.' (How *does* P. A. S. find out such things?) He goes on to 'assume that the cost of such a dress has diminished in proportion'—wherein, I am credibly informed, he assumes too much. The reader who wonders what all this has to do with music will see when he comes to the chapter in which the reference occurs—that dealing with life and art in the 20th century. Mr. Scholes—rightly, no doubt—takes the view that music is always in a state of sensitive response to the influence of social life. (This, of course, applies more to-day than in the past, when the practice of the art was far more exclusive.) Even more directly is it affected by the other arts—a point that has been too little regarded by most writers on music. One of the best features in this History is the author's discussion of the relationship between music and certain schools of literature and painting.

The remark made above as to Mr. Scholes having cast his net wide has another application, for he has managed to rope in as co-authors a little group of fellow-critics—Sir Henry Hadow, Sir Richard Terry, Dr. Ernest Walker, Mr. Edwin Evans, and Mr. W. McNaught. These read the typescript, and added notes—generally disputatious. The interjections add greatly to the interest as well as to the value of the work. There is even 'a certain liveliness' at times, notably in some of the remarks of 'E. W.' For example, on p. 165 Mr. Scholes, discussing folk-song, says:

> 'Everything we have in literature or music comes originally from the folk, and it is good occasionally to go back to the folk and regain their simple directness and their local colourings.'

Whereupon E. W., not without asperity: 'If "folk" here means "peasantry," then I fear I don't agree.' To which P. A. S. rejoins: 'And the worst of it is, it *does!*'

But there is much in Dr. Walker's protest. What ground have we for supposing that 'everything in literature or music' comes from the peasantry? Were there no creative faculties in the country-town as well as in the country-side? Probably a good proportion of folk-tunes and rhymes, sung by men in corduroys and hobnails, were written by their neighbours in knee-breeches and pumps. Wholesale ascription to the 'folk' is no more reasonable than the present-day ridiculous appropriation of the term 'labour' by manual workers. The black-coated brigade has always done something besides pay most of the taxes, surely!

If space permitted (the due amount has already been exceeded) I should like to fall out with Mr. Scholes concerning a few points. (Every reader will, as is inevitable in the case of a book containing so much that is really fresh and vital.) For example, on p. 42 we are told that Elgar's 'Falstaff' is

> '. . . a comparative failure so far as public appreciation goes, and necessarily so, since the events and passions represented succeed one another so rapidly that even the most conscientious listener, with his eyes on the programme book which details the happenings, must almost inevitably lose his way and find himself struggling,' &c.

And serve the 'most conscientious listener' jolly well right! Let him drop that programme book and listen in a more general way. I know other musicians besides myself who never really enjoyed and understood 'Falstaff' until they dropped the 'conscientious' detailed listening, and took in the work merely as a splendid piece of music, with the fat knight at the back of their mind. A point-to-point setting doesn't always call for a point-to-point hearing. 'Falstaff' is gorgeous in sum because of its extraordinary wealth of detail. Our concern is with the sum.

I think these intensely interesting and lively volumes mark the summit of Mr. Scholes's work on behalf of the listener. He is not likely to go one better; and he may easily fall short of it and still do well.

H. G.

'Maurice Ravel et son œuvre dramatique.' By Roland Manuel.

[Paris: Librairie de France, 15 francs.]

Apart from 'La Valse, Poème Chorégraphique,' Ravel's output comprises but three works originally intended for the stage: 'L'Heure Espagnole,' 'Daphnis et Chloé,' and 'L'Enfant et les Sortilèges.' But he himself turned into ballets two works which he had composed without ulterior motive: 'Ma Mère L'Oye,' and the 'Valses Nobles et Sentimentales.' 'Le Tombeau de Couperin'—also written at first for pianoforte solo, and orchestrated two years later—was used as dance-music by the Swedish Ballets. Therefore the range covered by this attractive booklet is greater than might be supposed. M. Roland Manuel studies these various works with sympathy and insight. He is a great admirer of Ravel, but does not admire him uncritically. He is far more successful in defining Ravel's outlook and idiosyncrasies than any other writer has been.

Ravel, he says, seems to enjoy tackling the impossible. He is as clever at heaping obstacles across his own path as most composers are at brushing them aside. He seeks stimuli in directions where no other composer would find any. In the matter of dramatic music, he eschews pathos, and invariably selects his subject-matter either from comedy or from Fairyland. The result is either a parody or a sublimation, but it always betokens a deep sensitiveness despite the apparent detachment.

In 'L'Heure Espagnole' he is 'a casuist and surgeon, who coldly regulates the accommodating, or salacious, attitude of his characters, giving to each of them a cylinder instead of a heart; but the hearts of which he deprives them are transferred to the clocks and puppets, in which they gently throb, lending to every little steel body the illusion of a soul and the tender warmth of life.' In 'Daphnis et Chloé' there is no deliberate

archaism : ' Ravel himself is ready to confess that his conception of old Greece owes more to the French painters of the Revolution period than to Mycenæ, Ægina, or Byzantium.' In ' L'Enfant et les Sortilèges ' we realise how great a contrast there is between Madame Colette, the author of the libretto, who ' is all genuineness, all *abandon*,' and Ravel, ' in whom all is artifice and imposture.' M. Roland Manuel's conclusion is :

> ' Ravel finds discipline in his obstinate adhesion to narrow rules, whose arbitrariness never inconveniences him. He knows himself well ; he has spanned his boundaries—not in order to extend them, but ever to restrict them. Therein lies the secret of his power, with the touch of dryness which characterises it.'

The first chapter is biographical ; it gives the names of the seven judges whose verdict, in 1905, scandalously excluded Ravel from the Prix de Rome competition : Théodore Dubois, Massenet, Paladilhe, Reyer, Xavier Leroux, Hillemacher, and Roujon. It contains a couple of wrong dates, one of which, I understand, is the result of an error of memory on Ravel's part. The first season of the Russian Ballets took place at Paris, not in 1906, but in 1909 ; and it is during the summer of 1909 that the idea of ' Daphnis et Chloé ' cropped up for the first time. The same mistake occurred in M. Roland Manuel's previous book on Ravel (1913), and thence found its way into various English writings. The other mistake has to do with Schönberg's ' Pierrot Lunaire.' In 1913 it was not published, and had not been performed in France, so that Ravel had no opportunity to study it before he wrote the ' Poèmes de Mallarmé.' What he actually studied was Schönberg's ' Kammer Symphonie.'

M.-D. C.

' Viaggio Musicale in Europa.' By A. Lualdi.

[Edizioni ' Alpes,' Milano.]

A well-known Italian composer, Signor Adriano Lualdi, has recorded in a short volume his impressions of a tour embracing most of the great European music centres. He is a shrewd observer, and his writing being both lucid and fluent, it follows that the volume provides excellent reading. He makes no pretence of going to the root of present-day problems as they affect different countries, but it is evident that if his stay in certain lands was not long enough for thoroughness, Lualdi has made the most of his opportunities.

Of course, the English reader will be most interested in the chapters dealing with English music and musicians. The Italian writer has very definite views on both. He mentions Elgar as the most illustrious of our composers, but he has a warm feeling for Vaughan Williams, whose work he first heard at Venice in 1925, and whose ' Flos Campi ' pleased him when he came to know it in a London performance. He has also praise of the Quintet of Arthur Bliss, the first movement of which he describes as full of life and energy at times acrobatic, but not devoid of interest ; the second movement is harmonically uneasy, but not devoid of genuine emotion, and the Finale, ' a cascade of triplets,' suggests to him a nigger's tarantella.

It is characteristic of our present conditions that Lualdi heard two of the most distinguished English players not in England but in Germany. He found Léon Goossens equal to his fame. His tone reminds him more of the viola and the clarinet than of the typical, pastoral timbre of the oboe. In unison with the strings, says the author, the intonation and the vibrations are so disciplined that it becomes difficult to distinguish the tone of the wood from that of the stringed instruments.

Lionel Tertis also impressed him very favourably, and he gives high praise to the player's technique, intonation, and robust tone. But the expression he thought not as ' intense ' as one would expect from so admirable an artist. Incidentally, Lualdi mentions with praise the work of Sir Henry Wood —the ' excellent conductor ' responsible for the reading of Vaughan Williams's ' Flos Campi.'

In his review of other countries Lualdi says much that is illuminating and pertinent in criticism. It would take long to summarise his opinions, but perhaps I cannot conclude this brief notice with an item of greater interest than the statistics given by Lualdi of the amount contributed either by the State or the municipalities for upkeep of musical institutions in Germany. Here it is :

	Marks		Marks
Hamburg	... 1,430,000	Danzic	... 621,000
Berlin	... 2,000,000	Dresden	... 1,750,000
Bonn	... 228,000	Elberfeld	... 760,000
Bremen	... 600,000	Essen	... 867,000
Brunswick	... 681,000	Dortmund	... 919,000
Cologne	... 1,636,000	Frankfurt	... 1,500,000

Munich ... 1,500,000 marks.

Cologne, contributing over £80,000 a year, has a population of about four hundred thousand inhabitants—less than half that of Manchester or Glasgow.

F. B.

' The Story of Indian Music and Its Instruments.' By Ethel Rosenthal.

[William Reeves, 7*s.* 6*d.*]

This book professes to give an account of Indian music, but except in purely descriptive passages, such as the account of the *vina*, which will be of more interest to the artist than to the musician, and of Tyăgarāja, whom it blandly calls ' the Beethoven ' of Indian music—meaning merely the most famous musician, as opposed to others who are the ' Margaret Coopers of the East '—it perpetually shies off the point. No doubt Miss Rosenthal was pleasurably affected by what she heard, as everyone must be who listens attentively, but what she has written is merely a globe-trotter's book, skimming the surface and penetrating nothing.

The latter half of the book is taken up with reprints of things that are long out of date and never had any great value, and with accounts of present things that do not particularly matter. The bibliography prints sixpenny trash as if it were of the same value as Day's book, or Mudaliar's ; and Pingle, and Grosset in Lavignac's ' Encyclopédie,' are not even mentioned.

The ' All-India Conferences,' which up till now have achieved little positive result, are taken seriously, whereas the not unimportant subjects of time and tune are accorded about ten pages. But in the most unabashed scissors-and-paste there are sure to be some cuttings that the reader has not seen, and such value as the book has lies there.

A. H. F.-S.

'A History of Arabian Music to the 13th Century.' By H. G. Farmer.

[Luzac, 15*s.*]

This is a history of Arabia, with incidental mention of music and musicians. It appears, to one who is completely ignorant of that history and not very good at names and dates, to be carefully done and to be written by a scholar, and the transliteration is on a consistent plan.

There are seven chapters, each in three sections, of which the second professes to deal with music and the third with musicians; but we get very little idea of either theory or practice out of them, which is all that the readers of this paper want. Perhaps it is wrapped up in an excellently reproduced page of musical notation—for those who can read Arabic; or perhaps we shall find it in a promised 'companion volume' which is to 'deal with the theory and science in detail, from an historical point of view.' A. H. F.-S.

Project Lessons in Orchestration.' By Arthur E. Heacox.

[Oliver Ditson, Hawkes & Son, 6*s.* 6*d.*]

Here is a thoroughly practical instruction book. It consists of thirty-nine lessons, each being concerned with the orchestration of a given passage or movement. The lessons are well graded, and the student is thoroughly informed concerning all the instruments of the orchestra *en route*. Music-type is copiously used. The arrangement of the matter, both textual and musical, is such as to facilitate the reading and working. The lessons are planned to take about two hours each in preparation. The word 'project' in the title indicates the orchestration of a piece for which the student is prepared in a lesson leading up to it. The 'projects' may require a good deal more than two hours. As the author says, 'it is in the working of the "projects" that the student shows his ability and his grasp of the preceding lesson.' Examination candidates, and all who are likely to be called on to score (including those who are in charge of school orchestras) will find this an uncommonly useful little volume.

'First Lessons in Counterpoint.' By Thomas Keighley.

[Bayley & Ferguson, 3*s.*]

This little work deals with simple counterpoint and combined counterpoint up to the standard required by the A.R.C.O. and kindred examinations. The author is commendably clear and concise, and the book should prove a helpful and safe guide for beginners. A chapter on Applied Counterpoint quotes, with comments, the opening bars from a number of Bach's works, and numerous exercises on this subject are provided. In a prefatory note reference is made to five graded books of exercises published in conjunction with 'First Lessons in Counterpoint.' These—which, so far, are not to hand—are presumably similar in scope to the author's graded Harmony Questions and Exercises, issued with his treatise on Harmony. G. G.

'Vocal Tutor.' By Ralph Dunstan.

[Reid Bros.: Four books, 2*s.* 6*d.* each.]

This tutor is issued in four books: (1.) Soprano and Mezzo-Soprano; (2.) Contralto; (3.) Tenor; (4.) Baritone and Bass. The first of these, which has been sent for notice, provides a handy little collection of exercises for various purposes (attack, flexibility, *portamento*, &c.), vocalises by Concone, Panseron, and others, and extracts of a florid nature from the works of standard composers (Handel, Purcell, Haydn, &c.). G. G.

'Moussorgsky's "Boris Godounov" and its New Version.' By Victor Belaiev. Translated from the Russian by S. W. Pring.

[Oxford University Press, 4*s.*]

Thanks to Mr. Calvocoressi, readers of the *Musical Times* have had such ample opportunities of being well-informed concerning 'Boris Godounov' that a reviewer need do no more than draw their attention to this little book. In it is contained an authoritative statement of everything that need be known concerning the original and the various versions of Moussorgsky's opera.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Mental Effect.' By T. Maskell Hardy. Pp. 63. Curwen, 2*s.* 6*d.*

'The Story of the Flute.' By H. Macaulay Fitzgibbon. Pp. 292. William Reeves.

'Joseph Haydn.' An Introduction. By D. G. A. Fox. Pp. 63. ('Musical Pilgrim' series.) Edited by Sir Arthur Somervell. Oxford University Press, 1*s.* 6*d.*

'King David.' A Play in Two Parts. Taken from the Bible. By René Morax. Translated by Dennis Arundell. Cambridge University Press, 3*s.* 6*d.*

'Hypnotism Made Practical.' By J. Louis Orton. Pp. 123. Lutterworths, Ltd., 2*s.* 6*d.*

New Music

SONGS

D. M. Stewart's songs are always neatly written, and sometimes achieve considerable atmosphere. These abilities make it more regrettable when the composer allows himself too easy a use of the commonplace. The beginning of 'After Lunch' is a case in point: a trite harmonic progression put into a position so important as this spoils the whole thing. 'Plucking the Rushes' is much better; it is sensitive and well thought-out; it suits the words. Somehow the songs are not quite what they might be; the feeling behind them is very musical, yet the writer seems content with the most obvious methods. Perhaps, however, if they were more carefully considered they would lose spontaneity, and thereby lessen or restrict their appeal. The songs are published by Augener, who also send a vivid and straightforward setting by Frederic Austin of W. H. Davies's poem, 'The Sleepers.' Hypercritical again, I suppose, but is a *molto espressivo* finish implied in the poem? Surely not; the mood is one of rather

grim humour, and this concession weakens it. This is perhaps not a vital point, however, and the song has undoubted power. From the same house is Helen Fothergill's 'Storm Clouds.'

Louis Drakeford's settings of Browning's 'Cavalier' songs are published by Winthrop Rogers. There is plenty of conventional 'vim' here; expected rhythms give a certain blustering semblance of vitality, but there is no distinction of melody, and no vividness of outlook to raise the songs above the level of the very ordinary. Hawkes send the same composer's 'The Lifeboatman,' published under the auspices of the R.N.L.I. On the cover is a stirring picture of the lifeboat dashing to a wreck; the ensemble of the oars is worthy of a swell Cambridge crew.

C. Whitaker-Wilson's arrangement as a song of Schubert's A flat Pianoforte Impromptu has already been mentioned in the correspondence section of this paper. Here is the work, published by William Reeves, sung by Miss Dorothy Whybrow, and called, 'The Fisherman's Night Song.' It is extremely doubtful whether the words of the song and the general 'interpretation' of the Impromptu are sufficiently good to justify an experiment that is always risky.

A very useful reprint is that, by Novello, of Parry's 'My heart is like a singing bird.' This is one of Parry's most popular songs, and a very good one, and it is a convenience to have it published singly. Joseph Williams sends Chaminade's 'Villanelle' in the Dawson Freer edition, and also six songs by Dr. Arne, edited by Vittorio Ricci. Some of these are extremely attractive, as, for example, the songs called 'Nature beyond Art' and 'Colin's Invitation.' But one would like to know more about the songs. Where do they come from? Were they written to these present words? The works are sure of a welcome if they become known; a little more information about the editor's part in the publication would have improved their chances.

Ten songs by Frederick Boothroyd are published by the Coolidge Publishing Co., of Lander, Wyoming. The composer is at his best in the lighter and least pretentious songs, such as 'Sweethearts' and 'A Message.' His melodies here, if conventional, are graceful, and the harmonies natural; the effect as a whole is neat and pretty. When he attempts bigger things, as in 'Powder River' or 'The Destruction of Sennacherib,' he is apt to become melodramatic and banal. In justice it must be said that the words of the first of those songs (by Porter B. Coolidge) are enough to knock any composer off his length.

T. A.

PIANOFORTE

The Organ Chorale Prelude on 'Wir glauben all' in einem Gott, Vater' (five-part double-pedal version in D minor) has been well arranged by Dr. Whittaker, and is issued by the Oxford University Press. It is perfect in workmanship, and, as Dr. Whittaker says, 'is one of the loveliest of all Bach's organ works based on chorales'; it certainly deserves to be better known than organists can make it. I wonder whether those who have long known and played it in its original form will recognise it when some of our pet pianists get to work on it. Misuse of the swell pedal is checked by a double-pedal part; for the pianist there is no such restraint, and one can see a good deal of *rubato appassionato* and shoulder-work going into it.

There is not much else for pianoforte this month. Two light pieces, published by Augener, are the only other arrivals. One is Eric Mareo's 'Court Dance,' the other Roman Statkowski's 'Krakowiak.'

T. A.

VIOLIN

The second of Bach's six Violin Sonatas has been published in the Berners Edition (Joseph Williams), the editor being Mr. H. Wessely. As could be expected from so experienced a teacher, his revision of bowing and expression marks is all that one could wish. Here and there a trifle may indicate individual bias, and, for instance, the harmonic in the third bar of the Allemanda would seem to rob the phrase of some of its force. But these are trifles which do not in the least detract from the high merit of the work. It is probable that the other four Sonatas (No. 1 has already been published) will follow in due course.

Would it be possible, one wonders, to publish side by side with the edited, the original version? Such a publication would have exceptional importance in view of the very considerable changes made by less responsible editors than Mr. Wessely which are now frequently accepted as Bach's.

A charming little 'Dance of the Princess' of Hans Newsidler (found in a 16th-century lute book) has been arranged for violin and pianoforte by Harold Craxton (Oxford University Press). Old music has no more serious or devoted student than the editor of this dance. He probably keeps to the letter of the original—he certainly keeps to the spirit. There are then no interpolations to please a virtuoso or embellishments to please an uncritical audience in this piece; indeed, an occasional hint as to the fingering of the violin part would not have been amiss. But the graciousness and easy lilt of the original is unimpaired.

F. B.

CHAMBER MUSIC

A Quartet in one movement by James Lyon (Augener) deserves praise in that the writing is clear, devoid of oddities, yet interesting, and exploits well the genius of each instrument. The ideas discussed are attractive, and the discourse is never carried to excessive length—rather the opposite. The concluding Allegretto Scherzando, for instance, could be amplified with advantage to the whole. This, at least, is the impression derived from a reading. The actual performance might tell a different story.

Cedric Sharpe has arranged for string quartet, or string orchestra, a Tambourin by Gossec and the Gavotte from Thomas's opera 'Mignon' (Chester). As these pieces are not printed in score form, we must be content to take something for granted. Mr. Sharpe's skill being well known, there is no reason to suppose anything but absolute fidelity. But surely it must be the printer who gobbled up all the expression marks in the Gavotte. Apart from an *mf* at the beginning there is not a single indication of colour or fingering in the first violin part. In the 'cello part even the *mf* is omitted. This is carrying reticence a little too far.

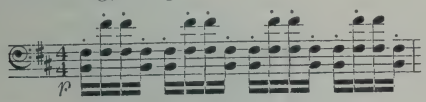
F. B.

'CELLO

Tennyson Werze's 'Souvenir d'autrefois' (Joseph Williams) almost reconciles the reader to the faults of the present. Whatever other sins modern composers may be guilty of, they are at least free from the excessive sweetness and the commonplaces the composer of 'Souvenir' accepts without demur.

Alfred Moffat has arranged for 'cello and pianoforte Couperin's Sarabande 'L'Unique' and Schumann's 'Lotusblume' (Augener). The arrangement is good, and the music no longer requires definition or description. But one expects, perhaps unreasonably, some sort of connection between two pieces published in the same volume. I confess that I have not found it. If of the two pieces one were in a slow and the other in a quick measure the customary contrasts of recitals would explain the combination. But this is far from being the case.

N. Karjinsky's 'Esquisse' and 'Prelude' (Chester) belong to that class of music which succeeds in arousing interest, but having aroused it, fails to hold it. The somewhat rhapsodic character of these compositions is in their favour, but by the time one reaches the last bar one has the impression that there is 'something too much of this.' Perhaps an inspired interpreter might lead us to a different conclusion. The music is certainly well written, apart from the passage in 'Esquisse' beginning:



I have never heard this kind of design sound quite satisfactory on the 'cello. The nature of the instrument is too heavy for this light *staccato* to sound effective.

F. B.

UNISON

It is pleasant to find some new names on copies of school songs. There is now a very large number of teachers who know just what children like and need, and amongst these there must be perhaps a dozen or a score who could, with practice, write acceptable songs. The old hands well maintain the standard, and will be welcome as long as they keep fresh, but we want new writers too. Some of the names on Arnold's songs are new to me. Una Gwynne writes words and music of a whimsical miniature, 'The Mouse,' a sharp-set, brisk song with skipping intervals. T. F. Dunhill boldly sets 'Where the bee sucks,' competing quite winsomely with the old setting. Those who like a change should try this dainty piece. Its accompaniment, always a notable point with Dunhill, is very happily designed. May Sarson is poet and composer of 'The Silver Ball,' a wishing-song that girls in particular will enjoy. It is graceful, light, and jolly, showing the touch of imagination and the good workmanship that we want. Harold Sykes takes the old ballad of 'King Arthur' and his three thieving sons, and sets it in a mixture of 3-2 and 2-2 time, so that it runs along in pleasantly inconsequential style. It keeps to rather a small compass, the highest note being D, and it has not much variety of tune. The folk-song style carries it off, however, sufficiently well. Gladys Reeve is another poet-composer. Her 'England, awake!' is a call to make the country famous in art as it has been in deeds of honour. The verse is not very good, but will pass for its good intentions. The music should have long phrasing. It is quite well written, swinging freely and being as fresh as one can expect in this kind. George Dyson has two songs, 'Song of the Cyclops' (Dekker) and 'The Country Lad' (Breton). The former has a powerful rhythmic drive, and a fine *braggadocio* about it. Lusty lads can both let off steam in it and learn how to control their tone and delivery. A capital song to work at and master. 'The Country Lad' is also lively, but in rather more easy-going fashion. It is one of the best songs of the batch, exhilarating and resourceful, without being noisy or twisty. Norman Demuth's 'The Month of May' is a setting of the old 'Now is the month of Maying' that Morley beautified. Its rapid 'tra la la' work, *staccato*, and breezy delicacy are interesting qualities that will commend it widely (Arnold).

Martin Shaw has a new song for massed singing, 'Break forth into thanksgiving' (words from Wordsworth's 'Power of Sound'), which has also S.A.T.B. parts for alternative use. It is a little too complex, probably, for most audiences to learn well. The energy and *élan* please me. It could be used in church or Sunday School as well as on secular occasions. There, a choir of children, well coached, could sustain the main tune, the church choir carrying on the alternative part (Novello).

Several of the songs in Miss Greville's new collection, 'An English Posy' (reviewed last month), are issued separately. These are: 'Defiled is my name,' the song of a wronged one; 'The Actions of the Just,' a broadly-moving setting of words from Shirley's 'The Glories of our Blood and State'; 'My Sweet Little Darling,' a pretty lullaby; 'The Young Ploughman,' in folk-song style, brightly stepping out; 'Over the water to Charlie,' with its effective accompaniment suggesting the rolling sea; and 'If all the world were paper,' a swinging song in not quite satisfactory tonality. There are also two traditional airs arranged by Maurice Jacobson (issued separately): 'The Laird o' Cockpen' and 'Robin Redbreast's Testament.' The former ambles admirably, thanks to its well-devised accompaniment, and the latter is a quieter song, thoughtfully treated. Both are commendable. 'The Railway Porter' is an action-song with words and music by Paul Edmonds. The period is a rush hour, obviously, for the song is to be sung 'with a very gradual *accelerando* and *crescendo*.' Most of the words 'should be more spoken than sung,' it is directed. The actions are not suggested, but are left to the teacher's or (better) the children's devising. This song is full music size (Curwen, 2*s*.).

W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

In the Winthrop Rogers edition, edited by Julius Harrison, there are several new numbers. The editor treats Blake's 'I love the jocund dance,' for S.S.A., with sprightly daintiness, setting some agreeable tasks in the way of intonation and rhythmic impulse, without overloading either the singers or the music. A choir with fairly well-tried technique will delight in this. His other song is also for S.S.A., 'A Sunny Shaft' (S. T. Coleridge). This also is moderately advanced work, with sensitive changes of time and colour, and a pianist with a neat finger (not necessarily great speed) is

wanted. Both these songs should be tried, as should Dr. Bairstow's 'On a poet's lips I slept' (S.S.A.), a setting subtly reflecting the mood and shape of the poem. This is a little gem. Wagner's 'Song of Venus,' from 'Tannhäuser,' has been arranged by Mr. Harrison for S.S.A.A. This is a new translation, 'freely adapted for choral use,' and the song will be snapped up by all competent ladies' choirs. The only lack is, of course, the orchestration. The pianist should have a good sense of colour. I shall look forward to hearing this piece at some competition festival before long. Ivor Davies's 'The Warm Rain' (S.S.A.) goes *allegro vivo, leggiero*, the accompaniment (not too easy) keeping up a quaver movement nearly all the time. Care will be needed to avoid too many even stresses in the voice parts. The song can be worked up effectively (Hawkes).

Part-songs for two trebles in Arnold's list are H. L. Read's 'The Fairy Queene' (anonymous 16th-century words lightly and quite simply set, with pleasant impulse); 'The Lily-Pool,' a canon by Dorothy Howell, gracefully swaying, with some skips; Dr. Dyson's 'To the Thames' (poem by Denham, 17th century)—a splendid piece, to be sung in 'very broad and sonorous' style, and needing some experience to do well; and Harry Farjeon's 'The swallows are homing,' to a charming poem by Eleanor Farjeon. This has much delicacy, and needs also a capacity for free tonal expansion (Arnold).

George Rathbone's two-part canon 'Springtime' is an attractively flowing 9-8 piece, with a good, easy movement through a fairly large compass (top note—upper part only—G) (Novello).

Dr. Naylor has edited as a duet (from his 'Shakespeare Music') the old tune to 'It was a lover'; this is always welcome. The two voice parts can be used without the accompaniment; and the second voice can be omitted, and the music used as a song. W. T. Deane's 'Night sinks on the wave' (Mrs. Hemans), for S.A., is rather conventional, but would please not very sophisticated singers and hearers. It is suitable for church or Sunday School use, since it is a prayer. A. J. Silver takes Edward Lear's nonsense tale of 'The Owl and the Pussy-Cat' and sets it to appropriately chatty, bright music. Care is needed to keep the rhythmic impulse free and flexible. Two songs by Boughton appear, both for two equal voices—'The Green Tent' and 'Clouds.' These are settings of poems by W. H. Davies. The first is a summer song, gaily windy, except for the moral at the end. 'Clouds' has a squarish, folk-songish cast, but the direction *allegro leggiero* will prevent its being stiff. Both songs need a pianist of fair ability. They are quite easy to sing, and worth trying. An action song for boys, 'We Cobblers,' by Felix White, is placed here because it consists of a solo part and a chorus part (in unison mostly, though with a few two-part chords in it). There is also a dance. The actions need not be many or elaborate, of course. A straightforward, likeable song (Curwen).

W. R. A.

MALE-VOICE

Dr. Bairstow's setting of 'Music, when soft voices die,' for T.T.B.B., touches the heart of the words, and does the greatest service of all—lets us remember the poem as the more fragrant because of the music, not as a lovely thing overlaid. Everyone who has tried to set this poem (and I suppose that means more than half the students of composition) knows the dangers in it. It is worth any choir's or quartet's while to get this piece (Hawkes).

Easthope Martin was a clever composer whose best work is too little known. Things like 'Langley Fair' are just ballads, but his bigger things went deeper, and proved him a real artist. This song of the fair has been edited by R. D. Metcalfe, and is for T.T.B.B. It is of the familiar brand, that many choirs like well (Enoch).

Boughton's 'The Gentle Heart' has words by the 13th-century Italian, Guinicelli, translated by D. G. Rossetti. It is for T.T.BAR.B., and covers fourteen pages. Its ideas are clear, its exposition sound, and its emotion well controlled. It offers good scope to a choir able to build up its impressions into a convincing whole (J. Williams).

W. R. A.

MIXED-VOICE

'Day of Days' is an anniversary hymn for scholars and choir, competently written in an old-fashioned style, reminding one of much music of thirty years ago. Words and music are by Basil Sellars (Curwen).

Peter Warlock has transcribed and edited all Ravenscroft's collected rounds and catches, under the title of 'Pammelia.' Well I remember days spent in the British Museum, delving amongst these and other early writings, and in some of them having to use discretion as to reproducing the words, which were not always suitable for refined company. Those here included are quite safe. There is a great gap between 'Sumer is icumen in' (early 13th century) and these rounds, though some of them belong to the 15th century, at least. Canons are excellent material for studying the bases of good part-singing, as has often been pointed out here, and such graceful devices as the 'Round of Three Country Dances in One' (Cantus, Medius, and Tenor, with a 'Basse or Ground') should be widely sung, for their interest and charm alone. This round reminds us of the method of 'Sumer,' for the three upper voices carry on the separate tunes, whilst the bass sings his ground repeatedly. The school edition of 'Pammelia' costs 2*s*. (Oxford University Press).

Two additional numbers in the happy 'Rhythmic Band' series are to hand—Ernest Read's arrangements of the Beethoven Minuet in G, that Kreisler and other fiddlers are so fond of playing, and of a Mozart Minuet in F. The score is for castanets, triangles, cymbals, tambourines, drums, and pianoforte. There is a child-conductor's score (6*d*.), and all the parts of each piece complete cost 1*s*. 6*d*. (Williams).

W. R. A.

Gramophone Notes

BY 'DISCUS'

H.M.V.

Beethoven's 'Leonora' No. 3 is given a fine performance by the Vienna Philharmonic Orchestra, conducted by Schalk. Here we have the size and scope of the work, and all I feel lacking is something in the way of colour, and a little more drama in the trumpet call, which doesn't seem to come quite near enough with each repetition (D1614-15).

A record in which the performers are Cortot, Thibaud, and Casals leaves the critic with little to say. They play Beethoven's Trio in B flat, the 'Archduke,' and the result is about as near perfection in the recording of chamber music as we shall probably ever get. Only one detail needs improvement to make it perfect, and that is the tone of Cortot. In ensemble passages it is all that can be desired, but in the solo bits he lapses occasionally into the thin quality which frequently takes the gilt off his performances on the platform. Even so, the blemish is too small to interfere with one's enjoyment of a great work worthily recorded. But the reader who is already reaching for his cheque-book should be warned that the records are priced at—hold your breath!—8*s.* 6*d.* each. As there are five records (DB1223-27) this tots up to a tidy sum that may well give some of us pause.

The 'Dance of the Seven Veils,' from Strauss's 'Salome,' is finely interpreted by the Berlin State Opera Orchestra, conducted by Otto Klemperer. But the music itself, I feel, wears badly. It is the kind of thing that has ceased to give us thrills, and there is too little interest of the purely musical kind to make it much worth while apart from the stage performance (D1633).

The Berlin Orchestra, conducted by Leo Blech, is heard also in Liszt's Polonaise No. 2, arranged by Muller-Burghaus. There is much good orchestral effect, but it is impossible at times to forget that the piece was written for the pianoforte, and to that extent the transcription is unsuccessful. With so much orchestral work available, transcriptions of pianoforte music should not be taken in hand without more justification than seems to be the case here (D1625).

From the Philadelphia Symphony Orchestra, conducted by Stokowski, we have a couple of tit-bits from 'Carmen'—the Prelude to Act 1 and Entr'acte to Act 4. Nothing is lacking here in the way of vividness (E531).

When all is said concerning the merits of the amply-rehearsed (may we say sometimes the *over*-rehearsed?) foreign orchestras, the hearer must be indeed hard to please who wants anything better than the record of Mozart's 'Eine kleine Nachtmusik,' played by John Barbirolli's Chamber Orchestra. Here is perfect finish. The only fault is an over-keenness in the string tone in *fortes*, especially at the beginning. For the rest, this is a sheer delight in every way. The odd side in two records is filled by a Purcell Hornpipe, just a little less well played, I fancy, because something of the Purcellian directness and simplicity seem to be missing (C1655-56).

First-rate light stuff is a pair of Edward German's 'Nell Gwynne' dances—the Country Dance and Pastoral Dance, played by the New Symphony Orchestra under Malcolm Sargent. It is a little too keen in the string tone, and a trifle heavy here and there in the Pastoral Dance; otherwise excellent in every way (B2987).

Harpists, like violists, have some excuse for transcribing, seeing how slight is the provision of good solos for their instruments. Hence the justification for Mildred Dilling's choice of Debussy's Arabesque No. 1. A good deal of this is successful, but there is a lack of sonority in the bass, the harmony is sketchy, and there is an out-of-tune effect at times. On the other side of the record is a showy piece by Zabel, 'At the Spring.' This has the somewhat trivial, flimsy quality that we find in original music for the harp written by men who are players rather than composers. I don't know whether this description fits Zabel, but that is what the music suggests. The playing of this is excellent, though it doesn't convert me to the harp as a solo instrument save in very small doses of specially good and suitable music (C1642).

Arthur Rubinstein plays brilliantly Albeniz's 'Navarro' and 'Seville.' The tone is not always first-rate (DB1257).

A couple of extracts from 'Lohengrin' are sung by Fanelli and Tellini, sopranos, and Pertile, tenor, with the La Scala Orchestra of Milan, conducted by Carlo Sabajno. (To hear a couple of Elsa's on one record is a novel experience!) Of the three stars I prefer the sopranos. Pertile has a splendid voice, but the frequency with which he gets off the note will annoy the few of us who, in our pig-headed way, still think that purity of intonation and style *do* matter after all, even in opera (DB1218).

COLUMBIA

This month's notes must begin with the award of almost (if not quite) full marks to the recording of Brahms's Violin Concerto, played by Joseph Szigeti and the Hallé Orchestra under Sir Hamilton Harty. It would be difficult to name any serious flaw on the part of the soloist. More consistently pure intonation it would be difficult to find spread over so long a work; and his double-stopping is so easy and assured as to remove the touch of anxiety with which we usually listen to feats in this department. There is, however, far more than mere accuracy and good tuning. You will put on many a big-work fiddle recording before beating this for variety of mood, colour, and power. Szigeti even makes the long Cadenza seem pertinent. The orchestral part is at times just a shade less clear than would be the case in the concert hall. On the other hand, no concert performance could well exceed in brilliancy and all-round effect the orchestra's work in the Finale. The tenth side of the five records is very suitably filled by the slow movement of Brahms's D minor Sonata for violin (L2265-69).

A good sample of ballet music is that from Rabaud's opera 'Mârouf.' This is vivid, well-coloured stuff of the theatrical-Oriental brand, played with the right brilliancy by the Paris Orchestre Symphonique, conducted by the composer (9702-03).

The Madrid Symphony Orchestra, conducted by Fernandez Arbos, is recorded in 'La Procesion del Rocio,' a work full of delightful colour. Here the outstanding quality is the clarity of the recording in the quieter parts, where the effect at times is that almost of rich chamber music (9700).

A Clarinet Concerto by Weber is something of a novelty. (Apparently he wrote four such works.) One of these has been recorded as played by the band of the Garde Républicaine of France. It is mostly rather superficial, showy music, suggestive of the park band-stand rather than of the concert-room. The very agile soloist deserves to be named, but isn't (9699).

The Capet String Quartet continue their recording of Beethoven with the C sharp minor Quartet. I feel that they make too little of the Fugue. The pace is surely too slow, and the power too much on a dead level. The result is a

feeling of monotony and dullness that ought not to exist in a performance of this tragic piece of writing. This same fault is apparent more or less throughout the earlier movements of the Quartet, and leads to loss of interest. But there are many good points. For example, the Presto is very neatly touched off, and the humour is there. The final Allegro has pace and passion. A moment or two of shaky intonation mid-way may be forgiven. On the whole, then, this is a performance and recording notable for refinement rather than for any other virtue (L2283-87).

A very pleasant and attractive record is that of the Nocturne from Borodin's Quartet No. 2, in D, played by the London String Quartet. Here is both polish and variety (L2278).

Naoum Blinder is a new-comer to the Columbia lists. He should speedily become a favourite, judging from his warmly expressive and all-round excellent playing of Tchaikovsky's 'Serenade Mélancolique' (9692).

In addition to the 'Mârouf' record mentioned above there is one giving a couple of vocal numbers, 'Il est des Musulmans' and 'La Caravane,' sung by Georges Thill, a tenor with an unusually rich and good voice and style (L2289).

The vocal records are of a good level on the singing side, though the music itself is not always of first-rate importance or interest. Here is a hasty survey of the batch: Gertrude Johnson in the 'Shadow Song' ('Dinorah') and 'Fondly within my heart enshrined' ('Traviata')—a pretty voice, always well-tuned and musical, and with good execution, but leaving one with a sense of lack on the dramatic side as the records go on (9709); Robert Poole, singing songs by Carn and Frank Bridge: here is a very sympathetic baritone voice of good range, with a delightful *mezza-voce* and unusually good phrasing and breath-control, and with most of his words coming through, too—altogether, singing above the average (5318); Clara Serena in two rather depressing songs by Stevenson and Russell: another exceptionally good voice, steady and expressive, and free from most contralto faults (5316); several operatic singers are recorded, the best of them being Tancredi Pasero, a fine bass, in an aria from 'La Gioconda'; on the same record is another air from the same work, sung by Alessandro Granda, a tenor with a magnificent voice but far too much *portamento* and scooping attack (L2301); Dora Labbette sings Spohr's 'Rose softly blooming' very prettily, and Arne's 'When daisies pied' less well. She misses the spring feeling, and suggests autumn rather. I do not like the weakly bowdlerised words. If we cannot sing Shakespeare's 'Cuckoo, O word of fear,' &c., let us leave the song alone (9704).

After 'Traviata,' 'Aida.' The former calls for some patience and tolerance on the part of a hearer who is not an operatic out-and-outer, but no indulgence is needed where 'Aida' is concerned. It is one of the comparatively small number of operas to which a self-respecting musician can listen without having to make allowances the whole time. The recording is on thirty-six sides, and obviously such a formidable undertaking cannot be discussed in detail. It gives one an impression of all-round level excellence. The records were made at Milan and the artists throughout are Italian—Giannina Arangi-Lombardi (Aida), Maria Capuana (Amneris), Aroldo Lindi (Radamès), Armando Borgioli (Amonasro), Tancredi Pasero (Ramphis), Salvatore Baccaloni (The King), and Giuseppi Nessi (Messenger). The chorus and orchestra are of La Scala, and the conductor is Lorenzo Molajoli. The chorus sings with the verve that we have now come to expect from the Scala body. All the soloists are good, my preference being for the bass, Tancredi Pasero. This 'Aida' is a remarkable recording achievement, and all that is needed for the perfect comfort and enjoyment of the gramophonist is a device by means of which the whole of these thirty-six sides could be made to turn themselves over, change the needle, and get going off their own bat. The records are in two albums, and there is a booklet containing a description of the opera, and a sensible prose translation of the libretto from the pen of Herman Klein. The Italian text is also given (9726-43).

BRUNSWICK

This month's parcel consists mainly of dance music. My dancing days being over, I have consigned these records to such members of my household as are interested in and capable of judging such vanities. They report a good average level of quality.

So far as real music is concerned, only two records call for notice. The Polovtsian Dances from 'Prince Igor' are excellently performed by the Cleveland Orchestra, conducted by Sokoloff. This is recording rather above the average, detail and colour being first-rate (10270-71).

Mario Chamlee sings a couple of extracts from 'Cavalleria Rusticana'—'Thy lips are like crimson berries' and the Drinking Song. I have to mention the scooping attack and a tendency to overdo the *portamento*, but, as I said above, such faults seem to be part of the natural equipment of operatic tenors—more 's the pity! The clarity of the orchestral playing in this record is a feature (10272).

NATIONAL GRAMOPHONIC SOCIETY

Here is something to be thankful for—a Schubert work both unhackneyed and delightful. The String Quartet in B flat has not hitherto been recorded, I think. How came the Centenarians to miss it? The International Quartet does it full justice, the only fault being a somewhat aggressive tone and style on the part of the leader at times. (This applies specially to the Minuet.) The slow movement is fine, and the final Presto all too short. The N.G.S. has scored with this set (124-126).

Player-Piano Notes

ÆOLIAN

Audiographic.—Here are four capital rolls. Debussy's 'Gardens in Rain' is well played by Robert Lortat, though he is a little heavy-handed in the quieter passages. The introduction is by Louis Vuillemin, and the running commentary by Markham Lee (D807).

Ethel Leginska does full justice to an attractive and brilliant 'Valse' by Moszkowski (Op. 34, No. 1). Maurice Jacquet has written an introduction, and there is a commentary by the staff (D837).

The D flat Prelude of Chopin, usually known as the 'Raindrop,' receives sympathetic and understanding treatment from Guiomar Novaes.

Ashton Jonson is responsible for the Introduction. Philip Conrad's commentary belies the 'raindrop' title, and will be rather too far-fetched for most people (D831).

Alexander Raab gives a delightfully clear and rhythmic performance of Mozart's Fantasia in D minor. There is an introduction by David Stanley Smith, and the staff supply the commentary (D833).

Duo-Art.—Geneviève Pitot's charmingly neat execution imparts a freshness to an old show-piece by Ascher on 'La Favorita' (7247).

Harold Bauer does all that is possible with Haydn's 'Gipsy Rondo,' but this ingenuous movement really needs the strings of the original Trio form (7254). A brilliant performance of Chopin's Valse in E flat (Op. 18), by Ignaz Friedman, is marred by spasmodic and uneven rhythm (7259).

There is a good march of Sousa's, 'The Dauntless Battalion,' played by Erlebach and Milne. Their pace is rather on the slow side. The piece gains considerably by a slight increase on the '75' marked on the roll (1906).

Hand-played.—Gitta Gradova gives a neat performance of Arensky's attractive Study in F sharp (A1157*e*).

Charles Adler has not made a good choice of material in Gounod's 'Funeral March of a Marionette.' The piece depends much upon the orchestration for the dryness and angularity of its effect; on the pianoforte it seems merely disjointed and clumsy (A1151*d*).

Chopin's Polonaise in C minor, played by Harold Bauer, gives the player-pianist some trouble. The right-hand accompanying chords are rather heavy, and the left-hand solo passages are therefore hard to bring out sufficiently without over-scaling the power. Otherwise the roll is good (A1155*f*).

Ethel Leginska chooses two of Mendelssohn's 'Songs without Words'—Nos. 10 and 44—and gives them the right simple and sympathetic performance (A1153*e*).

Metrostyle.—The player-pianist can spend an enjoyable time with German's 'Valse Gracieuse.' It is easy for the novice to manage, and at the same time offers sufficient scope to the more experienced player, besides being a charming piece of light music (T30429*c*).

Another well-edited roll which should give entire satisfaction is of Dohnànyi's Gavotte and 'Musette,' the latter being particularly delightful (T39427*b*).

For those who care for this style of thing there is Bohm's "Carillon," which can be made quite effective in spite of its unoriginality and somewhat old-fashioned sentimentality (T30426*b*).

D. G.

Wireless Notes

By 'ARIEL'

The thoughtful writer of the broadcasting notes in the *Observer*, speaking of the Parry programme, made the suggestion that there is a good deal of excellent British music of that school waiting a better show than it has so far received. He mentions especially the admirable chamber music of Charles Wood, a composer whose instrumental works, so far as I remember, have had no show at the hands of the B.B.C. There is also the chamber music of Stanford awaiting a turn; and what of the works written by Sir Alexander Mackenzie before the toils of administrative and educational activities practically applied the closure to his creative side? Some of the lesser men of that revival period are also worth a thought—Hurlestone, Hamish MacCunn, and others. The fact is, there is a natural tendency to concentrate either on living composers or on those of about a century ago. The men between are just far enough back to be overlooked, and are not sufficiently remote to suggest the adventure of a revival. However, one must not complain. Week after week the programmes are giving us all kinds of music that we should never hear at all if we were dependent entirely on the concert hall. This is natural enough, and I do not blame the concert-givers. The box-office has to be considered, and the names on the programme must be such as will draw an audience. But the fact remains that one of the most striking things the B.B.C. has done is to show the comparatively restricted field in which the concert-hall activities have moved. When we have made our due reverence to the first-grade composers, let us give due credit to the second- and third-raters—even the fifth-raters—who on occasion somehow managed to turn out excellent stuff that has been neglected in the past merely because it was not signed by Bach, Beethoven, Mozart, and the other top-notchers.

The People's Palace Symphony Concerts have relayed uncommonly well. I have rarely, if ever, heard better transmission than that of the Bach-Beethoven concert on May 2. Incidentally, it is good to learn that the attendance at these concerts has been large, and that it was especially big on this Bach-Beethoven night. Certainly there was no mistaking the enthusiasm, especially after the performance of Bach's D minor Clavier Concerto with Harriet Cohen at the keyboard. Apparently the B.B.C. is building up a substantial concert public in the East End. I am aware that a good deal of music-making has taken place at the People's Palace for many years past, but it has not (I think) usually taken the form of Symphony Concerts.

Most annoyingly my set went on strike so far as 5GB was concerned, on May 8, when Arthur Bliss's new work was relayed from Bishopsgate Institute. I hear from a reliable source, however, that it transmitted well. This does not surprise me, for an examination of the score suggested that it was just the kind of clear-cut, definite music that does invariably come through well. I understand that the admirable singing of the Harold Brooke Choir (who seem to have been at the very top of their form on this occasion) received more adequate justice than is usually the lot of choral-singing when broadcast. The relaying of this new work reminds me of a point in favour of broadcast music that has not so far been sufficiently recognised, apparently. Talking the other day to a busy music teacher, I asked him if he made much use of his wireless set. He said, 'Yes; it is a real boon. Before I installed my set I found I was less in touch with musical happenings than my own pupils. *They* could go to concerts, while my opportunities were very rare indeed. Now I can switch on and hear all manner of interesting things at odd half-hours that in the ordinary way

I should have to miss.' What this means to a teacher can be imagined. He can no longer be excused for getting into a groove. With very little cost of time and money (far less than he would have paid in the old days for an occasional concert) he may now be abreast of new and revived music, and, moreover, keep a constant standard of performance on tap for the benefit of himself and his pupils.

A word of praise is due to the excellent musical and other sound effects in the two performances of 'The Prisoner of Zenda.' The gradual emergence and disappearance of music was especially striking and suggestive. Here is a hint for the future composers of broadcast opera. Such a use of music can surely act as a kind of bridge between spoken dialogue and song. In any case, it beats the normal *melodrame*, because of the infinite fineness with which it can be shaded off. There is, moreover, a far greater feeling of remoteness and mystery about it. 'The Prisoner of Zenda' made a good broadcast play, but I felt that at times it was too plentifully sprinkled with 'damns.' In a play, as in real life, an occasional damn is effective, whereas a bagful simply suggests a lack of resource in vocabulary.

The Times has lately had a good deal of correspondence on the vocal wobble. As usual, B.B.C. singers came in for some well-justified condemnation. As this implied a reproach to the B.B.C. musical advisers, I was not surprised to see a letter in reply from Mr. Percy Pitt. He pointed out that gramophone recording and wireless transmission tended to exaggerate rather than minimise the fault. Singers who are only very slightly guilty when doing normal platform work are apt to become super-wobblers when facing the 'mike,' especially the more nervous ones. Mr. Pitt added that the B.B.C., when instructing singers in microphone technique, makes a special point of trying to cure the fault. Many incurable singers are rejected for this reason. One is glad to hear the B.B.C. defence, because the amount of wobble lately has been truly distressing. It seems hard to believe that the Corporation could deliberately engage singers who show so complete a failure to manage one of the fundamentals of singing. *The Times* correspondent distributed the blame in a variety of directions. Curiously, nobody blames the chief culprit—that is, the general public. I believe that when concert audiences resolutely withhold applause—or even take the positive line of expressing disapproval—after hearing a bad case of wobbling, the evil will disappear. At present the wobbling voice receives as much applause as the steady one, despite the fact that the very people who applaud will, if tackled squarely, admit that they hate the tremolo. It is all a part of our foolish soft-heartedness when public performers are concerned. We kill them with too much kindness. A very bad example of wobbling was relayed from Covent Garden on May 14 in an Act of 'Siegfried,' when Madame Ohms sang badly in almost every way, and especially in regard to unsteadiness of tone. She was roundly taken to task by some critics for the same faults in the 'Twilight of the Gods' a night or two later. But what I want to know is this: Did the audience at Covent Garden show the slightest sign of disapproval, either negative or positive? I doubt it. So long as singers can wobble, sing out of tune, shriek, howl, and bellow, and 'get away with it,' so long, of course, they will continue to do so. *The Times* discussions have contained some quaint theories as to the cause of the wobble. The most amusing was that of Lord Knutsford, who, in the issue of May 15, said: 'The reason why singers vibrate is because they are unable to keep true on the note, and wish to disguise their failing—or, in the case of tenors, to prevent bursting. I have had to do it myself in whistling when my lips gave out.'

It was a capital move to give English hearers a chance of hearing Joseph Bonnet daily for a week. The Bishopsgate Institute organ broadcasts well, and the Franck works had a very good show, so far as I can gather from other listeners and from my own hearing on several evenings. On the whole, it is clear that the organ is getting a better chance to-day than at any previous time since broadcasting began. This is an important matter, because only a comparatively small proportion of the population hear the organ in the ordinary way; and as gramophone records are still a long way off giving adequate results, the repertory of the instrument must remain a sealed book unless helped by wireless. Critics affect to sniff at the organ repertory, but those who play the instrument know that it contains much fine music of a sterling character that stands any amount of repetition, mainly because of its architectonic construction and intellectual character. Moreover, the broadcasting of organ music by good performers must be an enormous help to struggling players in remote centres where lessons are difficult to come by, and where there are few opportunities of hearing good players. Some day, perhaps, the B.B.C. will join hands with the R.C.O. in arranging for a few broadcast recitals of the pieces set for the College examinations. These pieces are chosen from the best things in the repertory, ancient and modern, and so would interest the ordinary listener; and their performance would be a valuable lesson to many prospective candidates.

Everyman of May 9 contained an article by Frank Merry on Bach's Cantatas. It consisted chiefly of an attack on the B.B.C. for their weekly performances of these works. Mr. Merry speaks of 'having to listen to the Cantatas every Sunday for the rest of one's existence.' But there is no question of *having* to listen to anything. It is as easy to switch off at the beginning of a Cantata as at the start of any other objectionable item. Mr. Merry makes some curious remarks concerning the level achieved by Bach and Beethoven. 'Bach,' he says, 'is not a composer like Beethoven, whose every published opus reveals a certain level of inspiration, below which the composer does not sink.' Let Mr. Merry look down the list of Beethoven's works in 'Grove' and see what a comparatively small proportion—smaller, I fancy, than that of any other composer of first rank—retains its place in the repertory. Why? Mr. Merry goes on to say that a quarter of Bach's output is on the highest level of musical inspiration, but 'a great deal of the remainder is mere exercise stuff, of nothing more than a certain scholastic interest, and in performance as dead as mutton.' Again I suggest that Mr. Merry should look down a list

of Bach's complete works and see what an astonishingly large proportion is still very much alive.

However, my main point is to combat Mr. Merry's grouse about the weekly performances of the Cantatas. Evidently he doesn't like them, but I have substantial evidence that a very large number of listeners appreciate the performances, and conductors and singers especially use them as a means of obtaining information concerning the style, degree of difficulty, and other characteristics of works, many of which were practically unknown in this country until the B.B.C. undertook this tremendous enterprise. Mr. Merry says that 'Sir Henry Wood, with a carefully-selected body of voices and instrumentalists and, perhaps, three months' rehearsal, could be relied upon to make a really nice job of a Bach Cantata.' This is true, but at the rate of four a year (really less, because of course the rehearsals would not go on during the whole year), Sir Henry would require rather more than fifty years to give us a chance of hearing practically all the Cantatas. (There are so few that fall below a good level that almost all of the whole two hundred would have to be prepared.) This is another example of the best being the enemy of the good. It is better to make acquaintance with the lot (even if some performances are not first-rate) than to hear a few done perfectly and remain ignorant of the bulk.

I must spare a line for the extraordinarily vivid little concert given in the Studio on May 17 by the Wireless Symphony Orchestra, conducted by Oskar Fried. More brilliant playing than that in the quick movements in the 'Nutcracker' Suite I do not expect to hear, and Mozart's E flat Symphony also had a delightful performance. Even our old friend, the Overture to 'The Caliph of Bagdad,' was galvanised into an unwonted state of vitality.

Humour still seems to be the most variable feature of the programmes. During the past few weeks we have had examples of the heights and depths to which broadcast humour can extend. On the credit side must be placed some excellent work by Mabel Constanduros, Clapham and Dwyer, and Leonard Henry. It is long since I have been more amused than by the Clapham and Dwyer skit on the broadcasting of the English Cup Final. This was foolery of the very best description, and it was above all notable for its delightful air of improvisation. It might have been a bit of impromptu guying by a couple of pals in the intimacy of the domestic circle. A well-known humorist—I forget his name—writing recently in the *Daily News*, said that audible laughter is evoked only in the music-hall or wherever crowds of people are gathered together; it could not be caused by broadcast humour. I am sure many listeners will agree with me in saying that he was wrong. Certainly on the occasion of this Clapham and Dwyer skit self and partner laughed to such an extent that we almost drowned the loud-speaker.

On the other side of the balance sheet must be placed some deplorable performances. We have had, for example, a very weak pair of American Hebrews, retailing jokes that were either stale or dull, and sometimes both. And the so-called 'harmonising and syncopating' parties have been very poor. One pair of duettists perpetrated an artistic crime that certainly ought not to have been allowed. They were announced to sing three numbers, including a Lullaby. The pair consisted of a soprano and a kind of tenor who added a quavering and apparently impromptu descant to the lady's part. So long as they were concerned with transatlantic 'song hits' this would not have mattered. But when the Lullaby came on, it proved to be Cyril Scott's well-known song. So miserable was the travesty that it had gone on a minute or so before I realised that Cyril Scott was the victim. The rhythm was distorted, the soprano gave a fairly good imitation of the melody but was deplorably out of tune, and the tenor wove an arabesque that can only be described as desolating. One naturally asks a question: Was this programme tried at Savoy Hill before being performed? If so, the Lullaby should have been barred. If not, it is clear that only contributors of proved ability should be allowed a free hand.

Teachers' Department

A MODERN APPROACH TO MUSIC-TEACHING:

V.—RHYTHM—ITS HISTORICAL AND PSYCHOLOGICAL ASPECTS

By Norah H. Bore

I do not propose in this article to discuss the nature of rhythm. That has already been done by other writers in this paper. It will, however, be necessary before considering our psychological reactions to rhythm and their application to teaching, to define certain terms which I shall use.

First of all a clear distinction between *metre* and *rhythm* must be recognised. The bar-line showing the metrical accent marks the confines of the former; the phrasing marks indicate the units of the latter. Metre is a natural phenomenon which we notice in the beating of our heart, in the vibrations of sound-waves, in the cycle of day and night. We obey a fundamental law of Nature when we group sounds into recurrent units of two or three beats.*

Rhythm is not this metrical pulsation. It is rather a pattern which we weave round metre, subtly varied from it by minute deviations of shape and pulse, which arrests and holds our attention by the recurrent surprise of the relationships which it establishes.

Rhythm could not exist without this groundwork of metre, which can be compared with the evenly woven canvas on which we embroider our rhythmic arabesques. It has been excellently defined by Mr. E. J. D. Radclyffe as a 'deviation from a central pattern or principle of concealed metre.' It is in this sense that I wish to use the term.

It is possible to approach the study of rhythm in two ways. We may consider it in its historical background, or in relation to the psychological reactions it arouses in us.

* The psychological experiment (Bollon's) which establishes this fact is excellently described in 'The Borderland of Music and Psychology.' By F. Howes (p. 89).

The first is an interesting angle for the teacher, since modern educational theory favours the opinion that the development of the child follows that of the race. If this be so, it is important to consider rhythm from this point of view. It should enable us to judge at what stage of the child's development we may expect him to be capable of perceiving and appreciating rhythm.

We shall have to seek far back in the ages if we ask ourselves where are the beginnings of rhythm. The study of primitive man shows that rhythm played a large part in the lives of primitive peoples. At first it was doubtless associated with social needs such as combination for offensive and defensive purposes, which it facilitated by its powers of co-ordinated action. This is the origin of the savage war-dance. It has been established by the investigations of primitive drawings that simple instruments such as the tom-tom figure in the art of an early stage of civilization. By the study of backward races to-day we find that a low stage of culture can be accompanied by considerable development of rhythmic sense. This fact has emerged from the investigations of Dr. C. S. Myers, who visited the natives of Sarawak and made phonographic records of their music. He discovered that their rhythmic combinations had far outstripped those of our Western music. It took him weeks of concentrated study to arrive at any possible solution of the intricacies of the rhythmic combinations which he had recorded.*

The direct physical and emotional appeal of rhythm gave it a value of its own to primitive man. Dancing—the physical expression of rhythm—became associated with worship, which is the response of the human being to something beyond his purely physical nature. This was probably the beginning of what we now know as the æsthetic faculty.

Apply these facts to the child, and we see that rhythm is an integral part of his early life. The primary element of metre, which rhythm presupposes, awakens a response even in his earliest years. The baby is soothed by the rocking of his cradle; he listens spellbound to the ticking of his father's watch. At a surprisingly early age he drums out a metrical pattern upon a tray or mug. It would be interesting by careful observation to establish the stages at which a child is first capable (*a*) of perceiving a metrical pattern and (*b*) or reproducing a metrical pattern. It is evident that he must have acquired that facility by the time he walks, since the metrical basis of walking is simple duple time.

In this sense we are all musical. The physical basis of rhythm is an inherent one to which we make an intuitive response. A deaf person can feel sound-vibrations rhythmically. Miss Helen Keller is a striking example of this. The so-called tone-deaf person is probably a case of arrested musical development; his musical development corresponds to that of primitive man. Provided that the subject in question has no aural abnormalities, the psycho-analyst should be able to discover the cause which hinders the free development of such latent musical capacities.

By the time the child is capable of rapping out a postman's knock on the front door he has evolved one stage further in rhythmic development, and he has apprehended rhythm as I define the term. He feels progress towards some point of climax or repose, not merely metrical pattern. If he can reproduce this rhythm this faculty is fully developed, since this act requires not only the reproduction of a simple rhythm but motor and tactual co-ordination with this act.

The child is capable of creating a rhythmic pattern earlier than he can imitate one, since, if it is to be remembered, the latter action requires some sort of mental analytic process. Here again an interesting series of tests might be worked out to establish the average age at which the child arrives at this stage. Experiments carried out in a Kindergarten (average age five) showed that single-bar rhythms, containing half-, one-, or two-pulse notes, could be reproduced at ease by children of four to five years old.

How soon can a child apprehend a rhythmic curve or sweep of average difficulty? The lack of this capacity is the constant thorn in the side of the instrumental teacher. Is there not a danger that by teaching an instrument too soon and by focussing children's attention upon muscular co-ordination with metrical pulses we tend to arrest normal development of this faculty? M. Jaques-Dalcroze and Dr. Yorke Trotter are working upon the right lines here. It is most important to train the child from the very first in the apprehension of the musical unit as a whole. This is quite an easy matter, and presents no more difficulty than the apprehension of a sentence, provided we do so by intuitive methods and not by intellectual analysis. The child learns a line of poetry as a whole, not by the grammatical function of each word or the numerical order of the units: so too with a musical phrase. There is great need for more definite teaching along these lines, in the individual instrumental lesson as well as in the aural training class.

What, finally, is the musical function of rhythm? Dr. McEwen, answering this question in his book 'The Thought in Music,' says, 'It is the element which gives continuity and musical unity to a succession of sounds.' This fact can be tested by taking any familiar melody with a well-defined rhythm, such as 'Coming thro' the Rye,' and experimenting with it. Change or omit the rhythm and it at once becomes evident that the musical entity has changed, the significance has been lost or altered.

Teachers familiar with aural training work have frequent evidence of this. Melodic intervals well known to the pupil become unrecognisable in a new rhythmic setting. It is for this reason that it is most necessary to associate pitch and rhythm in the earliest stages of such work.

Rhythm is thus the essence of music. It is the quality of progression or movement which gives a sense of coherency and unity to a succession of single tonal or metrical units. This being so, it is most important that the teacher should cultivate this faculty in his pupils by every means in his power.

He will be greatly aided in this if he has realised the physical basis of all reactions to rhythm.

(*Continued on p.* 533.)

* 'A Study of Rhythm in Primitive Music.' By C. S. Myers. 'Brit. Journal Psychology,' 1905. Side by side with this fact we may note the tendencies of modern jazz music. This music—negro in origin—is the development of the musical expression of a slave race, and therefore of a backward one. Here, once again, we are confronted by specialisation in rhythmic device. In this case it is along the lines of delayed strong pulses or syncopation, which has here developed a more characteristic expression than that achieved by similar effects in European music.

INSCRIBED TO CANON SALWEY AND THE MEMBERS OF THE CHOIR OF ST. JOHN'S CHURCH, MEADS, EASTBOURNE

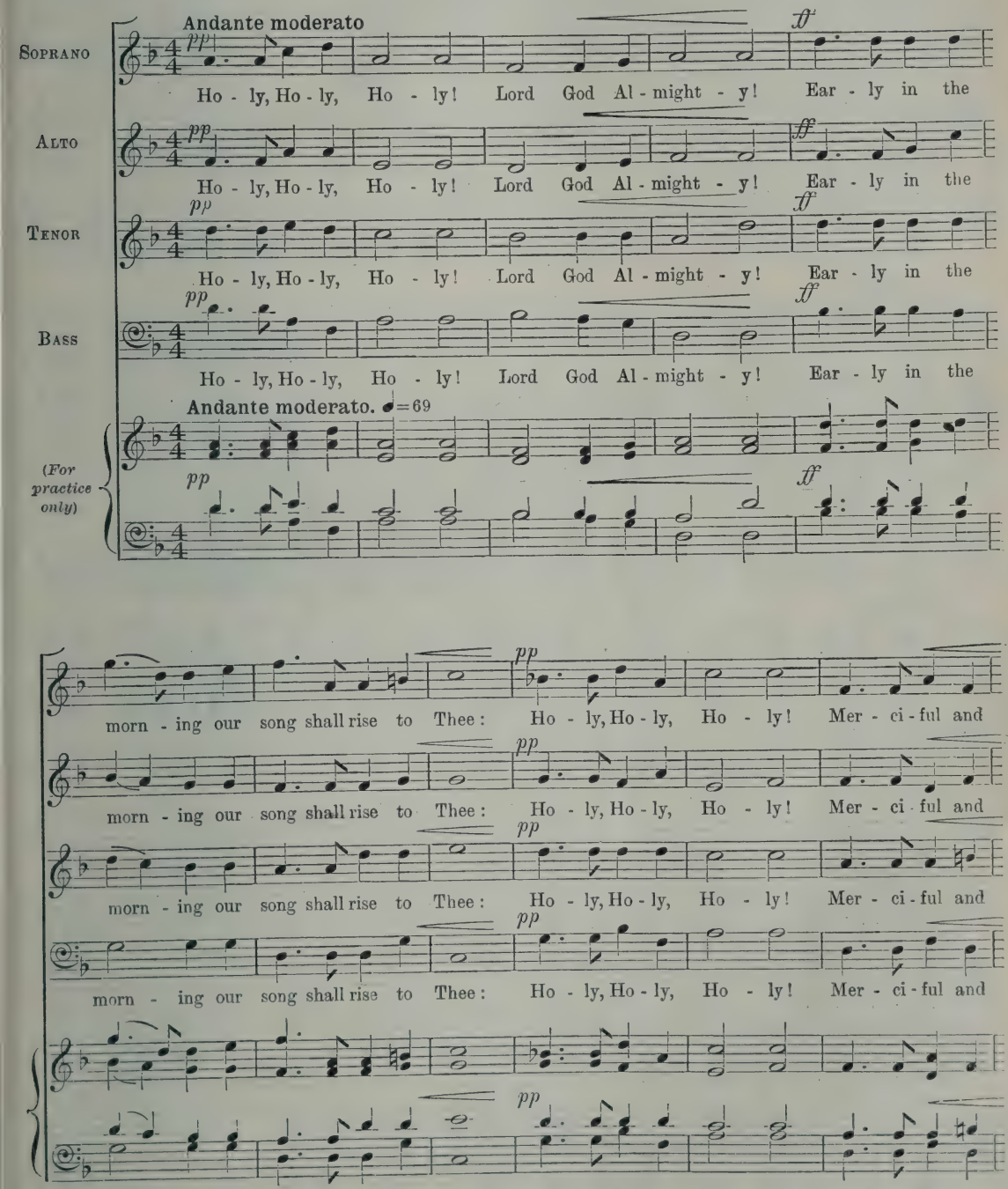
Holy, Holy, Holy!

UNACCOMPANIED ANTHEM FOR TRINITY-TIDE

Words by Bishop HEBER

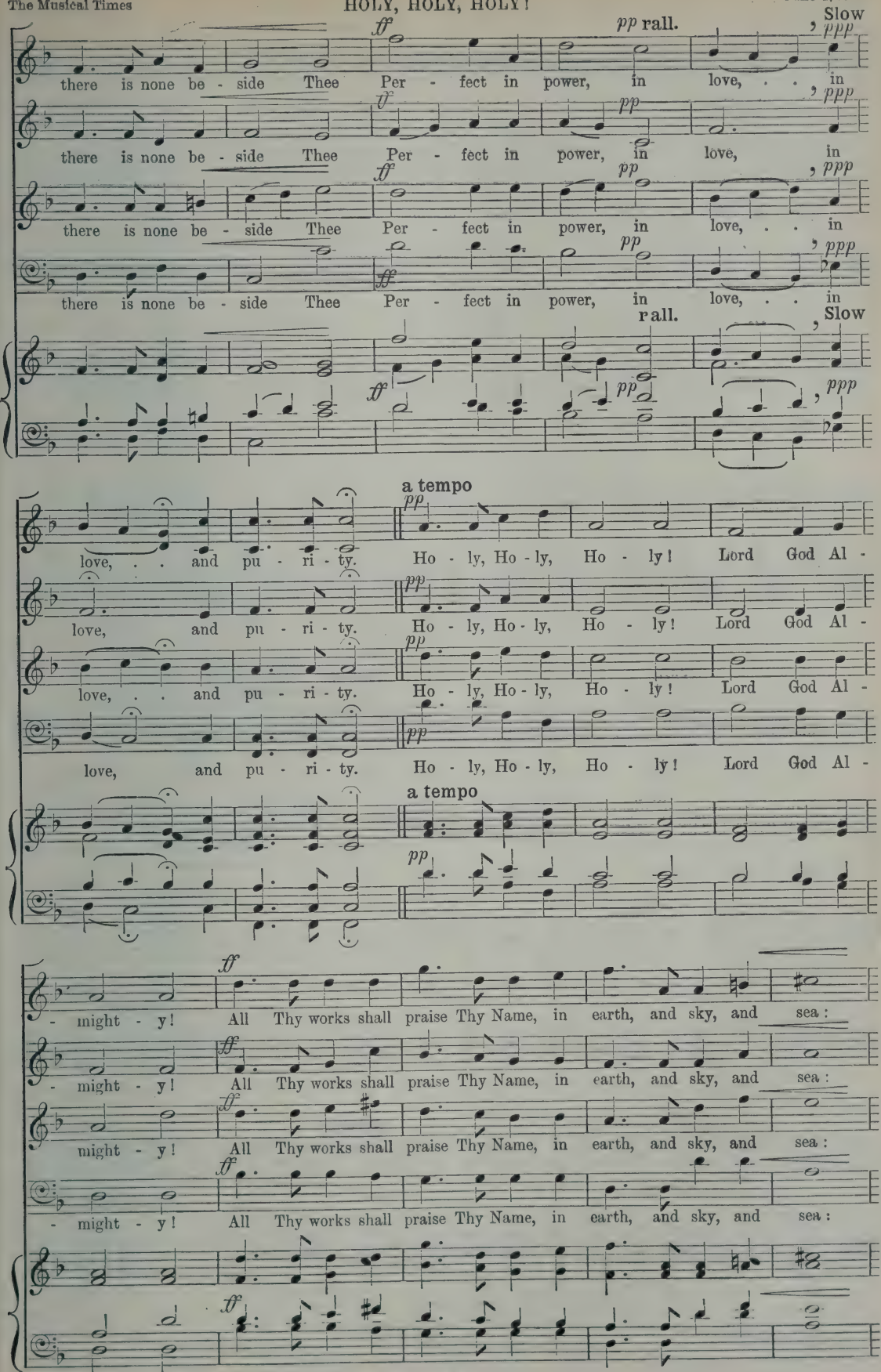
Music by GILBERT A. ALCOCK

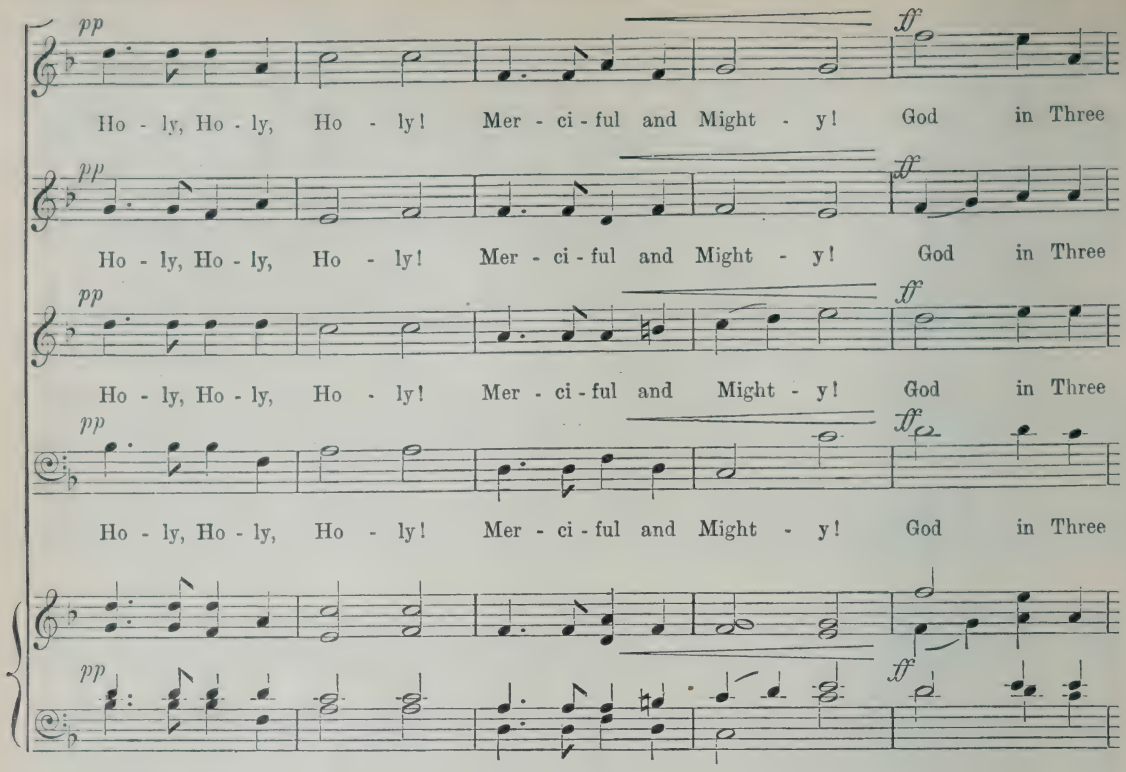
LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

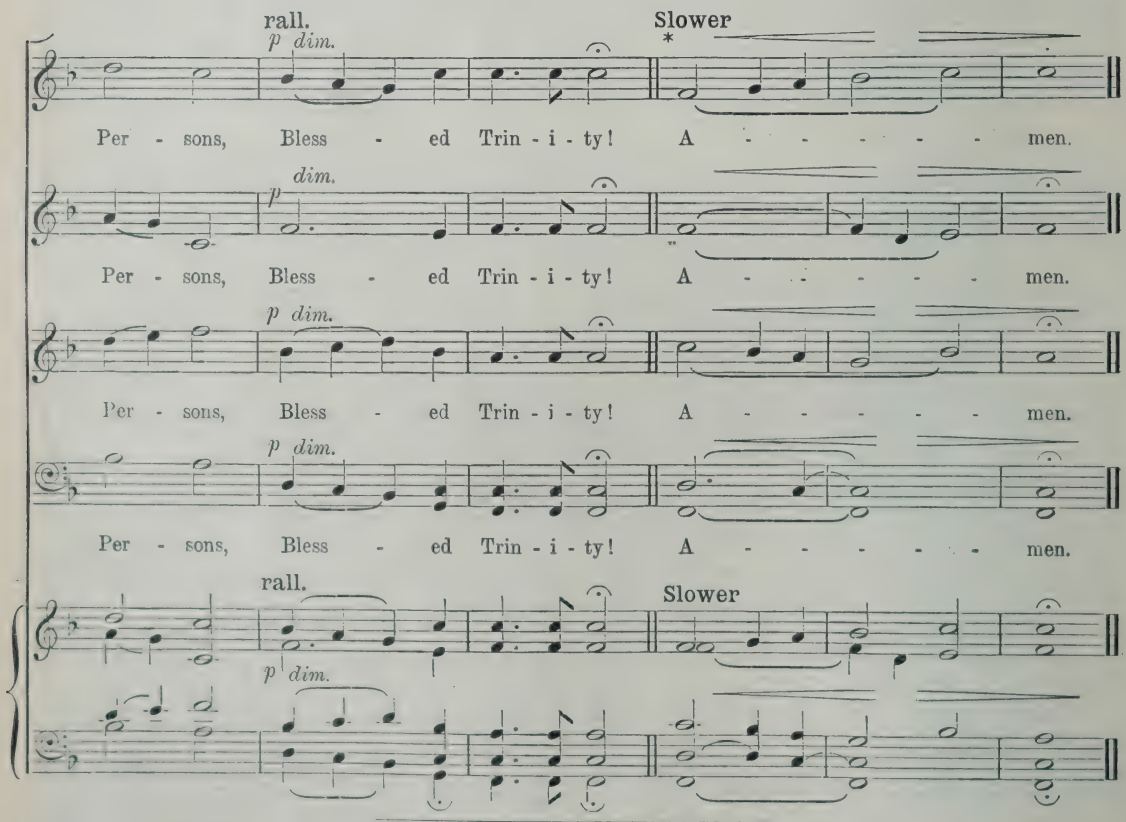

Andante moderato
SOPRANO
ALTO
TENOR
BASS
Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y! Ear - ly in the
Andante moderato. ♩=69
(For practice only)
morn - ing our song shall rise to Thee: Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and

Copyright, 1929, *by Novello and Company, Limited*

Might - y! God in Three Per - sons, Bless - - ed Trin - i - ty!
rall.
a tempo
Ho - ly, Ho - ly, Ho - ly! though the dark - ness hide Thee, Though the eye of
sin - ful man Thy glo - ry may not see, On - ly Thou art Ho - ly,


Slow
there is none be - side Thee Per - fect in power, in love, . . in
there is none be - side Thee Per - fect in power, in love, in
there is none be - side Thee Per - fect in power, in love, . . in
there is none be - side Thee Per - fect in power, in love, . . in
rall.
Slow
a tempo
love, . . and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -
love, and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -
love, . . and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -
love, and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -
a tempo
- might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:
- might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:
might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:
- might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:


pp
ff
Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three
Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three
Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three
Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three


rall.
Slower
p dim.
*
Per - sons, Bless - ed Trin - i - ty! A - - - - - - men.
Per - sons, Bless - ed Trin - i - ty! A - - - - - - men.
Per - sons, Bless - ed Trin - i - ty! A - - - - - - men.
Per - sons, Bless - ed Trin - i - ty! A - - - - - - men.

* From the "Dresden Amen"

(*Continued from p.* 528.)

These reactions may be expressed or repressed, but they are undoubtedly present in us all. Their free cultivation should do much to heighten the musical perception of the pupil. M. Dalcroze has evolved in his Eurhythmics a very sound method of tackling this problem. Music teachers should provide similar opportunities, not only in the Kindergarten but at all stages of their pupils' musical career, for physical rhythmic expression. This is the form in which rhythm can be most naturally expressed, and it is therefore by this means that it can be most freely developed.

EASY PIANOFORTE MUSIC

A number of albums and pieces suitable for teaching purposes come from Joseph Williams. Two useful Handel volumes provide a capital selection of pieces arranged from the figured bass by C. S. Lang. Book 1 contains six marches and dance movements from 'Flavius,' 'Terpsichore,' 'Berenice' (the well-known Minuet), and 'Judas Maccabæus,' and six pieces from the 'Water Music' make up a rather more difficult second book (Lower). Two Album Leaves by G. O'Connor-Morris, 'The Little Songster' and 'Elfin Sprites,' would suit pupils of Lower and Higher Grade respectively. They are issued separately.

No. 1 of 'Three Pieces,' by Gordon Jacob—'The Dancing Doll'—requires neat, quick finger-work, mostly *staccato* (Lower). No. 2, 'Evening Mood,' has slow *cantabile* work, sometimes in strings of sixths, for the left hand, while the right hand repeats throughout a simple *arpeggio* figure (Lower). In No. 3, 'The Bluebottle' (a little study), the hands—R.H. on white notes, L.H. on black—alternate throughout in double notes. It makes a good study in 'hand' *staccato* (Intermediate). Dorothy Harris's 'Boat Song' is suitably flowing and tuneful (Lower). Arthur Baynon's 'The Fancy Tree' contains five pieces which make an attractive and well-varied set (Elementary—Lower). Four pieces under the title 'Midsummer Sketches,' by Madeleine Evans, provide pleasant and useful practice, including pedalling and *cantabile* work for both hands (Lower). J. Meredith Tatton's 'Two Little Dances' (in ancient style) comprise a simple, tuneful little Minuet and a more difficult Gavotte. In one or two places in the right-hand part of the Gavotte something has gone wrong with the fingering. Also, in this movement, a most unnecessary 'hold-up' occurs between the different sections; the elimination of the rests at these points would surely be an improvement (Lower—Higher).

Thomas F. Dunhill's 'Playmates'—two pieces, 'On a spring morning' and 'Confidences'—may be recommended. The first (*molto allegro, leggiero*) needs a light, *staccato* touch; the other is a graceful little 'Allegretto' (Lower—Higher). Pleasant and rhythmical, and of similar grade, R. H. Walthew's 'Two Pastels'—'A Lace Handkerchief' and 'The Courtier' (in Gavotte style)—give both hands good practice in fluent *legato* work (Paxton). Two attractive pieces by Adam Carse—'Album Leaf' (a flowing *allegretto* in 3-4 time) and 'Valse Coquette' (*vivo*)—will appeal to young people (Lower—Higher). The publishers (Augener) issue also 'Play-time Pieces' for pianoforte or for two pianofortes, by Henry Coleman. There are twelve pieces in two books, so designed that while each piece is complete in itself as a solo, they may also be played in pairs on two pianofortes. Thus, Nos. 1 and 7 work together, and so on. Book 1 is of elementary grade, and the second book a grade higher.

Three useful albums come from Keith Prowse. 'In the chimney corner,' by Thomas F. Dunhill, is an admirably designed little Suite of four pieces (Lower). 'Over the hills,' by T. Robin MacLachlan, contains three tuneful pieces, each preceded by preparatory exercises (Lower). Mathilde Bilbro's 'Six Melodic Etudes' deal with simple technical problems in agreeable fashion (Elementary—Lower). Four pieces under the title 'Fancy Free,' by William Alwyn (Oxford University Press), are modern in style and, especially 'Snowdrops' and 'Twilight,' need intelligent and sensitive playing (Lower—Higher). 'An Empire Cruise'—six descriptive pieces by Dudley Glass (Murdoch)—should make an easy appeal to young players (Elementary).

'Single-handed Pieces and Studies,' by F. Percival Driver (Boosey), are issued in four graded volumes, with accompanying technical exercises, fingering, and pedalling, by Gertrude Azulay. The third volume (medium grade) contains four attractive pieces—Toccata, Waltz Tune, and Lament, for L.H., and Minuet for R.H. The same publishers send a new edition of Donald Gray's 'The Musical Gateway'—very first pianoforte lessons. Those who want an easy, carefully-graded book for beginners might look at this. The little tunes and exercises are all of a kind to secure correct technical habits from the first.

Keith Prowse send a handy little 'Practice Register,' which includes blank staves and space for teacher's comments, &c., a list of musical terms, and a chronological chart of the lives of the great composers.

G. G.

POINTS FROM LECTURES

To people who dislike Bach, Mr. James Ching had a few words to say at Southampton. Bach's music was the climax of the great contrapuntal school, the lecturer said, but it also began the harmonic school, which had lasted down to the present day; and in his first Prelude Bach anticipated two Chopin Etudes. Some of the reasons why one ought to learn to like Bach were: (1) it was intrinsically beautiful music; (2) it developed musicianship and the power of analysis; (3) it developed more than any other music the power of tone-control—the control of every note in every tune; (4) it was very interesting historically; and (5) it was nearly always wanted for examinations.

An Easter Holiday School was held at Taunton School under Somerset Festival and other auspices. In one of the lectures Mr. Cyril Winn said that, just as young children needed plenty of reading-books for learning to read their own language, so they similarly needed sight-reading books to familiarise them with the language of music. Sight-reading in large classes was useless; in small groups it was preferable in every way. Ear-training was equally important, and should include appreciation, not only of pitch and rhythm, but of colour as well. There was no reason why children should not be encouraged to write down the music they heard as early as possible. At least, before they left school they should be able to sing what they could write, and write what they could sing. A lot of nonsense was talked about musical appreciation, which invariably implied a mechanical instrument of some kind that reproduced the music. The fact was that

every music lesson, whether singing, sight-reading, or ear-training, should be a lesson in musical appreciation.

Canon Dwelly, of Liverpool Cathedral, met a number of Cathedral organists during a conference at the Liverpool Chapter House, and referred to relationships between organists and chapters. He said that they had not always pulled together in the spirit of a mutual concern. The clergy in particular had not realised that good music was in itself an act of worship. As a preacher himself, he was persuaded that worship was more dependent on the organist and the choir than on the preacher. He would like to see that view expressed to the bishops at the Lambeth Conference. 'Most of the bishops, so far as I know them,' Canon Dwelly added, 'do not know what good music is. We are lucky in this diocese in having a bishop who knows good music and encourages it. But the bishops generally have not the time to get right down to it.' Cathedral organists would help matters if they demanded of the whole Church that music should take its place in evoking the spirit of worship in every one.

The Catholic point of view of Church music was put forward at Connaught Hall, Newcastle-on-Tyne, by Dr. E. J. Sloane, when addressing the district centre of the Organists' Union. 'Church music,' he said, 'should be written round the words of the service, so as to assist worshippers in their devotion, music that is steadily melodious and simple in its execution. Therein lay the cause of the failure of the greatest composers in Church compositions. The great Masses of Beethoven, Mozart, Haydn, Weber, and even that of Bach, fail by reason of their very greatness. The composers missed completely that note of simplicity which is essential to the religious devotion of the people, but yet these same composers have left striking examples of real Church music to show that, when they chose to forget their art, they could equal and even excel the mediæval masters by sheer beauty of melody and harmony. A sound policy,' Dr. Sloane added, 'is to advocate a return to Plainsong, which is the ideal music, not distracting or operatic, but simple and devotional, and which is still part of the official music of the Church.'

J. G.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

TROMBONI.—You ask how we can make our reply last month agree with our attacks on certain diploma-granting institutions. We see nothing illogical. Our words were: 'We are not opposed to money-making concerns, provided the money is not made by fraud.' As we are convinced that certain diploma-granting institutions make money by practices which (to put it mildly) do not commend themselves to us, we are opposed to them. The attacks on those institutions do not result from jealousy, but from a desire to protect qualified teachers from unfair competition. We ourselves have no axe to grind, as we do not teach, nor are we connected with any institution that does. Indeed, so far from axe-grinding, this journal loses annually a considerable sum by refusing to insert advertisements of institutions which, in the opinion of its publishers, are not worthy of the support they seek.

N. M.—Without hearing your voice, we cannot give an opinion. We don't think you need worry about not being able to sing high easily if you are a real contralto. An easy top G belongs to sopranos and mezzos. But certainly you ought to have a good top E flat and E. Your middle and lower registers are exceptional, you say. Apparently you are forcing the middle register up too far instead of developing the top one. If your present teacher can't help you on this point, get a second opinion.

NOVICE.—You raise a point that no doubt worries a good many conductors of competitive choirs. You say that although Stanford marks his 'Corydon, arise,' at ♩=72, yet the Glasgow Orpheus, when broadcasting from Queen's Hall, sang it at about ♩=116. You assume that Stanford knew what he wanted, so why should the pace he set be so much increased? We didn't hear the Glasgow choir's performance, so we are unable to say whether its pace justified itself. Certainly the difference between 72 and 116 seems to exceed the latitude that performers may reasonably claim. As to your concern about the attitude of adjudicators: we don't think you will find them insisting on anything more than an approximation to the metronome mark. They will merely give their view as to whether a performance is too slow or too quick for the style, mood, and effect of the piece. As to 'Where'er you walk,' you forget that the metronome didn't exist in Handel's day; the marking is therefore that of a mere editor. Editions differ so widely in this matter that you can afford to disregard any suggestion that fails to convince you after due thought and experiment. The whole question of pace is as difficult as it is vital; and this being so, it may be regarded as one of the crucial tests of a performer's musicality and taste. In the long run, the proof of the pudding, &c. Go on using your discretion, and having done so, have the courage of your opinion. It may cost you a few failures, but you will learn much from them.

H. W. C.—From the fact that the basses of the Dayton Choir were exceptionally fine you seem inclined to deduce that the normal American bass is better than the normal bass elsewhere. But you must not forget that the Dayton singers were picked from a body of students hailing from all over the States. It would be easy to find their match if an English choir selected its basses from some hundreds of men drawn from the whole of the country—or even from any one county other than Rutland (and perhaps even from thence).

BACH.—(1.) We haven't space for the quotation of the passage and its fingering. But isn't your edition of the 'Forty-eight' fingered? If not, you should use one that is. Get the Novello edition, which is by far the best from all practical points of view. (2.) Consecutive fifths are not now 'absolutely taboo.' On the contrary, they are now so over-used a convention that we wish they could again be banned. As you say, much depends on whether they 'sound all right.' But those you quote don't.

C. P. E.—You say that Sunday motoring upsets the balance of your choir to such an extent that harmonized anthems are impossible. You ask for an alternative, such as unison anthems. We know of none. Your best plan is to choose examples in which a good deal of unison occurs, and wherein there are no passages for unaccompanied voices in harmony. The only other alternatives are: (1.) to give up anthems altogether; (2.) to screw up the attendance of your choir; or (3.) to scrap the lot.

J. S. (Wigan).—(1.) We have not a copy of the piece by us, so we cannot give you 'a suggested method of pedalling.' But we should imagine that a player able to tackle a work of its degree of difficulty would know all that need be known about the pedalling of it. (2.) Similarly, he ought to know the meaning of the sign ▽ over a note. It signifies that the note should have a little extra weight, and also be detached.

G. E. C. asks where he can obtain a copy of Young's 'Phyllis has such charming graces' as the composer wrote it. (He has the Lane Wilson arrangement.) If unpublished, is the original in any get-at-able library or museum?

A.R.C.M. asks for an anthology of poetical and other literary quotations on music. We know that such a work exists, for we once had a valued copy. But we lent it, so we have it no longer. We have even lost the title. Can a reader help?

TIMID.—If the Sonata you have transcribed is a copyright work you must not give a public performance of your arrangement without the permission of the publisher.

T. H. C.—For a clear exposition of what is known as the 'Bel Canto,' read Herman Klein's 'The Bel Canto' (Oxford University Press, 3*s.* 6*d.*).

H. E. N.—Apparently there is no article or programme note dealing in a detailed manner with Elgar's Organ Sonata.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 20, at 2.15 p.m. Members only.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to the distribution of diplomas by the President, Dr. E. C. Bairstow, at 3 p.m., on Saturday, July 20. There will be an organ recital by Mr. Herbert Walton, organist of Glasgow Cathedral, and the President will deliver an address, after which the usual conversazione will be held. No tickets are required. The doors will be open for the distribution at 2.45 p.m.

Candidates for Associateship selecting group 2 of the set pieces are particularly requested to see that they have the correct Chorale Prelude by Bach, and to check the publishers' references, as follows: 'Nun komm, der Heiden Heiland,' in G minor (Novello, Book 17, p. 49; Augener, p. 934; Peters, vol. 7, No. 46).

H. A. HARDING
(*Hon. Secretary*).

THE ANGLO-AMERICAN CONFERENCE AT LAUSANNE

We hope that organists and choirmasters, and all who are interested in Church music, will not overlook the advantages, educational and social, promised at this important event. Already a large attendance from both sides of the Atlantic is assured, and among those present will be many prominent musicians representative of practically every branch of the profession. The lecturers and consultants in the Church Music Section will include Sir Richard Terry, Dr. E. C. Bairstow, Dr. Sydney Nicholson, Dr. Henry Ley, and others. It is hoped to arrange for daily recitals on the Cathedral organ, which has been kindly placed at the disposal of the Conference by the Cathedral authorities. Among the players will be Dr. Bairstow and Dr. H. G. Ley, and it is expected that one or two prominent American recitalists will be heard. Dr. Sydney Nicholson will bring along the choir-boys of St. Nicolas College, Chislehurst, who will be available for demonstrations in choir-training, and also for the performance of illustrations. A small body of adult singers is being organized to co-operate with the boys in performances of representative types of English Church music.

We are glad to hear that Sir Henry Hadow has now announced his intention of being present, if possible. His interest in Church music has been shown often by lectures and writings, and although his presence will be an immense asset to the Conference generally, it will above all, we think, be appreciated by the Church Music Section. Readers who have not yet decided as to attendance at the Conference should make up their minds now, as the best accommodation will soon be booked. For full particulars write to the Registrar, 2, Albany Court Yard, Piccadilly, W.1.

AN ORGAN STORM WITH LIGHTNING EFFECTS

Thunder on the organ has long been a commonplace, and lightning has often been suggested by means of high-pitched stops and rapid passages. At a recital given by Mr. Arthur Meale at Earlsdon Wesleyan Church recently, a new touch of realism was introduced. In the local paper we read:

> 'The audience were tremendously enthusiastic when Mr. Meale came to that portion of the programme when he played a number of his own compositions. . . . The final dramatic tone-picture, "The Storm," a remarkably clever piece, also composed by the player, included realistic effects of the thunder, while the accompanying lightning was obtained by placing the church in darkness and flashing the electric light.'

Well, we are progressing. Mr. Meale must now go ahead and complete the illusion by adding a few boxes of dried peas to represent the hail, and some skilful play on the windows and roof by means of hose pipes for rain effects. The paper we have quoted said that 'Mr. Meale had chosen his programme with an eye to showing off the organ.' It looks very much as if the showing-off of Mr. Meale was also a part of the scheme. But those flashes of the electric light make us inclined to suggest that 'showing-up' would perhaps be a better term.

Messrs. Novello have just issued a supplementary organ catalogue containing details of a large selection from the best works of the most prominent foreign composers, issued by Continental publishers. The references include also a number of works by English composers published abroad. All these are obtainable from Messrs. Novello. The catalogue contains practically everything of value in its special line, and is an interesting publication. For example, until one sees the list one would hardly have expected that as many as about thirty of Saint-Saëns's works have been arranged for organ, mostly by French musicians such as Gigout, Busser, Guilmant, and Renaud. Nor is it generally known that Salomé wrote not merely one set of ten pieces, but two sets of ten, two sets of twelve, and a set of twelve Versets on the Magnificat. We note, too, that Karg-Elert has now well over a hundred pieces to his credit. Organists who wish to maintain a good repertory should send for this catalogue and keep it by them for reference.

A promising sign of the times is the revival of Choir Festivals by large bodies of singers gathered from a wide area. Much good, however, may be done in a far more modest way. For example, we have received particulars of a combined Choir Festival of a very minute but valuable character. It was held at Hartburn Church, Northumberland, and consisted of two choirs, those of Hartburn and Netherwitton, totalling thirty-two mixed voices, augmented by twelve boys from the Church of the Holy Spirit, Newcastle. This little body of forty-four voices sang Geoffrey Shaw's 'Spring bursts to-day,' Bairstow's 'Save us, O Lord,' an anonymous Elizabethan Motet, 'O quam suavis,' arranged by Hughes, and Stainer's 'Awake, thou that sleepest.' Plainsong was used for the Office Hymn and the Canticles. Solos were sung by Miss I. Wight and Mr. Baker. There was a large congregation, Mr. Dixon, sen., conducted, and Mr. Dixon, jun., played the organ.

ASSOCIATION OF OLD CHORISTERS OF ST. GEORGE'S, WINDSOR

On St. George's Day (April 23), nineteen members of this Association gathered in the Chapter Library, Windsor Castle, for their annual meeting, Dr. E. H. Fellowes, vice-president, taking the chair. The Old Boys took tea with Sir Walford Davies, and had a short rehearsal for the afternoon service in the Chapel. During the procession of the choir the Old Boys sang the unison chorus from Bach's 'Sleepers, wake!' Mr. Hubert Hunt playing the violin counter-theme. The service was Goss in A, sung by the combined choirs, and the anthem, Hunt's 'God hath not appointed us to wrath,' was sung by the St. George's Choir. Sir Walford Davies conducted, and Mr. Malcolm Boyle was at the organ. The officiant was an Old Boy, the Rev. S. G. B. Exham. The members present were Messrs. F. C. Willis, C. J. King, Fred Smith, H. W. Walker, W. Hughes, P. A. Hughes, R. S. Hughes (from New York), Sir Walford Davies, J. W. Hammond, H. W. Hunt, R. Fisher, C. B. Rushton, H. Carver, F. C. Freeman, Rev. D. G. Bishop, A. W. Burford, J. Walmsley, W. A. Ames (hon. treasurer), and J. E. Stilliard. The hon. secretary, Mr. J. E. Stilliard, Barclay's Bank, Eton, will be glad to learn the addresses of any Old Boys.

Photo by] [*Hills & Saunders, Eton*

OLD CHORISTERS OF ST. GEORGE'S CHAPEL, WINDSOR: GATHERING ON ST. GEORGE'S DAY

A series of five weekly lectures will be given at St. Mary Aldermary on May 27, June 3, 10, 17, and 24. The lectures begin at 6 p.m., and questions are invited at the end. The subjects and lecturers, in order of date, are: The Rev. W. E. Lees, 'The Use of the Organ in Church'; Mr. Martin Shaw, 'How a Song is Composed' (singer, Mr. George Parker); Mr. Harvey Grace, 'Some Forerunners and Contemporaries of Bach'; The Rev. C. E. Douglas, 'The Right Music for the Mass'; The Rev. E. A. White, 'The First English Hymn-book.'

In response to an invitation from the Dean, the Barclay's Bank Male-Voice Choir of eighty voices sang Evensong in St. Alban's Cathedral on May 11, in place of the Cathedral choir. The music included Charles Wood's setting of the Canticles for three parts, unaccompanied, and Franck's Psalm cl. (adapted). The pointing of the 'English Psalter' was used. Mr. H. W. Pierce conducted, and Mr. W. L. Luttman was at the organ.

As there seems to be some misapprehension as to which of Bach's Chorale Preludes on 'Nun komm' der Heiden Heiland' is set for the forthcoming Associate Examination, we draw readers' attention to the official paragraph in the R.C.O. notices on p. 535.

Nearly seventy Church choirs were represented at a Choir Convention held in Derby Cathedral on April 25. Each choir was accompanied by its vicar and organist. Dr. Sydney Nicholson gave an address, and afterwards conducted a combined practice of chanting. At the close of the Convention, many of the choirs signed forms of affiliation to the School of English Church Music.

We hear with interest of the announcement that a College of Sacred Music is being founded at Providence, Rhode Island, U.S.A. The institution appears to be liberally endowed, and is therefore able to be somewhat more ambitious in scope than the English School of Church Music, to which it is in most respects analogous. We hope to be able to give shortly full particulars of a most promising and interesting enterprise.

A selection from Handel's 'Solomon' was sung by the Coltishall and Horstead Musical Society in Horstead Church on April 17, conducted by the Rev. V. N. Gilbert. Mr. Perry was at the organ, and the soloists were Miss A. Callis, Miss B. Southall, and Mr. George Skingley.

No. 950. NOVELLO'S OCTAVO ANTHEMS. Price (4d.).

COMPOSED FOR THE GLOUCESTER DIOCESAN CHORAL FESTIVAL, JUNE, 1909.

BLESSING, GLORY, WISDOM, AND THANKS

ANTHEM FOR FESTIVAL OR GENERAL USE

Revelation vii. 12.
Psalm cxlviii. 1, 12.
Psalm cvi. 46.

COMPOSED BY

A. HERBERT BREWER.

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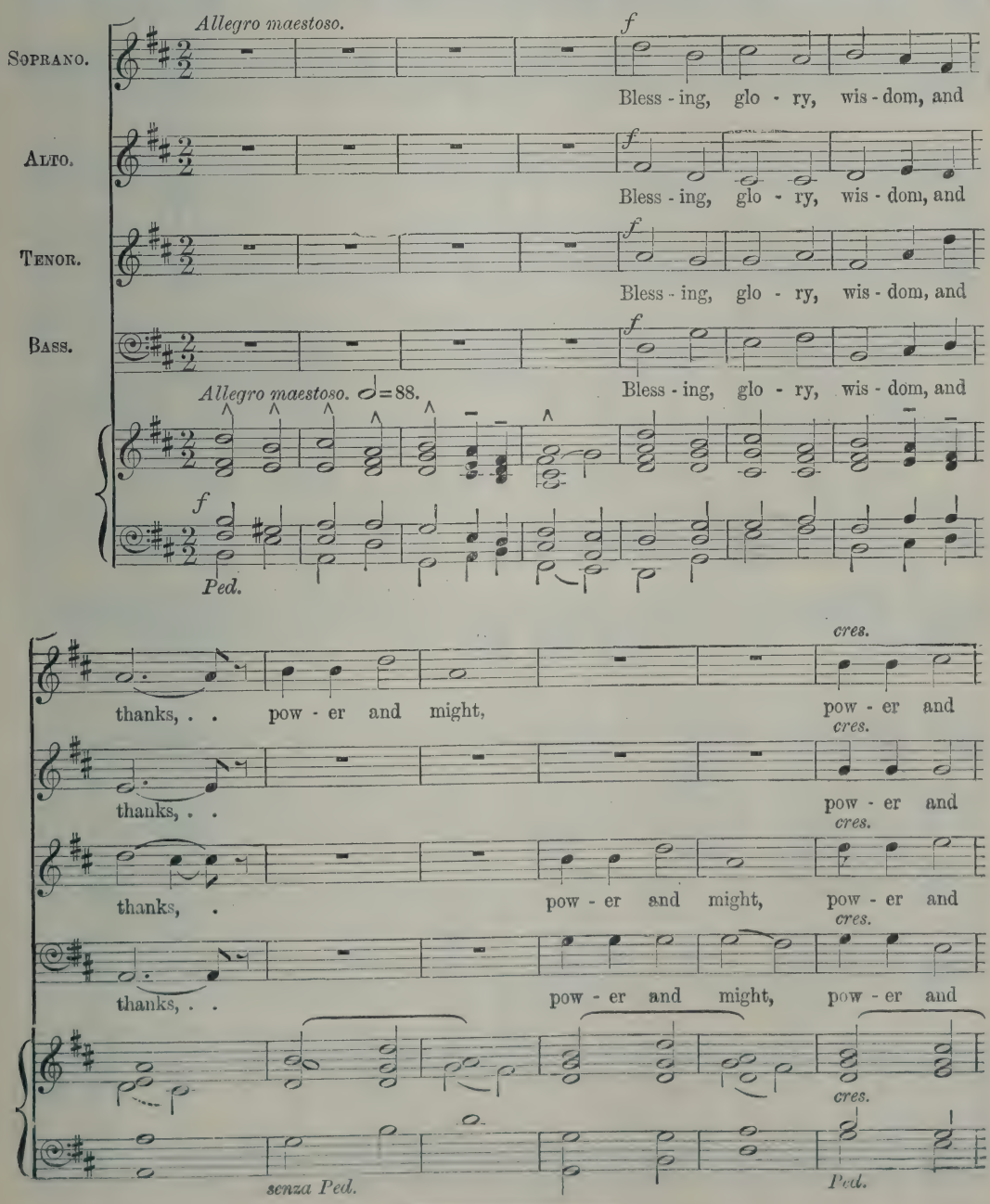
Allegro maestoso.
f
Soprano.
Bless - ing, glo - ry, wis - dom, and
Alto.
Bless - ing, glo - ry, wis - dom, and
Tenor.
Bless - ing, glo - ry, wis - dom, and
Bass.
Bless - ing, glo - ry, wis - dom, and
Allegro maestoso. ♩=88.
f
Ped.
cres.
thanks, . . pow - er and might, pow - er and
thanks, . . pow - er and
thanks, . pow - er and might, pow - er and
thanks, . . pow - er and might, pow - er and
senza Ped.
Ped.

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MADE IN ENGLAND

might, be un - to our God, for ev - er - more, for ev - er - more,

might, be un - to our God, for ev - er - more, for ev - er - more,

might, be un - to our God, for ev - er - more, for ev - er - more,

might, be un - to our God, for ev - er - more, for ev - er - more,

ff bless - ing, glo - ry, wis - dom, and thanks,

ff bless - ing, glo - ry, wis - dom, and thanks,

ff bless - ing, glo - ry, wis - dom, and thanks, *f* pow - er and might,

ff bless - ing, glo - ry, wis - dom, and thanks, *f* pow - er and might,

senza Ped.

f pow - er and might, pow - er and might, be un - to our

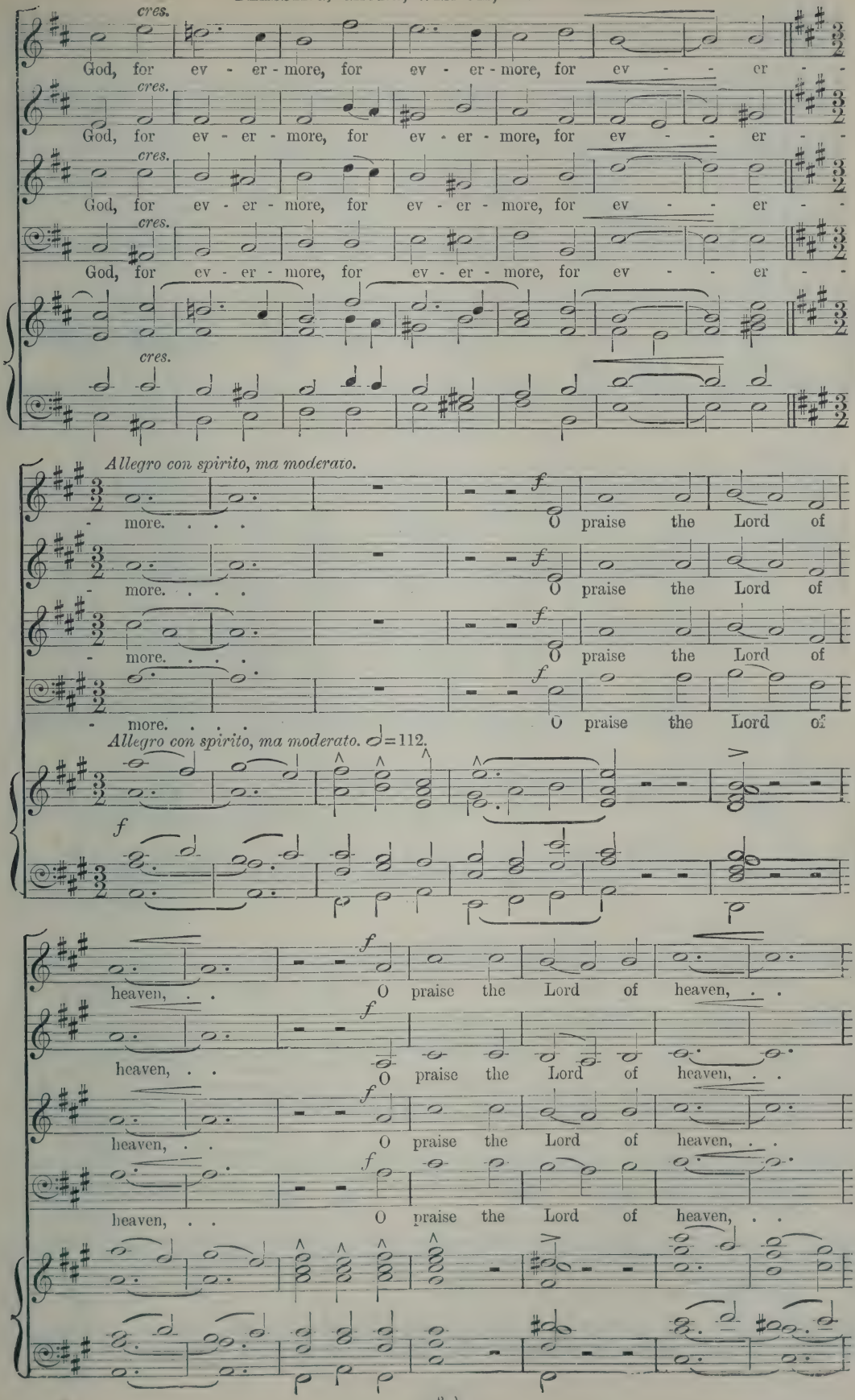
f pow - er and might, pow - er and might, be un - to our

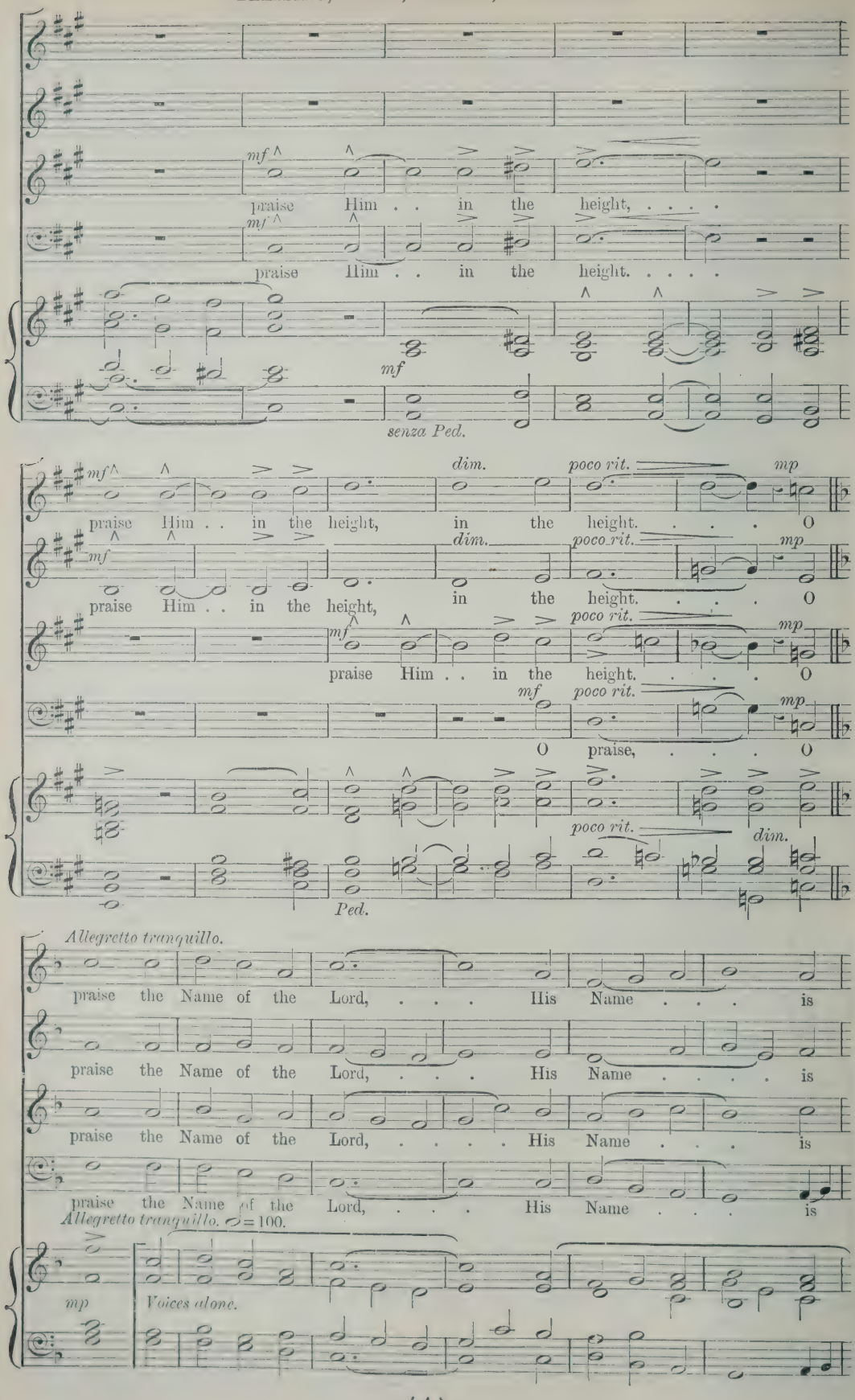
pow - er and might, be un - to our

pow - er and might, be un - to our

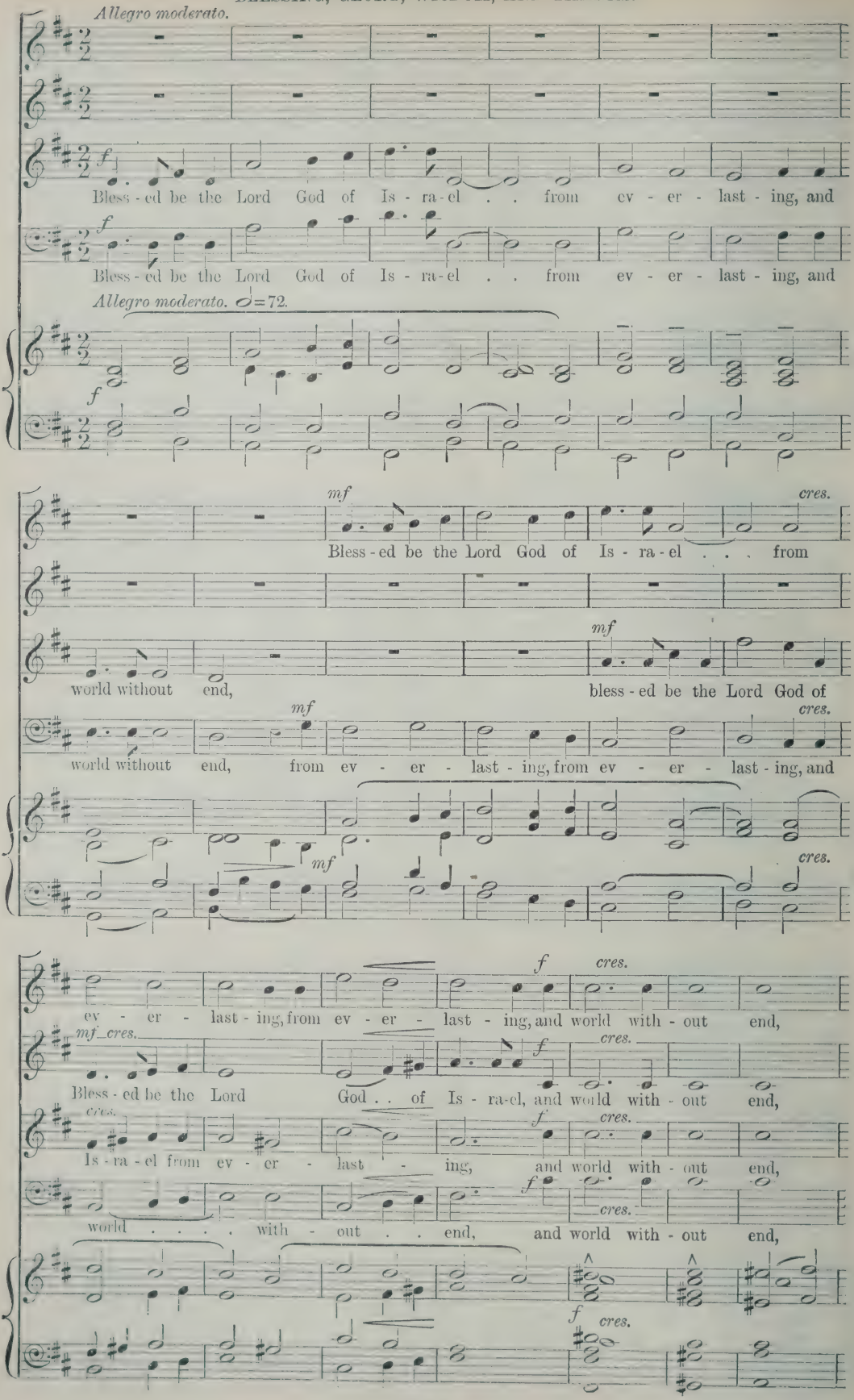
Ped.

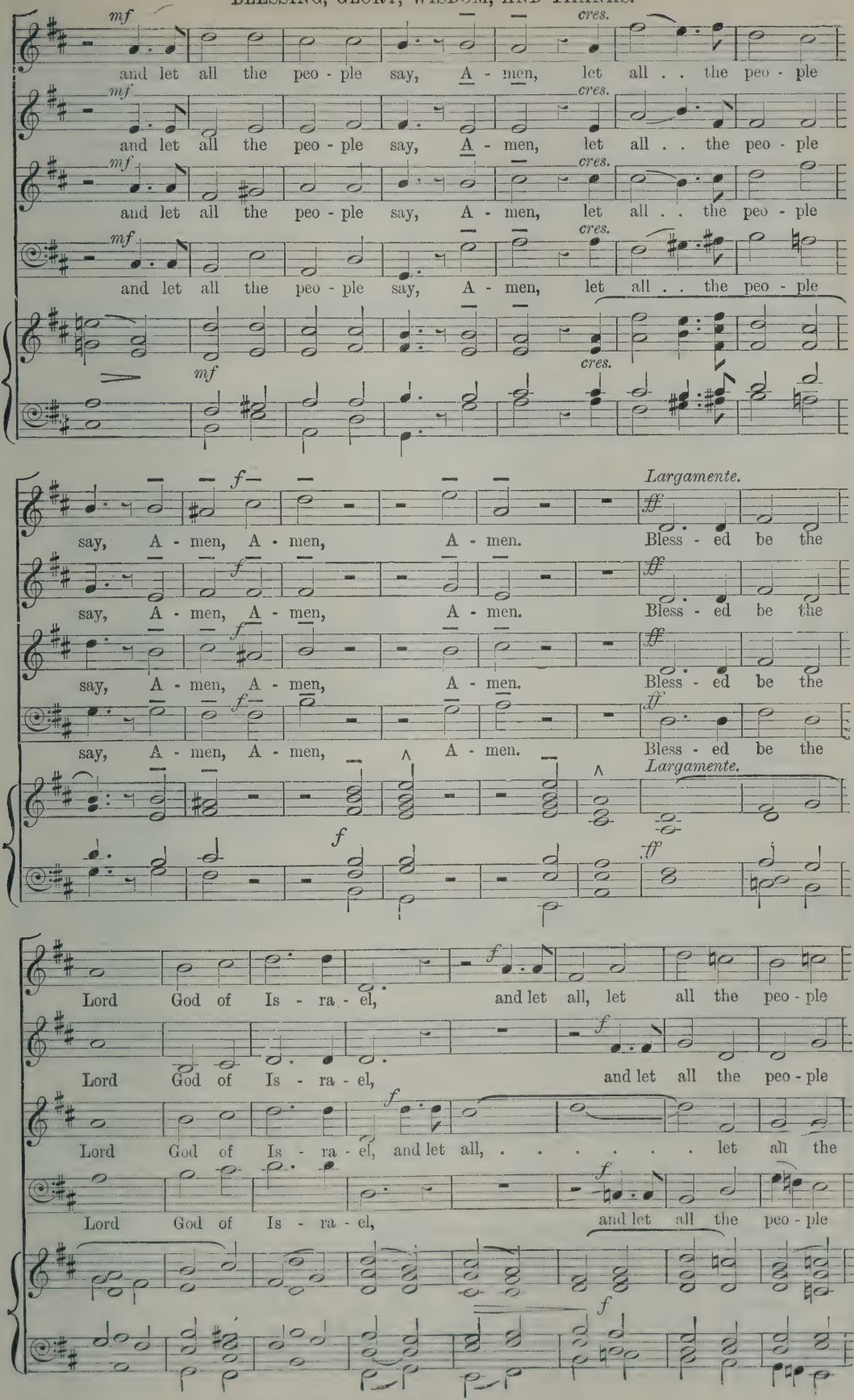
BLESSING, GLORY, WISDOM, AND THANKS.

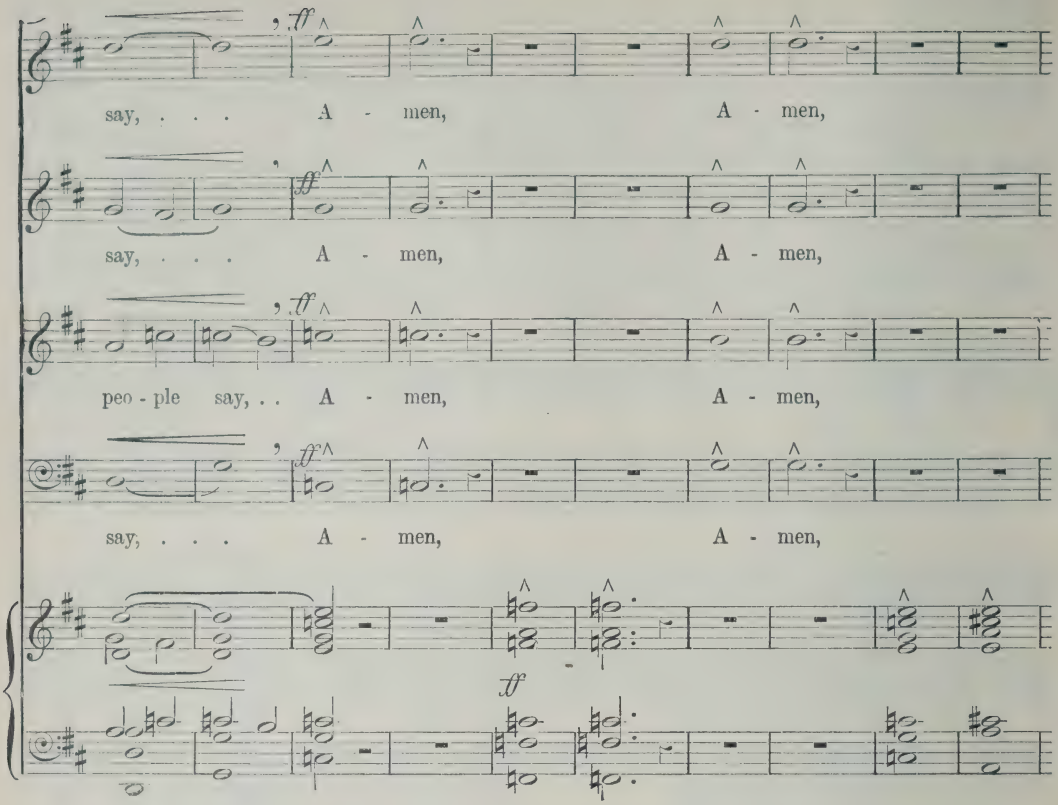

cres.
God, for ev - er - more, for ev - er - more, for ev - - - er - - -
Allegro con spirito, ma moderato.
- more. . . .
f
O praise the Lord of
Allegro con spirito, ma moderato. ♩=112.
heaven, . .
O praise the Lord of heaven, . .

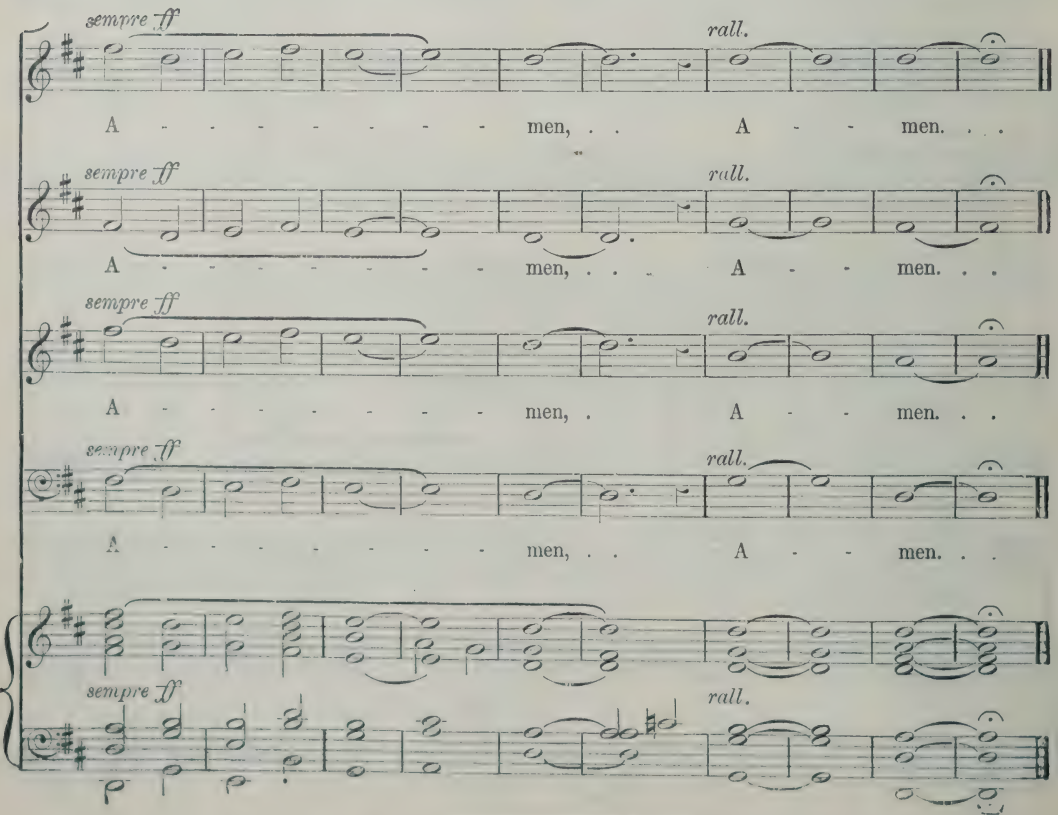

mf
praise Him . . in the height, ...
praise Him . . in the height. . . . .
mf
senza Ped.
dim.
poco rit.
mp
praise Him . . in the height, in the height. . . . O
praise Him . . in the height, in the height. . . . O
praise Him . . in the height. . . . O
mf
O praise, . . . O
poco rit.
dim.
Ped.
Allegretto tranquillo.
praise the Name of the Lord, . . . His Name . . . is
praise the Name of the Lord, . . . His Name . . . . is
praise the Name of the Lord, ... His Name . . . is
praise the Name of the Lord, . . . His Name . . . is
Allegretto tranquillo. ♩ = 100.
mp
Voices alone.

cres.
mf cres.
ex - cel - lent, and His praise a - bove heaven and earth, and His
f
dim.
praise a-bove heaven and earth, . . His praise, His praise . . a-bove heaven and
rall.
earth. . . .
mp
cres.
Ped.


Allegro moderato.
f
Bless - ed be the Lord God of Is - ra - el . . from ev - er - last - ing, and
f
Bless - ed be the Lord God of Is - ra - el . . from ev - er - last - ing, and
Allegro moderato. ♩=72.
f
mf
cres.
Bless - ed be the Lord God of Is - ra - el . . . from
mf
world without end, bless - ed be the Lord God of
mf
cres.
world without end, from ev - er - last - ing, from ev - er - last - ing, and
mf
cres.
f
cres.
ev - er - last - ing, from ev - er - last - ing, and world with - out end,
mf cres.
f
cres.
Bless - ed be the Lord God . . of Is - ra - el, and world with - out end,
cres.
f
cres.
Is - ra - el from ev - er - last - ing, and world with - out end,
f
cres.
world . . . . with - out . . end, and world with - out end,
f
cres.


mf
cres.
and let all the peo - ple say, A - men, let all . . the peo - ple
f
Largamente.
ff
say, A - men, A - men, A - men. Bless - ed be the
Lord God of Is - ra - el, and let all, let all the peo - ple
and let all the peo - ple
and let all, ... let all the
and let all the peo - ple





Also published in Novello's Tonic Sol-fa Series, No. 1778.

Mr. H. V. Spanner will give his usual half-yearly recital of R.C.O. test-pieces at 3 o'clock on June 12, at the National Institute for the Blind, Great Portland Street. As our readers know, the organ at the Institute is a replica of that at the R.C.O. A recital of test-pieces on such an instrument is of special interest and value to intending candidates.

The Rector and Churchwardens of St. Lawrence Jewry announce their acceptance of the tender of Messrs. Norman & Beard for the rebuilding of the organ. The weekly recitals will therefore cease at the end of May. It is hoped to re-commence them with the renovated instrument in October.

The Wellingborough Choral Society at its twentieth annual concert, on April 18, sang 'Judas Maccabæus' at All Saints' Church. Mr. W. Morris conducted, and Mr. C. J. Wood was at the organ.

The organ at St. John's Parish Church, Hampstead, is to be modernised and electrified by Messrs. Willis. There will be an up-to-date console with adjustable pistons.

The organ at St. Leonard's Parish Church, Bridgnorth, has been reconstructed by Messrs. Rushworth & Dreaper, and is now a three-manual of thirty-seven speaking stops and twenty-three pistons.

RECITALS

Mr. Frank Woodhouse, Whitworth Hall, Manchester—Toccata in F, *Bach;* 'Pilgrim's Progress' (Parts 1 and 2), *Austin;* Poem, *Julius Harrison;* Sonata, *Reubke.*

Mr. Clifford Smith, St. Stephen's Walbrook, E.C.—Prelude and Fugue in E minor and Prelude in A minor, *Bach;* Introduction and Fugue, *Reubke;* Choral No. 1, *Franck.*

Mr. Allanson G. Y. Brown, St. Oswald's, West Hartlepool—Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Pastorale, *Franck;* Marche Héroïque, *Saint-Saëns;* Fantasia and Fugue in G minor, *Bach.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Andante (Quintet No. 5, for strings), *Mozart;* Hungarian March, *Berlioz;* Easter Alleluya, *Slater;* 'Rheims' (Sonata Eroïca), *Stanford;* Overture to the 'Bartered Bride'; Overture to 'Solomon'; Fantaisie in A, *Franck;* Sonata No. 5, *Bach.*

Mr. George Parker, Whitworth Hall, Manchester—Fantasia and Finale (Sonata No. 10), *Rheinberger;* 'Pilgrim's Progress' (Parts 3 and 4), *Austin;* Intermezzo No. 4, *Stanford;* Marche Pontificale, *de la Tombelle.*

Mr. Allan Brown, Kingsway Hall, W.C.—Grand Solemn March, *Smart;* Prelude on 'St. Mary,' *Wood;* Fantasia in E minor, *Silas;* Evening Rest, *Hollins;* Introduction and Fugue, *Reubke.*

Mr. J. Eric Hunt, Bromley Parish Church—Allegro (Concerto in G minor), *Handel;* Prelude, Air, and Gavotte, *S. Wesley;* Fantasia and Fugue in G minor, *Bach;* March, Final, *Boëllmann.*

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Scherzo and Passacaglia (Sonata No. 8), *Rheinberger;* Arcadian Idyll, *Lemare;* Sonata No. 3, *Mendelssohn;* 'Laus Deo,' *Dubois;* Concerto, *John Stanley.*

Mr. Caleb E. Jarvis, Whitworth Hall, Manchester—Toccata, *de Maleingreau;* 'Pilgrim's Progress' (Parts 5 and 6), *Austin;* Scherzo in G minor, *Bossi.*

Dr. M. P. Conway, St. Mary Redcliffe, Bristol—Sonata in E minor, *Merkel;* Cantabile, *Franck;* Poetic Variations, *Eaglefield Hull;* Pastorale, *Bossi;* Allegro Appassionata, *Arthur Barclay.*

Mr. Nicholas Choveaux, St. Dunstan-in-the-East, E.C.—Fantasia (Sonata No. 2), *Rheinberger;* 'Cathedral Windows,' *Karg-Elert.*

Dr. C. H. Moody, Worcester Cathedral—Three Chorale Improvisations, *Karg-Elert;* Chant de Mai, *Jongen;* Choral No. 3, *Franck;* Arabesque, *Vierne;* Pastoral Sonata, *Rheinberger.*

APPOINTMENTS

Mr. Dudley H. Chalk, choirmaster and organist, Christ Church (Congregational), Wimbledon.

Mr. Maitland Farmer, organist, Quebec Cathedral.

Mr. Arthur Fountain, organist and director of the choir, Parish Church, Preston, Lancs.

Mr. Wesley Hammet, choirmaster and organist, St. James's Parish Church, Taunton.

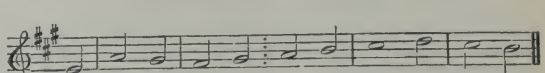
Mr. Frank H. Mather, choirmaster and organist, St. Thomas's Church, Brooklyn, New York. (He will retain the post of choirmaster at his late church, St. Peter's, Perth, Amboy, New Jersey.)

Letters to the Editor

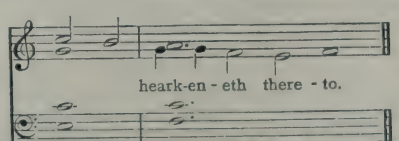
THE MUSICAL RENDERING OF THE PSALMS

SIR,—The article by the Rev. Prof. G. C. Richards in your April number, while interesting and original in its arguments, is disappointing in its conclusions, for how can we eliminate quantity from our speech, or from our singing? It is as essential as accent, and both give life and variety. The Canon suggests a triple chant as capable of providing music 'which should do no violence to the natural spoken rendering.' But words can no more be fitted—with due consideration of their accent and their quantity—into triple time than into duple. There is nothing wrong with most of our chants; the desideratum is to get hold of a Psalter which, with care and commonsense, will make speech-rhythm possible. It is obvious that both duple and triple times must be catered for, but some awkwardnesses are unavoidable—or at least need special treatment, as, *e.g.*, such short verses as Psalm 18, v. 44: 'A people whom I have not known: shall serve me.' There are four ways of treating this verse:

1. To sing four chords to the word 'serve,' which is inconsistent with speech-rhythm.
2. To omit a sufficient number of chords to meet the case. This method often works admirably, but needs careful arrangement.
3. It may be joined up with v. 45, as is done in the 'English Psalter.'
4. This particular verse works well with one syllable to each chord, and two to the last:



If the principle be followed of the synchronisation of final verbal and final musical accents, several syllables will often come on the last chord; sometimes five and occasionally even six (*vide* 'E.P.' Psalm 10, v. 6, 'happen unto me'; v. 19, 'hearkeneth thereto'; v. 20, 'ex' alted against them'; Psalm 67, v. 1, 'merciful unto us,' &c.). The awkward effect of this is much mitigated by the introduction of a suspension in one or more parts; and where there are four or more syllables, an ornamental suspension is useful:



(I must not be understood to approve of all these multi-syllabic endings—*e.g.*, Psalm 10, v. 20, is probably as good, if not better, with the last bar-line thus: 'a' gainst them.')

Sometimes the uniting of two verses into one gets over the difficulty, and a good instance of this is vv. 14 and 15 of Te Deum. But the joining of

vv. 5 and 6 in the same Canticle spoils it for a double chant; which, however, is quite another matter.

Attempts are made, both in the 'English Psalter' (published by Novello), and in the 'Psalter Newly Pointed' (published by the S.P.C.K.), to meet these various difficulties; and anyone needing a new Psalter should certainly consult both of these before deciding. The former may be called the 'whole-hogger,' having often as many as four or five syllables in a bar; and the latter may be called the '*via media*,' being a compromise between the 'Cathedral' and the 'English' Psalters.

Except for the free use of triple time, and the many subtle syllabic accommodations thereby made possible (and which some of us have been using for many years), there is no great cleavage of principle between the 'E.P.' and the 'P.N.P.' Hence this latter will be more easily approached than the 'E.P.'; but when choirs have become accustomed to this step onwards, it is quite possible that they will be ready to go the 'whole hog,' and adopt the 'English Psalter.'—Yours, &c.,

FREDERIC LEEDS.

'VOICE AND VERSE'

SIR,—I have not yet had the opportunity of reading Mr. Colles's book 'Voice and Verse,' reviewed in the April *Musical Times*, but judging by the main argument of 'Feste's' extract, I think I may be right in fancying the reviewer has misunderstood the author's idea. For a good many years I have based my teaching of the pianoforte on the fact that 'song is the very foundation of all music,' and I venture to quote from two articles on the teacher's point of view of this subject which I had published in *Musical Herald*, July and August, 1920. The statement does not imply that all instrumental music is limited to the actual compass and idiom of the human voice—such an idea would be manifestly absurd. The thought suggested surely is, that as the new-born baby expresses his feelings untaught, by using his voice, Nature's own universally-bestowed instrument of music, so the grown man will be able to express more intimate and subtle emotions than words can convey by the infinitely varied tones of his voice. Then:

> '. . . as singing is the highest and truest, because most spontaneous and direct, form of music, so must pianoforte playing be brought as nearly as may be into line with singing. . . . The singer simply expresses himself naturally, not stopping to think how [the strained attitude of mind of the over-trained or partially-trained *student* of singing is, of course, not to be considered here]. If we are amused we laugh; if tired or sad, we sigh; if moved by joy or gratitude, we exclaim in tones readily showing these feelings, even though we may speak in a foreign tongue. *How* do we do this? We never stop to think—we express ourselves. If every child pianist were taught from his earliest days of music to laugh, to sing, to sigh, even to be cross, into his small tunes, men's ears and hearts would be more often delighted by true spontaneous music on the pianoforte.'

As this is true of the *playing*, so is it of the *writing* of instrumental music. The composer first conceives his work as the expression of his own intimate musical feeling—it comes first from *himself*, and if he had never heard of a musical instrument he would still have the inspiration. He must naturally give it to the world in a fitting form for whatever mode of expression he may choose, so he translates it into terms of the pianoforte, orchestra, organ, or what you will. The germ of the idea was no less vocal because, while it started life, maybe, as a group of plain crotchets, it ended as a series of elaborate demisemiquaver arpeggios. Such a passage as that quoted in your review (Ex. 1) has only to be reduced to solid harmonies to reveal immediately a melodic outline, and if this test be applied to other most unpromising instrumental idioms, 'tunes' will nearly always be found lurking in the background.

To say that Chopin's music, for instance, is not song-like is far from true. Certainly Chopin did not choose the voice as his medium of expression, perhaps because his voice was not a match for his beautiful inspirations. But one has only to look for the lovely threads of melody around which he has woven the embroidery of pianistic adornment to realise that even Scherzos, Polonaises, and other of his works which at first sight seem anything but vocal, are really all founded on song—using the term to mean the expression of the most intimate self in music.

The same applies to all inspired works of all composers for all instruments—the meaning of many a complicated passage of pianoforte music can easily be found if the melodic outline be traced through the harmonies and sung:

> 'The pianoforte sings with many voices . . . even in the simplest of small pieces—a little lyric of Grieg's, a child's first tune of a few bars—there are singing at least two distinct voices. With this idea in the mind make pupils sing as they play, each part in turn. So instinctive a thing is vocal expression that the melodic purport of a passage is often made instantly clear if one sings it, letting the voice make its own nuances.'

The fact of the popularity of the vocal concert numbers as compared with instrumental, is, I maintain, a proof of the truth, not the falseness, of Mr. Colles's theory:

> 'The failure to find the way of communication between feeling and expression is surely responsible for the unpopularity of the pianoforte solos as compared with the songs on a concert programme. The average pianist does not even seem to speak directly to his hearers, but addresses himself to his instrument, which thus stands between him and the audience, and is as a third person spoiling their intercourse. . . . [To remedy this] the pianist must sing from his heart with his pianoforte's voice.'

The analogy bears detailed working out, and phrasing, rhythm, touch in all its gradations of light and shade and tone-colour, gain daily in truth and beauty by the constant striving after this ideal. Thus I venture to think the pianoforte teacher's theory meets the composer's theory as described by Mr. Colles: All music must go 'back to the land' of natural unstudied song for its reality.—Yours, &c.,

ENID MORRIS.

[' Feste ' writes: 'I don't think I misunderstood Mr. Colles's idea. (After all, I have read the book, and Miss Morris hasn't!) Some justification for my point of view is seen in Miss Morris's remark as to vocal concerts being more popular than instrumental concerts. But what of the standard of *music* in the two programmes? In the great majority of cases the vocal will be many grades below the instrumental. The popularity of bad operas, songs, and singing has been so great a drag on musical progress that many of us are justified in objecting to the undue glorification of the vocal side of music. Incidentally, I may add that at least two other critics—Dr. Ernest Walker and Mr. Eric Blom—have taken a line similar to mine in reviewing Mr. Colles's book.]

SINGERS' ARTICULATION

SIR,—The power of expression through the medium of language (either in the spoken word or in song) belongs to the human voice alone. Even the orchestra, with all its mighty and varied possibilities, cannot emulate this glorious inheritance. And what does the average singer do with this power? Not twenty per cent. of singers (B.B.C. or otherwise—humorists are honourable exceptions) get their words through to the listener. Not, perhaps, five per cent. out of that twenty per cent. express the beauty and significance of the words even if they are clearly uttered. The great majority of the public have, in consequence, long since ceased to regard the text of vocal music as of any importance. And the singing in many foreign languages which few understand well enough to enjoy

(even if they understand at all) has intensified that belief; though clear and expressive English diction easily excites interest in all classes of listeners. In many operatic items or songs in which the words are platitudes, banalities, or even drivel, their loss may be of little or no importance. It might even be that in many cases the 'wordless' song would prove an improvement on the originals. But in lyrics of merit the lack of clear pronunciation and verbal significance gives the listener only half—often not half—of the beauty of the song or other vocal music. Pure, varied vowels and well-shaped consonants obviously form the essential factors of clear articulation, especially (in the case of consonants) those occurring at the beginning and ending of each word, the latter being generally ignored. The power to present the true significance of the words (apart from mere clear articulation) may be more of a psychological than physical problem; it emanates from the temperament and individuality of the singer. That, perhaps, is another story. The average listener would be content with good, distinct English.

In ninety per cent. of the alleged 'singers' who 'mumble or mutter and bore,' or who give us 'gibberish' instead of our noble English language, the fault must be attributed to the teacher.—Yours, &c.,

434, Seven Sisters Road, N.4. MUNRO DAVISON.

LISZT

SIR,—Although a further article on Liszt by Mr. A. Brent-Smith is promised, in his article in the May issue there are statements which call for reconsideration. On p. 402 he says, 'Even when he [Liszt] fully embraced the religious life . . . he was privileged to enjoy all that the world had to offer—success, wealth, and marriage. . . . His renunciation of the world (even in a greatly modified form) at the ripe age of sixty-eight . . . .,' &c. Surely there is a contradiction here. If Liszt '*fully* embraced the religious life,' as an Abbé, there could be no 'renunciation of the world even in a *greatly modified* form.' Liszt did enjoy success in his early days, but he was not wealthy. His last public recital on his own account was given in September, 1847, when he was thirty-six years of age. Thereafter he played only for charity, or to raise funds for some endowment. In his later years his sole source of income was his salary as President of the National Academy of Music at Pest. When he died, at Bayreuth, in 1886, the state of his wardrobe was pitiable.

He was not married. The preparations for his marriage to the Princess Carolyne Sayn-Wittgenstein, fixed for October 22, 1861, Liszt's fiftieth birthday, were vetoed by the Vatican late in the evening of the 21st, the grounds being that the Princess, being a divorced woman, could not re-marry. Liszt's character was not in question.

The 'ripe age of sixty-eight' is inexact, and is possibly due to the mistake in the second and third editions of 'Grove,' by which two separate and distinct ceremonies are made to occur simultaneously. Liszt was admitted to Minor Orders (Abbé) at the age of fifty-four, on April 25, 1865. In this status his vows were not irrevocable; he could marry, but under certain conditions. His letters, however, show that there was a linguistic difficulty, his ignorance of Latin, which at that time stood in the way of a higher step. Fourteen years later, on September 30, 1879, at the age of sixty-eight, his friend, Cardinal Hohenlohe, raised him to the rank of Canon, a rank which entitled him to wear the purple, a distinction never assumed in public. He was *porporato* only when photographed.

In any study of Liszt's 'religiosity,' to which your contributor alludes, the baneful influence of the Princess must not be lost sight of. His patient and indulgent attitude towards her dogmatism is reflected in the hundreds of letters that he wrote to her when she settled at Rome, in 1860. I have dealt with this elsewhere.—Yours, &c., WILLIAM WALLACE.

11, Ladbroke Road, W.11.

FAUX-BOURDON AND DOUBLE-COUNTERPOINT

SIR,—Dr. Arthur T. Froggatt's observation concerning the comparison I made between *Stimmtausch* and double-counterpoint (*Musical Times*, April, 1929) is perfectly justified. Double-counterpoint can, indeed, only exist in case of inversion. It is to be remarked, however, that the two voices of the Worcester Troped Sanctus would give, by interchange, a very good-sounding double-counterpoint, if placed at a distance of two octaves of each other instead of one. Interchange of voices, principally trebles, but also other voices, occurs frequently, not only in madrigals, but also in motets of the 16th century.—Yours, &c.,

55, rue Stanley, CHARLES VAN DEN BORREN.
Uccle, Bruxelles (Belgium).

EMANCIPATED POETRY

SIR,—I was delighted to read Mr. Blandford's letter in your May issue, and to see that he, like myself, recognises that the problem of modern music cannot be separated from the problem of all that is modern in the other arts; there has been far too much tendency to discuss a composite art problem from the point of view of music alone. In each of the arts there is undoubtedly a distortion of mental outlook, and in each case a distorted basis has been deliberately *manufactured* on which to build expressions of that distorted mental outlook.

I prefer this point of view to that of Sir Landon Ronald, who suggests that modern music may be a pose. That would make the movement a voluntary and artificial one; whereas I am inclined to think the movement is the result of the urge of the distorted mental outlook already referred to, and so more or less inevitable.

Mr. Blandford has put forward identical views to those stated above.

These views recognise that a distorted mental artistic outlook may go hand-in-hand with magnificent musical technical equipment; also that artificiality is only in evidence in those cases of a composer 'going modern'—an expression which sufficiently exposes the absurdity of the claim that certain extreme types of modern music are a legitimate step forward in musical evolution.—Yours, &c., HERBERT W. FISHER.

Plymouth.

SIR,—Mr. Blandford needs a course in relativity as well as psycho-pathology. He seems a slave to the 'absolute standard' system of criticism.

All artistic expression is dependent on a technique, and if Mr. Blandford doesn't think it worth the trouble, or is too lazy, to master the technique before he criticises, he would be wiser to imitate the critics he castigates, and allow people to settle questions as to the sanity of James Joyce or 'advanced composers' for themselves.—Yours, &c.,

Holywell Lane, HAROLD BROCKLESBY.
Conisbro, near Rotherham.

[In order to assist such readers as might wish to make a start in mastering the technique of emancipated poetry, we quote the examples that gave rise to Mr. Blandford's letter. Here is Miss Gertrude Stein's effort:

'It is it is it is it is.

'If it and as if it, if it or as if it, if it is as if it, and it is as if it and as if it. Or as if it. More as if it. As more. As more as if it. And if it.

'And for and as if it.

'If it was to be a prize a surprise if it was to be a surprise to realise, if it was to be if it were to be, was it to be. What was it to be. It was to be what it was. And it was. So it was. As it was. As it is. Is it as it as. It is and as it is and as it is.

'And so and so as it was.

'Keep it in sight alright.'

Mr. Ezra Pound's lyric, owing to its highly condensed form, probably calls for an even higher degree of skill:

'PAPYRUS
'Spring . . . .
Too long . . .
Gongula . . .'

We hope no reader will dare to criticise this until he can turn out something at least almost as good.—EDITOR.]

LONG SERVICE

SIR,—I beg leave to add a name to the late Dr. Pearce's 'Organists' Long Service Roll,' viz.: William Piper, who officiated at St. James's, Ludgershall, Wilts, from December 3, 1864, until his death in April, 1915—a full half-century. Archdeacon Carpenter, Precentor of Salisbury, delivered an address at his funeral.

One of my predecessors at St. Mary's, Andover, held the office for over forty years—Thomas Langstaff, *ante* 1811-1852. He was the Langstaff mentioned in Col. Hawker's Diary, quoted by Mr. Whall in the October number of the *Musical Times*, p. 931. Col. Hawker lived at Longparish House, four and a half miles distant, and was the owner of a fine Stradivarius violin upon which Mr. Langstaff played. He held music meetings at his house, and in the *Hampshire Chronicle* of January 6, 1817, it is recorded that 'Mr. Kalkbrenner . . . has been on a visit . . . to Major Hawker, of Longparish House, where several concerts have been held . . . conducted by Mr. Langstaff, of Andover.'

Another member of that musical coterie was Dr. Greenhead, medical attendant to the third Earl of Portsmouth, of Hurstbourne Priors (1767-1853), the father of the talented, but now forgotten, 'Greenhead Family,' or 'Cremona Union Concert Party.'—Yours, &c.,

ARTHUR C. BENNETT.

Andover.

ORGAN RECITALS AND THE PRESS

SIR,—The following raises, I think you will agree, a much wider question than the particular issues involved. Some time ago, at the Westminster Congregational Church, Buckingham Gate, there was played a movement (the second) from what is considered, I find, to be the most difficult organ composition in existence; indeed, many, on the strength of themselves being unable to play it—such a sound criterion—have declared it, especially the second movement, to be unplayable. Invitations to the number of between twenty and thirty were sent out to the press, but so far not one of those to whom these were sent appears to have made the slightest reference to the event—nor, so far as can be ascertained, were more than one or two present, although the hour was a peculiarly convenient one, between afternoon and evening, when there was nothing to clash.

Is it to be deduced from this that organ recitals are under all and every circumstance, in any place but a concert hall, taboo? Is it not even in the light of a news 'par.' that there is found an organist who tackles a reputedly unplayable work of reputedly wild 'modernity'? Does it not seem gravely unjust that the work of an organist is ignored in this way merely because the *locale* of his performance does not happen to be within the regular concert 'beat'?

It is now time to specify more closely. The occasion to which I am referring was the performance by Mr. E. Emlyn Davies of the second movement of my Organ Symphony—a performance which is inadequately described by any less adjective than superb, more especially considering the difficulties under which it was achieved—the pressure of other work in a busy musician's life, to say nothing of ill-health—and undertaken, as it was, in a spirit of utterly disinterested enthusiasm that was never once damped by the arduous and laborious nature of the work that had to be put into its preparation. *One* performance in a year like that of Mr. Emlyn Davies's means more to a composer than one a day of the usual sort, and I take this opportunity of bearing public witness to Mr. Davies's remarkable powers, his brilliant musicianship, his almost clairvoyant insight, his vivid and sympathetic artistic imagination, as a small token of my sense of what is due to him.

Finally, to close on a personal note, I think it will be agreed that the present writer, in view of the tributes that have been paid to his work by some of the finest minds of our time—and the fact that he has been honoured by a request from one of the half-dozen greatest libraries of the world for some of his MSS., has reasonable excuse for thinking his work something more than negligible.—Yours, &c.,

KAIKHOSRU SORABJI.

BRAILLE CENTENARY AND MENDELSSOHN'S 'HYMN OF PRAISE'

SIR,—Referring to the article on p. 413 of your May issue, in which you so kindly commend the great effort which is being made by the National Institute for the Blind to commemorate the hundredth anniversary of the invention of 'Braille,' may I be permitted to say that if any of your readers desire to help, or to obtain any information on the matter, I shall be only too happy to be at their service if they will write to me direct.—Yours, &c.,

EDWARD WATSON
(Organizing Secretary, Braille Centenary Appeal).

National Institute for the Blind,
224, Gt. Portland Street, W.1.

A FRENCH MUSICAL EXHIBITION

SIR,—I am now able to supply further details of the Musical Exhibition at Carpentras (Vaucluse), France, about which you allowed me to make a preliminary announcement in the February issue. The exhibition will be open from Sunday, June 16, to Sunday, June 30, inclusive. I have already given some account of the contents of the exhibition. Concerts will be given as follows: June 16—Popular concert by the Municipal Band; June 18—Chamber music by Frescobaldi, Purcell, Handel, Couperin, Giardini, &c.; June 20 and 22—Orchestral concert, works by Carpentras composers; June 23—Concert of Provençal music (including a Mass by Elzéar Genet, and popular songs) by L'Ecole Provençale d'Apt; June 25—Music by Carpentras composers; June 27—Orchestral concert, modern music; June 30—Sacred concert in the Cathedral, including extracts from the Vespers of Saint-Siffrein. With the exception of the last, all the concerts will be given in the Museum. I hope this information will be useful to any who had thought of attending the exhibition.—Yours, &c.,

J. A. WESTRUP.

CINEMA MUSIC: SARCASM FROM YORKSHIRE

SIR,—In reference to your notes on p. 411 of the May number regarding music in the cinema, and Mr. Casey's remarks, I should like you to know (because apparently you do not, nor do any of my friends who follow music with me) that Mozart's 'Magic Flute' Overture expresses hurry, stress, impending doom, conflicting passions, and, finally, a bridge broken by a thunderbolt and a train falling through it into a ravine. You didn't know that, did you? That is because you just won't be educated by Warner Bros. and their huge staff, whose names take minutes to read, who have made a film with synchronised music and talk called 'Noah's Ark.'

It is no use your saying they are wrong. This film has cost one dollar, or perhaps a million dollars, or perhaps two million dollars, and has taken at least five seconds to think out and some years to make. Therefore it must be right.

There is also an effect of musical colour that you, perhaps, are ignorant of. When an old-time Eastern king condemned a man, he stretched out his arm very pompously, and a trumpet then blared some daft mock-heroic phrase *about a quarter of a tone flat*

(compared with the rest of his orchestra that he always kept playing, morn, noon, and night). That eerie, sardonic, spine-shuddering effect ought to be noted by some old fogies like Stravinsky and Bloch.

As Mr. Casey argues, the cinema certainly reaches the masses. The picture reaches them so well that they don't hear any music, or rather don't really listen to it, and the sooner the cinema ceases its pretence of musical education the better.—Yours, &c., 'TYKE.'

'THE OXFORD HISTORY OF MUSIC'

SIR,—On pp. 413, 414 of your May issue you are kind enough to give a long and detailed review of our new edition of vol. 1 of the 'Oxford History of Music' together with the Introductory volume added to the series. Your reviewer, however, is under a slight misapprehension with regard to the intention of the Oxford University Press as to the re-publication of the other volumes of the 'Oxford History.' A new and revised edition of the complete series is not contemplated.

Vols. 1 and 2 have been revised by Prof. Percy C. Buck, and the Introductory volume added to fill up certain gaps, also under Prof. Buck's direction. The new edition of vol. 2 will appear in the course of a few months. Vols. 3, 4, 5, and 6 will remain as they are without further revision.

Finally, the seventh volume is now being written by Mr. H. C. Colles, and will appear in due course.—Yours, &c.,

HUBERT J. FOSS.

Amen House, Warwick Square, E.C.4.

WHAT *DID* MR. GREWGIOUS HEAR?

SIR,—The real question is, What did Mr. Dickens hear when he gathered the impressions that occupy Mr. Grewgious while waiting for the service to end. As the time was afternoon, we may assume Evensong, more or less choral. The feeble voice was doubtless reading the Lesson, until a vigorous attack on the Magnificat drowned it in a sea of music, or gave that impression. After that another Lesson, or Collects, and more music—and all was still. Mr. Grewgious met the 'living waters' coming out. This must mean the choir—I see no reference to the words of anything sung. The bit of word-painting hangs upon the contrast between the vivid, uplifting effect of the music and the rather sepulchral aspect of the Cathedral in the gathering shadows of late afternoon.

Your correspondent should look over Mr. Lightwood's 'Music of Dickens,' if he has not already done so. I take it that Dickens had an ear for music, and knew what he liked, but had no skill in any department; his musical references are more than likely to be whimsical and humorous. He was not writing a technical report of the service, but throughout the book his references to the 'Cloisterham' choir are not complimentary. Mr. Lightwood gives the opinion of Mr. Luard-Selby that there was no such official as Mr. Jasper is described—a Lay-Precentor or Lay-Clerk who was choirmaster. But I suppose Dickens used the word 'precentor' in a general sense, and there would be nothing impossible about a skilled lay-clerk taking choir practices by arrangement. Writing for immediate publication, Dickens naturally refrained from photographic delineations that might be embarrassing. Much interesting and authentic information about the choir of Rochester Cathedral is found in 'A Westminster Pilgrim,' by Sir Frederick Bridge.—Yours, &c.,

WILLIAM Q. PHILLIPS.

153, Crawford Street, Sarnia, Ontario.

SPARE BOOKS AND MUSIC WANTED

SIR,—Some time ago an appeal was made in the columns of the *Spectator* inviting readers to send to our village library, denuded by industrial depression, such books as could be spared. The response was splendid, with the result that our stock of books has been increased by over three hundred; but, to the chagrin of music-lovers, there were no music books among them.

Cwmaman is a mining village of eight thousand people, which has been practically paralysed for nearly two years, yet through it all has kept faithful to the highest forms of music—as it has done for the last thirty years.

Its village choir of two hundred voices has never once failed during that period in its performance of oratorio on Christmas Day. Two years ago it was the 'Dream of Gerontius'; four years back, Bach's 'St. Matthew' Passion; and last year, 'Israel in Egypt.'

In addition to the village choir we have two operatic societies, two male-voice choirs, and a children's choir.

I quote these facts to show that the interest taken locally in music is real and enthusiastic, and in the hope that some kind readers of the *Musical Times* may feel inclined to help us. If there are any music books of any kind, theoretical or otherwise, lying idle on any shelves, they will be more than welcomed by this little village community. Any contribution will be gratefully acknowledged by Mr. James Ray, the Librarian, or by—Yours, &c.,

EDWARD LEWIS (*Conductor*).

20, Byron Street,
Cwmaman, Aberdare.

[We heartily commend this appeal to our readers' generosity.—EDITOR.]

BEETHOVEN AND DAVY

SIR,—In reply to Mr. Britten's letter in your May issue, I think it extremely probable that Beethoven was acquainted with Davy's song 'The Bay of Biscay,' for Davy's songs and incidental music to the plays of his period had an enormous vogue, if we can trust reference books. Moreover, we know that Beethoven took great interest in the wars of his time.

Davy was a contemporary of his, being born at Exeter, December 23, 1763, and dying in extreme poverty in St. Martin's Lane, London, February 22, 1824.—Yours, &c.,

REGINALD SILVER.

Micro Cottage, Colyton, Devon.

We are obliged to hold over, among others, letters from Miss Nancy Gilford (on the *appoggiatura* in Beethoven's Sonata in D, Op. 10, No. 3), Mr. R. A. J. Jervois (on 'Organ Pedalling'), and Mr. J. D. Tetley (on Prof. Sanford Terry's 'Bach's Chorales').

UNION OF GRADUATES IN MUSIC INCORPORATED

The Council of the Union of Graduates in Music has nominated Prof. E. J. Dent, Professor of Music in the University of Cambridge, to serve as representative of the Union on the Council of the Incorporated Society of Musicians for a period of three years as from January, 1929.

Prof. F. H. Shera, Rossiter Hoyle Professor of Music in the University of Sheffield, has been elected a Vice-President of the Union.

The summer meeting of the Union will take place in connection with the University of Birmingham on July 29, 30, and 31 next. Provisional arrangements are now being made; a programme of events will be issued to all members in due course.

We understand that the Hart House String Quartet is to visit this country in October. The Quartet consists of Geza de Kresz, Harry Adaskin, Milton Blackstone, and Boris Hambourg. Apparently this is the Quartet's first visit to Europe—certainly to England. London has extended a warm welcome during the past few seasons to chamber-music parties from practically every country in Europe. It is to be hoped that these Toronto players will be no less cordially received. They have a large repertory, and U.S.A. and Canadian press critics have praised them highly. Letters and inquiries should be sent to Messrs. Ibbs & Tillett, Wigmore Street, W.

ROYAL ACADEMY OF MUSIC

Important events cast their shadows before, and at least two of the happenings of the summer term are well worth recognition. For some time past the press and the public have realised that, thanks in the main to Sir Henry Wood, the Royal Academy orchestra is an institution meriting whole-hearted support. On Tuesday afternoon, June 11, at Queen's Hall, Sir Henry will conduct the orchestra, and one of the features of the programme will be Beethoven's sixth Symphony ('The Pastoral').

The annual operatic week at the Scala Theatre will begin on July 8, ending on Saturday, July 13. The operas chosen for presentation are Puccini's 'La Bohème,' Verdi's 'Rigoletto,' and German's 'Merrie England.' The last-named work is a peculiarly appropriate selection, for Sir Edward German is an old Academy student, having entered in September, 1881.

An item of interest to students, indeed to everybody interested in the study of music, is the announcement that a number of scholarships for various subjects will be offered for competition in September next. The last day of entry is Monday, July 22, and detailed particulars, entry forms, &c., may be had on application to the Secretary of the Royal Academy, York Gate, N.W.1. It is advisable to state the branch of music in which the candidate is interested.

In September there will be held a Vacation Course for Teachers. Lectures will be given during the four days from September 17 to 20 inclusive, on the following subjects:

Pianoforte, by Frederick Moore, each day at 10 a.m.
Class Singing, by Dr. Stanley Marchant, each day at 12 noon.
Aural Training, by Ernest Read, each day at 2 p.m.
Musical History and Appreciation, by Stewart Macpherson, each day at 4 p.m.

The Academy has suffered a severe loss by the death of Sir Anthony Bowlby, who was one of the Directors, and who took a keen interest in the welfare and working of the institution.

Mr. W. Chalmers Burns, of the Royal Academy, has been awarded the Bernard Hale Organ Scholarship at Peterhouse, Cambridge.

F.

ROYAL COLLEGE OF MUSIC

Sir Hugh Allen, in his customary address to the students at the opening of the term, proved once more that even after some thirty or more of similar occasions, it is still possible for an inventive and ingenious mind to devise something new wherewith to adorn his tale and point a subtle but effective moral. Ringing the changes on the labours of pleasure and the pleasures of labour, Sir Hugh left us to decide for ourselves as to which is the more exacting and tiresome, work or play, illustrating the discussion with examples from this mercilessly mechanised existence of ours.

Referring to the thin line that divides work from play Sir Hugh said: 'Some find work a pleasure, some find pleasure a labour; some find both equally enjoyable, some both equally a strain. After the exacting labours of our everyday employment as the terms follow each other, the peacefulness of the vacation is heaven. But our views of heaven are considerably varied; so much so that, as one man's meat is another man's poison, so is one man's heaven of a very different atmosphere and temperature from another's.' And again: 'Strenuousness is not only the characteristic of the work side of life, although it demands it more and more, but it has become as much a quality of what we call our relaxations. Naturally the rebound is the greatest when the pressure has been the most severe, but one would have thought that the more exciting and busy and violent and exhausting the work side of our life is, the more we should take our relaxation in an easy, languorous, contemplative, lie-a-bed, slow-motion-picture form of occupation. Not a bit of it! The real business of life comes out in us when we start on having a holiday. You know that when you want to get into lower gear you have to accelerate, and then you begin to grind. As soon as we are free of the fetters which bind us to our work we want to go the furthest, the fastest, the highest; we never want to stop, but desire and almost achieve the solution of the problem of perpetual motion. An arterial road alone meets our desire—an open throttle, a speedometer thrown into convulsions, a fainting policeman, and the eventual contemplation of a magistrate from a too close-up point of view, and a licence endorsed or a prison cell.

'That is life at its best, exhilarating, slightly dangerous, wholly indefensible, but very attractive. Then the joy of the roads at Easter; the gentle stream of traffic, the kindly face of the driver of each advancing car, the grim but fraternal glance of the overtaking party (those mosquitos of the road and ground game), the gentle, apologetic, self-effacing attitude of the pedestrian who, glorying in the monopoly of the pavement, seeks from time to time to join his friends above by a too-confident belief in his stability and invulnerability, and so, in crossing the road, crosses the river instead.'

The following awards have been made: Charlotte Holmes Exhibition—divided between Susan Jones ('cello) and Violet P. Brough (violin). Council Exhibitions—Patience Henn-Collins ('cello), Peggy Henrici (hautboy), Myrtle Bowyer (pianoforte), Alison L. Smalley (violin), Elsie Curry ('cello), Cynthia Perrins (singing), Joan Hordern (singing), Ruth M. King (violin), Jane M. A. Cazenove (pianoforte), John J. Bunney (violin), Florence Gurnell ('cello), Eileen M. Cashman (pianoforte accompaniment), Ruth Pasco (pianoforte), Agnes Brownlow (singing); Extra Awards—Elizabeth M. Smith (violin), Juanita Triggs (pianoforte), Thyra Christiansen (pianoforte), Eleanor M. Tiley (singing), Elma M. Haddow (singing). Raymond ffennell Prizes for Teachers' Training Course—Vera Barker (pianoforte), Katherine Brown (violin), Mary Carey (pianoforte), Betty S. Clappen (pianoforte), Bernard Collier (pianoforte), Cecilia Creasey (pianoforte), Winifreda Dinn (aural), Alan S. Harrison (pianoforte), Helen Hilton (pianoforte), Kathleen Just (pianoforte), Ernestine Kimber (pianoforte), Ruth M. King (violin), Reginald Morley (violin), Edith Papworth (pianoforte), Marjorie Parker (pianoforte), Mary Pelloe (pianoforte), Kathleen Porteous (pianoforte), Helen Scott (pianoforte).

TRINITY COLLEGE OF MUSIC

LONDON CENTRE

The annual prize distribution, on April 27, was very largely attended. The chair was taken by Dr. John Warriner. He extended a cordial welcome to Sir Frederic Cowen, who attended to distribute the awards gained in 1928. In his introductory remarks he said that Sir Frederic had never written an ugly bar of music in his life, and that no superfluous sharps or flats, or unnatural naturals, ever marred his compositions.

The secretary of the London centre (Mr. T. Lester Jones), in presenting the annual report, stated that though the past year was not a record one, upwards of twelve hundred students of varying ages were examined in the respective divisions at this centre alone, without taking into account the large number who entered for the higher examinations, diplomas, and scholarships.

Sir Frederic Cowen spoke encouragingly to those on the threshold of musical life. One of his most treasured memories was that, at the advanced age of eight years, he wrote a simple march and gave it the title 'Garibaldi.' To his great delight the Italian patriot in whose honour it was dedicated consented to accept a copy. He concluded by reminding students that nothing that was worth having was gained without persistent effort.

Mr. Stanley Roper, the new Principal, in a breezy address referred to the many signs of musical awakening in this country.

The following Exhibitions were awarded: Joan Prime (Clerkenwell), intermediate pianoforte; René Keysell (Fulham), senior violin; Lillian M. Yapp, H.H. Princess Helena Victoria's Exhibition for pianoforte playing, junior division.

Musical items were contributed by Mr. Clarence Matthews, Miss Thelma Nurick, Miss René Keysell, Miss Lillian M. Yapp, Miss Constance Fecher, Miss Mary E. Shaw, and Miss Sophie M. Brunner.

The summer term began on April 29, and the number of new students is very gratifying.

Mr. E. Stanley Roper has now assumed the duties of Principal.

The College gave an 'At Home' to meet the new Principal and Mrs. Roper on May 16. Members of the teaching staff and others were present.

On May 8, Dr. John E. Borland gave an interesting lecture to students, his subject being 'Preludes and Overtures.'

Successful distributions have been held at Stroud, Hastings, Plymouth, Woolwich, Chester, and Cardiff, at which the Controller of Examinations, Mr. d'Evry, represented the College.

Demonstration concerts from the College syllabus were given at Stroud and Chester by Miss C. O'Brien, and at Cardiff by Miss Maud A. Winter. The Principal attended a distribution at Grimsby.

The death of Mr. A. L. Arnold, local secretary of the Scarborough centre, is recorded with regret.

The College Orchestra, under Mr. J. Ivimey, performed a programme of music (as usual) at the Presentation Day ceremony of the London University in the Albert Hall. An appreciative letter of thanks for their services has been received from the Vice-Chancellor.

The diplomas recently gained will be presented at Queen's Hall on June 29.

R.

THE ASSOCIATED BOARD:
AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles: Final Grade Gold Medal, Gilbert Smith (Leicester), violin; Final Grade Silver Medal, Phyllis Lavers (London), pianoforte; Advanced Grade Gold Medal, Percy E. Cliffe (Nottingham), pianoforte; Advanced Grade Silver Medal, William A. Miller (Aberdeen), violin; Intermediate Grade Gold Medal, Rosemary P. Ferrand (Reading), violin; Intermediate Grade Silver Medal, Donald E. Bridger (King's Lynn), pianoforte.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist and violinist wish to meet 'cellist for mutual trio practice. Brixton district.—W. M., c/o *Musical Times.*

Lady accompanist wishes to meet vocalist or instrumentalist for mutual practice.—P. DANCER, 79, Blackheath Hill, Greenwich, S.E.10.

Violin, viola, or 'cello players (good time-keepers) required for string quartet. Near Stamford Brook, W.4.—XX, c/o *Musical Times.*

Lady 'cellist wanted to complete fairly advanced quartet. W.1 district; evenings or Saturday afternoons.—I. S., c/o *Musical Times.*

Violinist wishes to meet 'cellist and second violinist to form quartet for practice of classical music.—MUSIC, 93, Canterbury Grove, S.E.27.

Lady pianist seeks duet practice, one or two pianofortes, with advanced student pianist. Bromley or S.E. district.—E. L., c/o *Musical Times.*

Violinist wishes to meet keen violinist for mutual practice. Newcastle-on-Tyne district.—T. C. H., c/o *Musical Times.*

Young lady pianist wishes to meet instrumentalists to form a small orchestra.—I. B., 12, Eaton Rise, Ealing, W.5.

Pianist (lady), L.R.A.M., wishes to meet violinist and/or 'cellist for mutual practice of classical music. S.W.1 district.—M. H., c/o *Musical Times.*

Violinist wishes to meet pianist (reader) for mutual practice. Classical and light music.—G. A. ROBERTSON, 29, Union Road, Tufnell Park, N.7.

Violinist wishes to meet 'cello and viola players for mutual practice. N.W. district.—H. C. F., c/o *Musical Times.*

Young gentleman, keen on pianoforte study, wishes to meet others similarly interested. S.E. district.—X. Y. Z., c/o *Musical Times.*

Sharps and Flats

Covent Garden remains Covent Garden. . . . . Emeralds, diamonds, rubies, and pearls seems to be the sequence taken by the jewels worn this year at the opera. Bracelets are more prevalent than ever; tiaras are hardly seen at all.—*Jacqueline Howard.*

Dinner clothes at the opera are just as much out of place as spats with flannels, a coloured waistcoat, or a black tie with an evening-tailed coat. There are dozens of other sartorial errors I could quote. . . .—*Fonthill Beckford.*

(But where's music, the dickens?)—*Robert Browning.*

Three-four time is simply cripple time.—*Junior Examination Paper.*

Contralto is a low sort of music that only ladies sing.—*Ibid.*

'La Fille aux Cheveux de Tin . . .' (*Debussy*).—*Concert Programme.*

Saxophone and Trumpet Player could conduct or teach dance or brass bands; good engineering experience.—*Advt. in East Anglian paper.*

Parry's music, with the possible exception of a few quite pleasant but in no way remarkable songs, is completely negligible.—*Cecil Gray.*

Competition Festival Record

BIRMINGHAM (April 29-May 4).—Ninet-nine competitions were distributed as follows: Pianoforte, eighteen; strings, eight; vocal solo, six; choirs, twenty-five; drama and elocution, seventeen; national dances, twenty-five. Epidemics had been at work in the schools, which are the chief preparing-grounds of competitions for this Festival, but the number of entries was nevertheless six hundred—a good total, if not a record. Neither the dramatic classes nor the folk-dancing seemed to suffer diminution, and these were among the strongest features of the Festival. In the chief adult competitions it was remarkable that a few visiting choirs from the Lancashire district took all the prizes. Mr. Alfred Higson's choir from Sale was first in the mixed-voice and female-voice classes, and the second place in each case was taken by Mr. Aldous's choir from Lancaster. Mrs. Bourne's Barrow Choir was first in the male-voice section. Bournville Musical Society came to the front only in the competition for working-men's choirs. One of the most pleasing performances of the Festival was that of Mr. Cyril Johnson's Juvenile Orchestra in 'The Seasons,' a Suite by J. C. Ames.

BUXTON (April 8-11).—Here were eighty classes, three thousand competitors, and four halls in occupation. All elementary school-children were admitted free, and those who came from a distance were given free teas and a third of their fares. This meant six hundred teas. Some of the choral test-pieces proved a deterrent. No choirs at first were attracted by

'Sing ye to the Lord,' for which a Weelkes Ballet and a Tallis Anthem were substituted, bringing in seven choirs. Only one choir had the courage to sing Patrick Hadley's difficult 'Faerie Song,' a setting of Yeats; this was the Matlock Ladies' Choir, conducted by Mr. L. G. Wildgoose. In the male-voice class Chesterfield was first and Gorton second by a mark. In the mixed-voice class, Reddish C.W.S. was first and Salford Vocal Society second.

CHEPSTOW.—The newly-formed Monmouthshire Rural Community Council held its first Festival on April 12 and 13, when a series of competitions for school and village choirs, pianoforte playing, and melody writing took place. Money prizes were excluded, graded certificates being awarded to the winners.

CHIPPENHAM (April 27-May 1, May 4).—This was the first visit of the Wiltshire Festival to Chippenham, which provided four competition rooms and a good concert hall. Twenty-five school choirs came in on the opening Saturday, and many more on the following Monday. It was noticeable that although children's choirs came in from small and distant villages, those of Chippenham itself held aloof. A band of boy violinists from Swindon Sanford Street Elementary School, conducted by Mr. H. Painter, again won the challenge cup which they have held unopposed since 1923. Numerically the best of the adult choral classes was that for Women's Institutes, with seventeen choirs taking part; but the adjudicator found that the quality of the singing was not good. The choir from Aldbourne (Miss Stroud) was the best. Among the choirs from large villages, Minety Church Choral Society (Mr. S. W. Underwood) won the chief success. Warminster St. John (Mr. J. W. Carr) was first of the town choral societies. In the male-voice class a tie occurred between Wyndham and Wilton Choral Societies. Swindon College Ladies' Choir (Mr. H. S. Fairclough) was at the head of its class.

CHIPPING NORTON (April 16-18).—The twenty-first Festival of the Stour Choral Union brought many town and village choirs together in spite of prevailing illness that took toll of the lists. There was no choir from Cherington, a village that has rarely failed since the Festival started. A new class for Women's Institutes brought only three entries as a beginning, but it is known from experience elsewhere that this is a field that quickly grows. The choirs were separated into divisions that each had its day of competing and its evening concert. The senior choirs competed in Byrd's 'While the bright sun,' Brahms's 'The Bridegroom' (female voices), Dunhill's 'Full fathom five' (male voices), the final chorus from 'Semele,' and sight-reading. Each test brought its separate award; the challenge banner for the highest aggregate went to Chipping Norton choir, conducted by Mr. A. W. Kemp. At the final concert massed choirs were joined by the Leamington Orchestral Society.

CROYDON (April 29-May 4).—This was the seventeenth Festival. It was not as big numerically as last year's, but for a hundred and ten classes to receive 1,830 entries shows a flourishing state of affairs. Solo work remains the predominating influence. Although the test-pieces were exacting, the entries were numerous, some competitors coming from a distance, and on the whole the performers were level with their task. Three prizes—the chief award for women's solo-singing and two junior awards for pianoforte-playing—were won by girls from the Royal Normal College for the Blind. The chief prizes for choral singing were won by Croydon Choral Society, Wimbledon Central Boys' School, Talfourd College (Peckham), and Addiscombe District Girl Guides.

DORKING (April 9-12).—The Leith Hill district was, as usual, keen in support of its twentieth Festival. Eight choirs entered in each of the divisions of village choirs, the successful ones, on an aggregate of several competitions, being Betchworth (Mrs. G. L. W. Rickett) and Brockham (Mr. C. Knight). The competing town choirs were Dorking Madrigal Society (Mr. H. Wardale), Dorking Oriana (Miss M. Rate), Epsom Choral Society (Mr. R. Milford), Leatherhead Choral Society (Miss M. Cullen), and Leatherhead Orpheus (Mr. H. G. Kimberley). The banner for the highest aggregate, which the two Dorking choirs held jointly for the year, was won by Dorking Madrigal. At the final concert, Parts 1 and 2 of 'The Creation' were performed under Dr. Vaughan Williams.

DOUGLAS (April 15-18).—This was the thirty-eighth Manx Festival, both a sign and a cause of the musical gifts of the islanders, who, as is well known, frequently invade the mainland and carry off important prizes. It was remarked during the Festival that the 'Dawnay' Shield, offered for the last five years at the London Festival, had been brought four times to the Isle of Man. The choir which last performed this feat, Mrs. W. Black's 'Cushag' choir of ladies from Ramsey, was nevertheless beaten by two other choirs at Douglas, Mr. A. P. Hunt's Castletown choir being second and Mr. Noah Moore's Manx Ladies' Choir first. Mr. Moore's Douglas Male Choristers and Mr. T. C. Borris's Rushen Choral Society were also first-prize winners. An excellent children's day was arranged with the co-operation of the Isle of Man Teachers' Association.

ILKLEY (April 8-11).—The twenty-third Wharfedale Festival displayed many features of interest besides the fact that it was more flourishing than ever. The only set-backs to its success were the number of withdrawals (due to epidemics) and the fact that chamber music remains undeveloped. Among the best classes were those for choir-boys and for Girls' Secondary Schools, of which the Bingley Girls' Grammar School and St. Joseph's School, Bradford, were particularly good. Two candidates for the aural test, a girl and a boy, obtained full marks. A prize was won by a children's choir of five voices. There were forty-five folk-dance teams, one of which (and a prize-winner, too) was accompanied by mouth-organs. In the adult choral competitions the first prizes were won by Cleckheaton Central Choir, Colne Orpheus Glee Union, and Stockbridge (Sheffield) St. Cecilia Choir.

LEWES (April 24-26).—The choral Festival organized by the East Sussex Federation of Women's Institutes is now an important meeting of choirs of all kinds—mixed, male, female, church, and children's. In all, nearly seventy choirs entered. At the end there was a memorable performance of Bach's 'Sleepers, wake,' by the massed choirs of five hundred singers, under the direction of Mr. Armstrong Gibbs. The solo parts were sung by Miss Dorothy Silk and Mr. Keith Falkner.

LIVERPOOL (April 20-26 and May 1).—Forty-four classes brought in, it is said, two thousand entries. Perhaps the most remarkable fact of the competition season is that out of the whole population of Liverpool, not a single school choir entered. Among the solo singers *vibrato* was found to be more intense than at other centres. The Festival opened with a choral day of seven contests, in which the chief prizes were won by Stretford Ladies' Choir (Mr. A. E. Baker), Metropolitan-Vickers Male-Voice Choir, Manchester (Mr. A. E. Baker), and Linacre Wesleyan Mission (C. K. MacPherson).

MORECAMBE (May 2-4).—Well over three thousand competitors took part in the thirty-third Festival. The chief solo classes brought in competitors by twenties, thirties, or forties; many school choirs came from a distance (Millom, Grange-over-Sands, Blackburn, Bradford); there were fifty teams of folk-dancers; the gathering of choirs was representative of the north—and would have been more so if three famous choirs had not been competing at Birmingham. The chief prizes were won by Halifax Glee and Madrigal Society, Blackpool Glee and Madrigal Society (female voices), and Colne Orpheus Glee Union (male voices). On the Friday evening the choirs in the less advanced competitions, joined by the Blackpool Amateur Orchestra, gave a performance of 'The Messiah' under Mr. Julius Harrison.

NEWCASTLE (May 1-11).—The eleventh North of England Musical Tournament enclosed within itself a four-day folk-dancing Festival, attended by many

keen and expert teams of dancers. One team came from the Newcastle School for the Deaf. A unique feature of this Festival is the playing of the Northumbrian pipes, an instrument capable of higher artistic expression than is usually supposed—as the competitors demonstrated. Among the new classes were those for Operatic ensemble and Classical Dancing. Three of the prizes for composition were won by Miss Hilda Milvain. The leading choral successes were won by West Hartlepool L. & N.E.R. Temperance Choir and New Seaham Workmen's Club. At the end of the Festival, Newcastle Symphony Orchestra joined the massed orchestral and choral competitors in a concert.

PEOPLE'S PALACE, E. LONDON (April 30-May 8).—The competitions for adult choral singers, and a few for players of chamber-music, were held on six evenings. In a neighbourhood that suffers as much as any competition area in the kingdom from poverty and ill-health the Festival proceeds year after year with undiminished success, and the standard of the singing gradually improves. Such interpretations as those of Weelkes's 'To shorten winter's sadness' and Byrd's 'Come to me, grief, for ever,' given by the Stepney Orpheus Choir (Rev. C. J. Beresford), would have been a credit to any Festival. This choir and conductor, besides winning in the madrigal class, were also top in the chief mixed-voice, male-voice, and female-voice classes. Other frequent competitors were the various bands of singers, young and old, from St. James's, Ratcliff, who were directed by Mrs. Atherton Knowles; and the name of Day-Winter, long familiar in East-End musical affairs, occurred frequently in the list of conductors—now representing two generations. The best-attended choral competition was that for elementary Girls' and Women's Clubs; five of the twelve choirs were conducted by Mrs. I. D. Richardson, and they won the first three prizes. Other conductors whose names appeared frequently were Mr. E. G. Beck (seven times), Mr. W. E. Pepper (four), and Mr. Cecil Free (four); and there were others whose work for the community—for it is no less—was as devoted and untiring. At the end of the Festival an evening (May 10) was given to rehearsal, and an evening (May 11) to a concert by prize-winning choirs, imported soloists, and the combined choirs under Dr. Malcolm Sargent.

PETERSFIELD (April 15-18).—The four days of this Festival were as usual given to children's choirs, third-, second-, and first-grade adult choirs, each group having its own evening concert. The chief works performed were the chorale, 'Sleepers, wake'; Wood's 'Master Mariners,' with Mr. Keith Falkner as soloist, and Mozart's A major Pianoforte Concerto, played by Dr. Malcolm Sargent; Haydn's 'Spring,' and violin solos played by Mr. Albert Sammons; Dyson's 'In honour of the city' and Rootham's 'Brown Earth.' The Petersfield Festival Orchestra took part in each concert, and Dr. Adrian Boult conducted. The prizes in the three adult groups were won by Chiddingfold (Mr. M. G. Blower), Liss (Miss C. Master), and Sheet (Miss Kathleen Merritt).

WEYMOUTH (April 23).—The preliminary contests of the Dorset Choral Association were held at various centres during March, and the survivors came to Weymouth for final competition. There were seventy choirs and seventeen instrumental combinations, from trios to orchestras. In the principal competitions the prize-winners were: female-voice choirs, Parkstone; male-voice choirs, Wessex Harmonic Choristers; choral societies, Weymouth Singers; large villages, Sturminster Newton; Women's Institutes (with membership of over a hundred), Dorchester; orchestras, Dorset Orchestral Association.

YORK (April 29-May 4).—This Festival has been expanded from three to nine days, with new classes for elocution and new medals and cups offered to village choral societies. The entry list in these sections, and in that for school choirs, was very good. Eleven school choirs from York had sung in one class; but it was remarked by the adjudicator that many of them sang out of tune. As at other Festivals, there was plenty of folk-dancing, but here it was of an unusually high quality. In the chief choral classes Bramley Ladies' Choir and Keighley Vocal Union won the most conspicuous successes. The tests for the many village choirs were of a good standard (for example, Handel's 'Come, let us a-maying go' and Charles Wood's 'Cowslips for her covering' for female-voice choirs), and the singing was on a level with the music.

Between Easter and Whitsun there occurred many other competition Festivals, some of them long-established and flourishing, which we lack the space to report. Among them were: ALDERLEY EDGE (May 9-13); the eighteenth Festival of the Essex Musical Association at CHELMSFORD (April 27 and 29); CHELTENHAM (May 9-11); the Wirrall and Eddisbury Festival at CHESTER, where a hundred folk-dance teams collected (April 24-27); the West Lindsey Festival at GAINSBOROUGH (April 17-19); the Berks, Bucks, and Oxon Festival this year at HIGH WYCOMBE (May 4 and 8-11); the Wensleydale Tournament at LEYBURN (May 1-2); NORWICH (May 8-11); the North Northants Festival at OUNDLE (April 19-20); PORTSMOUTH (May 2-4); SCARBOROUGH (April 25-27); SCUNTHORPE (May 6-11); the Mid-Somerset Festival on its second visit to WESTON-SUPER-MARE (May 9-16); the twenty-second Eskdale Tournament at WHITBY (April 23-26); the Mid and West Hertfordshire Festival at BERKHAMSTED (April 10-13); the Mary Wakefield Westmorland Festival at KENDAL (April 29-May 2).

At the Croydon Festival, candidates from the Normal College for the Blind, Upper Norwood, greatly distinguished themselves. At one of the vocal solo classes (thirty-four entries), Dorothy Allen gained the gold medal; in the junior pianoforte-playing competition (fifty-two entries) the top place was won by Joan Hewlett and the second place by Margaret Brand. Joan Hewlett also gained a gold medal for obtaining the highest marks of any candidate for pianoforte playing.

A new Kent competition Festival is being inaugurated at Bromley, and will take place in November. The syllabus has just been issued, and may be had on application to the secretary, Mr. H. Saunders, 9, Minster Road, Bromley, Kent. The scheme was publicly launched on May 15 at a concert given in Central Hall, Bromley, when a choir about a hundred strong, organized for the occasion, sang Part 1 of 'Gerontius' and miscellaneous items, conducted by Mr. Henslow Orchard. There was a large orchestra, including some members of the L.S.O., and the soloists were Mr. Steuart Wilson and Mr. Stephen Jasper. Although the choir was of a 'scratch' character, and had been able to rehearse but little, the singing in 'Gerontius' reached a standard that promises well so far as the choral side of the Festival is concerned.

SCOTLAND

ABERDEENSHIRE.—The sixteenth Aberdeen and North-East of Scotland Festival ran for four days at Aberdeen. This, although the oldest Festival in Scotland, has latterly been overshadowed by others of later date, but during the last year or two has shown a revival of interest among both competitors and the general public. The outstanding feature of this year's competitions was the excellence of the instrumental work. Principal awards: Mixed Choirs, Ferryhill Choir, Aberdeen; Men's Choirs, Railway Male-Voice Choir, Aberdeen; Women's Choirs, Banff Ladies' Choir; W.R.I. Choirs, Alford; School Choirs, Queen's Cross Secondary School, Aberdeen, and Aberdeen Junior High School; Scottish Country Dancing, Girls' High School, Aberdeen, Balmoral Rangers, and St. Catherine's Club, Aberdeen; Vocal Solos (Scottish), Miss Nan M. Taylor, Buckie; Violin Solos, Miss Maisie Burnett, Aberdeen; Pianoforte Solos, Miss Elsie Paterson, Aberdeen.

AYRSHIRE.—The thirteenth Ayrshire Festival, held alternately at Ayr and Kilmarnock, took place this year at Ayr, and occupied four days. Principal awards: Mixed Choirs, Kilmarnock Lyric Choir; Men's Choirs, Kilmarnock Lyric Choir; Women's Choirs, The Wycherley Choir, Glasgow; Church Choirs, Portland U.F. Church, Troon; School Choirs, Ayr Academy, and Kilmarnock Academy; Junior Choirs, Trinity Church, Galston; Scottish Country Dancing, Ayr Grammar School; Violin Solos, John Armour, Kilmarnock; Pianoforte Solos, Ellen Thomson, Barleith; 'Cello Solos, Elizabeth Danks, Ayr.

BORDER COUNTIES.—The tenth Border Counties Festival ran for six days, three at Hawick and three at Galashiels. Principal awards: Mixed Choirs, Carr's Works, Carlisle; Men's Choirs, London Road Male-Voice Choir, Carlisle; Women's Choirs, Duns Choral Society; Church Choirs, Wilton Parish Church, Hawick; School Choirs, Kelso High School; Junior Choirs, Kelso High School; String Orchestras, Miss M'Cubbin's String Orchestra, Galashiels; Scottish Country Dancing, Burgh Public School, Galashiels, and Langshaw W.R.I.; Vocal Solos, Miss Betty Litster, Galashiels, and William West, Peebles; Pianoforte Solos, Miss Dacie Crosbie, Melrose; Violin Solos, Miss Mary Henderson, Hawick.

BUTE.—The fifth Bute and District Festival was held at Rothesay, Isle of Bute, and occupied four days. Entries showed a falling-off on previous years. Principal awards: Mixed Choirs, Cumbrae Mixed-Voice Choir, Millport; School Choirs, Rothesay Academy; Vocal Solos, Alex. Plumpton, Rothesay.

DUMFRIESSHIRE.—The eighth Dumfriesshire Festival ran for three days at Dumfries. Principal awards: Mixed, Men's, and Women's Choirs, Kirkcudbright Choral Society; School Choirs, Noblehill School and Annan Academy; Scottish Country Dancing, Dalton, Carronbridge, Gretna W.R.I., Annan Academy, and Lockerbie Academy; Pianoforte Solos, Miss Elizabeth Sloan, Dumfries; Violin Solos, A. W. Locke, Castle Douglas.

DUNDEE.—The eighth Dundee Festival encouraged the belief that this Festival, which a year or two ago was on the verge of collapse, has now found its feet. Principal awards: Mixed Choirs, Dundee Gaelic Musical Association; Men's Choirs, Kilsyth Co-operative Society Choir; Women's Choirs, Brechin Girls' Club; Church Choirs, Brechin Parish Church; School Choirs, Morgan Academy, Dundee, Blackness School, Dundee, and Harris Academy, Dundee; Junior Choirs, Girls' Industrial School, Dundee; School String Orchestras, Harris Academy, Dundee; Scottish Country Dancing, Dundee Training College, Grove Academy, Broughty Ferry, and 1st Arbroath Girl Guides; Vocal Solos, C. M. B. Douglas, Newtyle; Violin Solos, N. Leckie, Dundee; 'Cello Solos, J. Crook, Newport.

GLASGOW.—By the elimination of a number of classes from the syllabus, and the segregation of the Elocution and Scottish Country Dance sections, the Music section of the nineteenth Glasgow Festival was carried through in eight days instead of extending, as in the past, over fourteen days. A new feature was the substitution in all classes of an own-choice piece and an imposed piece for two imposed test-pieces, as set hitherto. The result showed a gratifying absence of errors of taste in the choice of test-pieces by the competitors, but a surprisingly prevalent lack of judgment as to what best suited them. A good average standard of performance was maintained, without any remarkable 'high lights.' A close approximation in standard between the A and B classes of vocal solos indicated the desirability of merging the two grades of solo work. The senior instrumental solo work, both pianoforte and string, showed a marked improvement over recent years. Some brilliant performances were given in the premier male-voice choir class on the final evening, making a stirring climax to the Festival. Principal awards: Mixed Choirs, Socialist Choristers, Glasgow, and St. George Co-operative Choir, Glasgow; Men's Choirs, Ulster Choir, Belfast, Clydebank Choir, and Glasgow Philharmonic Choir; Women's Choirs, Mr. Thorpe Davie's Choir, Glasgow, St. George Co-operative Choir, Glasgow, and Barrhead Co-operative Choir; Church Choirs, Sherwood U.F. Church, Paisley, Portland U.F. Church, Troon, and Radnor Park U.F. Church, Glasgow; Junior Choirs, Glasgow Orpheus Juniors, St. George Co-operative Juniors, and Dumbarton Equitable Co-operative Juniors; School Choirs, St. John's Grammar School, Hamilton, Grangemouth High School, and Kent Road School, Glasgow; Action-Songs, Glasgow Orpheus Sangspiel; Scottish Country Dancing, Hillend Team, Greenock, and Shields Road School, Glasgow; Eurhythmic interpretation, St. Kentigern's School, Glasgow; Vocal Solos (General), Alec Christie, Glasgow; (Scots Song), Miss Peggie Dow, Glasgow; (Operatic), Miss Peggie Dow, Glasgow; *Lieder* Class, Alec Hanna, Dumbarton (bass), and Miss Phœbe Davie, Glasgow (pianoforte); Pianoforte Solos, Jack B. B. Whitfield, Cambuslang, and Miss Mollie Davie, Glasgow; Violin Solos, Miss Dorothy Roy, Dundee, and Alex. G. Rose, Ayr.

MORAYSHIRE.—The seventh Moray Festival, held at Elgin, extended over six days. Entries were well maintained, and the interest of the public as unflagging as ever. Principal awards: Mixed Choirs, Elgin Choral Society; Women's Choirs, New Elgin W.R.I.; School Choirs, Elgin East-End School, and Elgin Academy; Junior Choirs, Forres High U.F. Church Sunday School Choir; Scottish Country Dancing, Millbank School, Nairn, and Elgin Community Drama Society; Vocal Solos (General), Miss Nan M. Taylor, Buckie; (Scots Song), Miss Dora Green, Buckie; Pianoforte Solos, Miss Isabel Buchan, Elgin; Violin Solos, Miss Burnett, Aberdeen.

NORTHERN COUNTIES.—The eighth Northern Counties Festival ran for four days at Inverness. Entries were up in all but the school classes, which were adversely affected by an outbreak of diphtheria. Keen interest was shown by the public. An unusual feature was the appearance in the mixed- and male-voice choir classes of choirs of school pupils from Inverness Royal Academy. A doubtful expedient on the purely vocal side, it can claim, nevertheless, the strong merit of helping to bridge over a difficult gap, and certainly a careful discretion was shown both in the handling of the immature voices and in the choice of suitable music. Some fine singing was heard in the Scots Song solo classes and from the school choirs. Principal awards: Mixed, Men's, and Women's Choirs, Inverness Academy; Church Choirs, U.F. High Church, Inverness; Junior Choirs, Beauly Sunday School Choir; School Choirs, Inverness Academy, Tain Academy, Heatherley School, Inverness, Merkinch School, Beauly School, and Fortrose Academy; Vocal Solos (General), Murdo J. Mackenzie, Beauly; (Scots Song), Miss M. Cameron, Inverness (a blind singer); Jacobite Songs, Miss Nettie Burry, Inverness; Violin Solos, Miss Maisie Petrie, Inverness; Pianoforte Solos, Miss Barbara Main, Burghead; 'Cello Solos, Mrs. A. Cameron, Nairn.

WEST LOTHIAN.—The tenth West Lothian Festival, which is purely choral, ran for three days at Linlithgow, and with three thousand competitors taking part, topped all previous records. Principal awards: Mixed Choirs, Armadale Parish Church Choir; Men's Choirs, Mr. Finlay's Choir, Edinburgh; Women's Choirs, Bathgate Women Choristers; Church Choirs, Craigmailen U.F. Church, Linlithgow; Girl Guide Choirs, 3rd Bo'ness Company; School Choirs, Bo'ness Academy, and Bathgate Academy.

IRELAND

CARRICKFERGUS (April 23-27).—Over four hundred entries, of which nearly a third were for verse-speaking. One choral competition was carried to a high standard by the winning choir, Carrickfergus Choral Society (Mr. J. H. Gleave); the second and only other competing choir was Belfast Choral Union (Mr. J. Graham). The successful male-voice choir was Whiteabbey (Rev. J. M'Kee).

DUBLIN FEIS CEOIL (April 29-May 4).—The nine hundred entries were a slight falling-off from last year. Choral singing was as usual not a strong feature, but it included by far the most important and interesting competition—that for Plainsong. Inaugurated only last year, this competition brought in thirty-seven choirs, who showed as a whole that they understood how plainsong should be interpreted. Twenty-two of the choirs were awarded over eighty marks. The prize—the Joseph Sarto Memorial Cup—was won by Greystones Roman Catholic Church, conducted by the Rev. Father Murnane. Among the many special awards for proficiency in solo singing and playing the Joseph O'Mara Cup for male vocalists was won for the third time by Mr. Frank Cowle. The Festival ended with a prize-winners' concert of thirty-three items.

DUNGANNON (April 23-26).—The fifty-eight classes brought competitors from all over Ulster, and the Festival was, in its general achievement, a success. But the support given by church and school choirs had fallen off, and in seven competitions there were no entries.

PORTADOWN (April 13-17).—Folk-dancing, a new feature, brought sixty-four entries in twelve classes. Solo vocalists were plentiful; when the various winners met in special competition, Miss Muriel Maguire (contralto) won the first place by special gifts of voice and artistry. The playing of the Belfast Co-operative Orchestra, under Mr. R. Orton, was of noteworthy quality.

London Concerts

STELLA MURRAY

There is a repertory of songs which is the special field of the contralto—songs which demand a warm, velvety quality of tone and volume. Miss Stella Murray sings them as well as the best contraltos of the present, avoiding some of the faults to which even the best are liable—such as forcing of the tone and swooping up to the note. The first group of songs in the programme of the recital she gave at Æolian Hall proved this beyond question. Perhaps because of this constant control and restraint she can adapt her voice also to songs of a very different character. There is nothing in Hugo Wolf's 'Come, Mary, take comfort,' or in 'The Gardener' more suitable to a contralto than to a soprano, a baritone, or a tenor. In this the chief qualification is understanding rather than vocal skill, and Miss Murray's complete success in reproducing the fine spiritual atmosphere of the music denotes instincts and temperament of unusual range. Most admirably seconded by Mr. Harold Craxton at the pianoforte, she gave a performance of this and other songs of the same master, the beauty of which I found extraordinarily impressive. F. B.

BOROVSKY

Mr. Borovsky played a programme conventionally arranged into classical and romantic halves at Æolian Hall on April 20. His playing is fresh and enthusiastic, and his technique fluent. This combination of qualities was added in Bach's Chromatic Fantasia to an appreciation of its structural strength and its fundamental rhythm, and in Beethoven's Thirty-two Variations in C minor to an admirable clarity of exposition. Busoni's transcription of the D major Organ Prelude and Fugue was more satisfying than many of these adaptations, because in it Mr. Borovsky was able to produce the illusion of a solid body of tone from the complete range of the pianoforte similar to a complete family of diapasons on an organ. F. H.

PAUL WEINGARTEN

There was maturity of style in the pianoforte playing of Dr. Paul Weingarten, heard at Wigmore Hall on May 7, but whether there was any very profound maturity of thought could hardly be judged from a programme of which the chief feature was Chopin's twenty-four Preludes. He played Beethoven's E flat Sonata from Op. 31, it is true, and played it with verve, which is what this light-hearted Sonata wants. But what was always pleasing in everything he played was the quality and variety of tone which he drew from the instrument. The music was not distorted for the sake of tonal exploitation, but plainly problems of touch and tone have a special interest for Dr. Weingarten, with which in turn he can interest, and, be it added, charm his audience. F. H.

MISS ISOBEL LAMOND

Miss Isobel Lamond, who gave a concert at Wigmore Hall on May 4, sang in an uncommonly pleasing and accomplished way. She was not of the order of recitalists who rush to the platform after a few months of study; she is a serious artist. It was the more surprising, then, after several really good performances, to hear Schubert's 'Frühlingsglaube' taken much too fast and altogether insensitively sung. Sensibility was indeed not a marked characteristic of Miss Lamond's singing; and her bright and well-managed voice was better fitted to the non-German songs. One technical point: some of her high notes might, with advantage, have been more covered. C.

PIANOFORTE DUETS

Pianoforte duet playing demands most of the qualities of good solo playing and some others in addition. The chief of these is a sensitive and accurate sensibility to rhythm. Miss Doris Sheppard and Mr. Gerard Moorat, who played a programme containing Rachmaninov's Suite, a Mozart Sonata, and a transcription of Debussy's 'L'après-midi d'un faune' at Grotrian Hall on May 10, have cultivated by careful listening to each other both this valuable kind of rhythm and a discrimination in tone-colour. Their melody-playing, perhaps, was a little lacking in grace and sustaining power, but their recital was interesting and enjoyable. F. H.

ISOLDE MENGES AND HAROLD SAMUEL

The recital of Pianoforte and Violin Sonatas given by Miss Isolde Menges and Mr. Harold Samuel showed us two artists admirably matched in some respects; both of them serious, thoughtful interpreters, both equally skilled in the technique of their respective instruments. If only the violinist had been the man and the woman the pianist, so that the louder instrument had been in the hands of the gentler partner, we should have had an ideal balance of tone. But Mr. Samuel, forgetting the disparity between a large pianoforte and a tiny fiddle, had the lid of his instrument raised while the violinist could neither raise a lid nor put down a pedal; thus an ideal balance was out of the question. In the Mozart Sonata, where Mr. Samuel exercised greater restraint, the reading was often perfect, and conveyed all the virginal beauty of Mozart's thought. F. B.

HAROLD CRAXTON

The art of making music pleasant to children is an art which most musicians of discrimination possess. The art of making plain to children what music means, what it stands for, and how to approach it, is much rarer. It is because Mr. Harold Craxton is a complete master of both that his recitals for children possess such uncommon interest for the young, who learn without being aware of it, and for the old who see the hook in the bait. Another point which should be noted is that Mr. Craxton, a devoted admirer and student of old English music, never fails to include some examples of it in his recitals. This is essential. The new generation must be made to realise early that there is music essentially British and essentially good if they are to shake off the shyness and the distrust which have hampered the efforts of the present generation to build and organize. F. B.

THE HAROLD BROOKE CHOIR

The excellent concert given at Bishopsgate Institute on May 8 by Mr. Harold Brooke's Choir with the aid of a chamber orchestra of flute (Mr. Gilbert Barton) and strings (led by Mr. Harry Idle), was distinguished by an uncommonly attractive programme. It began with a Purcell Suite, arranged for strings by Mr. Albert Coates, then went on to five part-songs by Elgar to words from 'The Greek Anthology' and a group of songs sung by Miss Odette de Foras, and concluded with an abridged version of the first Act of Handel's Semele.'

The most arresting feature, however, and the only one I was able to hear by missing an Act at Covent Garden, was the Pastoral, 'Lie strewn the white flocks,' by Arthur Bliss, performed for the first time. This work, scored for chorus, including a solo mezzo-soprano, flute (alternating with piccolo), kettledrums, and strings, can without the least fear of exaggeration, be called one of the ripest and most delightful novelties heard in London for some time. Readers of this journal have already been informed that the work is a setting of a little anthology of bucolic poetry ranging from Theocritus to Robert Nichols; they have also been led to expect a good deal from a composer who has been quietly gathering strength and had not appeared as a choral writer before; what now remains to be said is that in performance the 'Pastoral' entirely justifies its apparently somewhat desultory plan and the anticipative praise elicited by a study of the score.

The unity of the work is the more remarkable because it is produced by the composer's power to keep a firm hold of his fancy and his mood rather than by any thematic or formal impositions. Once he has set himself certain restrictions inherent in his subject and medium, he appears to be able to do anything he pleases without once doubting the sureness of his aim. He can be extremely daring in the use of modern resources one moment and, with even greater courage, set down common chords or a diatonic melody the next without producing the least feeling of incongruity. The secret of his unfailing handling, one fancies, is that he is nowadays able to get so wholly inside a given problem of creation that he finds there an abundance of all the invention and the technique he requires, while the temptation to resort to anything that is affected or merely fashionable never arises because it has all been left without.

E. B.

'OTELLO' AT THE 'OLD VIC.'

Verdi's 'Otello' was new to the 'Old Vic.' audience when it was produced on April 25. Some may say that so exacting a work—one of the most exacting as it is one of the very greatest of operas—should not be tackled by a company of such modest resources; but all said and done, the enterprise was justified—both by the impression made on the audience (who were engrossed throughout and at times wildly excited), and by the opportunity it gave to some very interesting singers to test themselves and find their footing in parts in which it is the height of a singer's ambition to excel.

The sportsmanship of the 'Old Vic.' company predisposes everyone in their favour; but apart from this, one found much in the performance that could be honestly praised. 'Otello' was more adequately presented than some much less difficult operas one has seen at the 'Old Vic.' The principal singers were Miss Joan Cross (Desdemona), Mr. Edward Leer (Othello), and Mr. Herbert Simmonds (Iago). All three surpassed their previous efforts.

The soprano was the most thoroughly accomplished. It is difficult to say for certain whether her singing would have been at all points full enough in a large opera house; one inclines to say yes, for in the dramatic scenes of the third Act it rose to an unexpected force. Miss Cross's great merit, however, lay in the quality of her tone. She is a thoroughly trained singer, and again and again the listener was charmed by the sweetness, purity, and roundness of her notes. Desdemona's part is full of phrases which glorify a good voice, but which are so many traps for the incompetent. A shrill or constricted tone from a would-be Desdemona drives any sensitive listener from the theatre very early in the evening. We stayed on at the 'Old Vic.' till the last fall of the curtain that night.

The young tenor who sang as Othello had already won favourable attention in 'Carmen,' 'Cavalleria,' and 'Lohengrin' (with the B.N.O.C.). He showed he had many of the qualities wanted by an Othello. He is a big fellow; and he strikes one as at home on the stage. Not that his acting was at all points up to the demands of the part. But the shortcomings seemed to be of an order that could have been corrected by coaching. The scene of Othello's death, for instance, missed fire by reason of the unsuitable position in which Mr. Leer found himself (huddled on Desdemona's bed, with his back to the audience) when singing, 'I kissed thee ere I killed thee.' Similarly the beautiful duet in the first Act did not make its due effect—not from faulty singing but from carelessness on the producer's part. Again, inexperience and also a lack of intensity in the conducting robbed 'Ora e per sempre addio' of its full force.

The critical listener could not, for all that, but be greatly interested. Mr. Leer has the gift of being able to stand on the stage without much gesture and yet without any awkwardness. His English is attractive; and his voice has body. At present one feels that the limits of his capacity are undefined. His singing was throughout admirably easy in method and musical in effect. The question in one's mind was whether, tested by a larger stage and a more temperamental conductor, his tone would swell and thunder, or whether it would fail to respond and lack intensity at the great moments. For the 'Old Vic.' stage the volume was certainly adequate, and the singer appeared never to be drawing on his reserves. That, precisely, was what was so interesting. The tone was so steadily musical—so well set—that the singer seemed ripe for a greater dramatic adventurousness. In effect he was a dignified and sympathetic Othello; and it remains to be seen whether he is able to throw a fiercer light on the part.

The Iago was interesting in quite a different way. He lacked what the two other principals had—a conspicuously beautiful voice. This is, whatever may be said, a drawback in a work so essentially musical as 'Otello.' The Iago had, however, a certain compensation to offer in his keen-witted and subtle acting. The Cassio was Mr. Robert Naylor, who may turn out to have a good tenor voice if he can get rid of his disabling 'tightness.' Mr. Corri conducted.

The production boasted some handsome clothes. Those worn by Iago seemed a rather gay choice for so dark a soul. The listener was throughout the evening irritated by the awkward, gritty English of Hueffer's old translation, which mixes unlucky scraps of Shakespeare with ordinary translator's doggerel and hardly ever fits. We do not want to hear Shakespeare's blank verse sung to Verdi's or any other music. English opera singers are incorrigible in their disregard of the quality of the texts they sing. In the days of the Beecham Opera Company, Sir Thomas Beecham and his collaborators went to great pains to improve the translation of 'Otello'; yet in this new production at the 'Old Vic.' the singers have simply taken to the printed verses without a question. Musicians are an unliterary race.

C.

COVENT GARDEN OPERA

The German season at Covent Garden this year has been extremely successful. The policy has been conservative, and the repertory and the company were very much those of previous years.

Strauss's 'Rosenkavalier,' which opened the season, continues to be a great attraction, as well it may be with the best possible set of singers. Lotte Lehmann (the Marschallin) is perhaps the most accomplished

and delightful soprano of the day. She was also heard as Eva, as Elsa, and as Sieglinde. In ' Rosenkavalier,' Richard Mayr was again the Baron, and Delia Reinhardt repeated her spritely performance as Octavian ; but there was a new Sophie, Gitta Alpar. She had the girlish looks for the part, but her high notes had not the suavity of Elisabeth Schumann, who later in the season returned to the part in which she had first become known in London.

The ' Ring ' performances boasted Frida Leider's Brünnhilde, which is unmatched in the world to-day. Madame Leider also sang as Isolde with the utmost beauty of tone and with rare intelligence. There were two admirable Wotans, Friedrich Schorr and Rudolf Bockelmann—the former pretty well an ideal Wotan, the latter rather less forceful but still an admirable and majestic singer. Bockelmann's Sachs was a triumph. The beauty of his voice and the amiability of his characterisation won everybody.

In ' Lohengrin ' we heard a new tenor, Fritz Wolff, who also sang as Walther. He was over-praised in some quarters, but this was natural enough, for he was a pleasant and competent singer, which is very much more than can be said of the general run of tenors in German opera. It was much to see someone who looked a fairly credible Lohengrin and Walther. At his best moments his singing was really good ; but the inequalities were frequent, and showed that he has not yet a well-established style. Another new tenor, Erik Enderlein, sang as Tristan quite unacceptably. The Siegfried was, as in previous years, Lauritz Melchior, with whom we must put up as gracefully as we can, for seemingly there is none better. He is stolid and unimaginative, with all his attempts at friskiness. As a declamatory singer he is good ; but he has not a notion of dealing with a lyrical phrase or episode.

The bass, Ivar Andresen, who has sung as Fafner, Mark, Hagen, and the King in ' Lohengrin,' has been magnificent. One could not want to hear a finer bass. He quite outshone Alexander Kipnis, who, too, has a great bass voice, but is inclined to bottle it up. The latter's Pogner was disappointing ; and no one who heard these two singers as Hagen could have the least doubt of their comparative merits.

A few of the singers were not of the sort one goes to Covent Garden to hear. The unfortunate Tristan has been named. The Erda, Anny Andrassy, had all the contralto faults—hooting, scooping, wobbling. And the subscribers to the second ' Ring ' must have been much disappointed to miss Leider in ' Götterdämmerung ' after the glowing accounts that had been given of her performance in the first cycle ; for the second Brünnhilde, Elisabeth Ohms, sang deplorably badly. She had also been the Brünnhilde in the first ' Siegfried,' and in both cycles she ruined the love-music of the third Act of the third evening.

The conductors were Bruno Walter and Robert Heger. C.

'THERE 'S NO FOOL LIKE A YOUNG FOOL'

Méhul's operetta ' Le Jeune Sage et le Vieux Fou ' was revived at a performance of the Arts Theatre with some success. It is the sort of thing which demands for its full effect a touch of the formality which is one facet of the genius of the French theatre. Its shafts (not very vicious) require a hard target ; they fail to pierce more pliable, elastic material. Mr. Frederick Ranalow was delightful yet reminiscent in pose and gesture of the bold, bad Captain Macheath—and there is the crux of the matter, for obviously some discrimination is necessary between the hero of the ' Beggar's Opera ' and a French *viveur*. The other parts were also adequately presented, but here again the precedent of the ' Beggar's Opera ' intruded. It is very probable that, but for the interest aroused by that revival, we should have never heard ' There 's no fool like a young fool.' But it is certain that if Gay's opera is to have a worthy successor, this will have to be something more than an imitation. Variety is a need in the theatre as in life, and the ' Beggar's Opera ' succeeded just because it gave us something the present generation had never seen.

The music, which does not lack a certain charm, was adequately sung by the chief singers—barely adequately played by the orchestra. Incidentally it may be said that the ' Beggar's Opera ' has brought about a perfect epidemic of curtseying. Any actress or singer wearing 18th-century costume will bob up and down twice every minute. There was far too much of it in ' There 's no fool like a young fool.' F. B.

Music in the Suburbs

' Jephtha ' was performed by the Catford Choral Society, under Mr. A. M. Gifford, on April 18, with Miss Ethel Waddington, Miss Freda Haynes, Mr. Robert Leeds, and Mr. Charles Phillips as principal soloists.

The Alexandra Choral Society, under Mr. Allen Gill, brought its season to an end on April 20 with the abridged concert versions of ' Carmen ' and ' Faust.'

At a concert of the Harrow Philharmonic Society, on April 20, the conductor, Mr. Harry Idle, played Tartini's D minor Violin Concerto, while Mr. Harold Rawlinson (whose Overture ' The Maid of Orleans ' had opened the programme) conducted. The Symphony was Haydn's ' Oxford.'

On April 23 Dartford Choral Society, conducted by Mr. Ernest Leeds, gave ' Judas Maccabæus,' with the assistance of Eltham Orchestral Society, whose conductor is Mr. F. J. Francis.

The programme played by the Croydon Symphony Orchestra, on April 24, under the direction of Mr. W. H. Reed, included Brahms's first Symphony, Mozart's D major Violin Concerto, played by Mr. Harold Fairhurst, and Holst's Fugal Concerto for oboe and flute, with Mr. Léon Goossens and Mr. Joseph Slater as soloists.

The choral works performed by the Ealing Philharmonic Society, under Mr. Victor Williams, on April 27, were Parry's ' The Pied Piper of Hamelin ' and Frederick Austin's ' Songs in a Farmhouse.' The orchestra played the Adagio and Allegro movements from Brahms's first Symphony.

The Thames Valley Orchestral Association gave a concert on May 1 under its new conductor, Mr. F. W. Wiltshire. The music included the ' New World ' Symphony and Grieg's Pianoforte Concerto, played by Mr. A. A. Gregory.

Willesden Green and Cricklewood Choral Society brought its thirty-second season to an end with a performance of ' King Olaf,' under the direction of Mr. F. W. Belchamber.

'THE BRIDE OF DIONYSUS'

Prof. Tovey has his own theories as to what opera should be—theories explained in a pamphlet which I have tried, but so far failed, to obtain. The practice is exemplified in a three-Act opera, ' The Bride of Dionysus,' which was performed for the first time at Edinburgh a few weeks ago.

I cannot pretend to deduce the theory from practical application. No matter in what respects ' The Bride of Dionysus ' may differ from other operas, its success or failure depends on how far it conforms to or departs from certain standards more or less generally accepted and applicable to all forms of dramatic writing. The exact share that should be allotted in opera to each of the three sister arts is a matter often discussed and never settled. But it is generally acknowledged that the elder sister—music—is entitled to special treatment, for the simple reason that first-rate music can atone to some extent for indifferent poetry and inadequate scenery, while no poetic excellence or scenic splendour can mitigate the tedium of bad music. We shall not be greatly in error then if we try to appraise ' The Bride of Dionysus ' mainly as a work of music.

The subject of the opera is the legend of Theseus, the Greek hero who went to Crete, slew the Minotaur,

carried off Ariadne, and then abandoned her in Naxos, where the god Dionysus wooed and won her again. It was no doubt Prof. Tovey's allegiance to the classical world that caused him to carry the story up to this point. Dionysus makes his appearance only in the last Act, and if the other Acts had failed to stimulate our interest nobody would have cared what happened to Ariadne. The real interest of the first and second Acts is in the antagonism between the champion of the victims, Theseus, and the tyrant, Minos. Although Prof. Tovey's sympathy for and understanding of the Greek myth may not be questioned, as a musician his heart is with the romantics. He praises Theseus the hero with his lips; Theseus the lover he extols with his whole soul. The whole of the first Act is emotionally lukewarm. We recognise the heroic character of certain themes without effort; they do not, however, force us to share the joy and exultation of the hero's exploit or the fears of his companions. The situations are handled with considerable skill, but not with the magic power of the born dramatist who convinces us that of all the sorrows in the world one sorrow alone matters—that, for the time being, the fate of one man is our only concern. When in the second Act Theseus is joined by Ariadne and Phædra, then the music begins to glow, and we give ourselves without reserve to the sway of Tovey's sensitive, tender song.

Long before the end of the Act the listener will have come to the conclusion that the opera has great merits and, also, a certain weakness which revision could easily amend. I should like to hear the opera in London performed by a company of singers as enthusiastic as the amateurs who undertook the not easy task of its performance at Edinburgh, but more experienced in the technique of vocalisation and of stage action. The admirable settings designed by Mr. Charles Ricketts would please and the finer pages of the music must delight any public.

F. B.

DINNER TO SIR DAN GODFREY

Many different phases of musical life and activity were represented in the restaurant of Bournemouth's new Pavilion on Thursday, April 25, when a complimentary dinner was given to Sir Dan Godfrey. The affair was organized by the British Music Society's local centre. Sir Hugh Allen presided.

Proposing 'The Guest of the Evening,' the chairman produced first of all 'a bouquet of good wishes'—greetings and messages from such eminent musicians as Sir Alexander Mackenzie, Sir Thomas Beecham, Sir Edward Elgar, Sir Landon Ronald, Dame Ethel Smyth, and Dr. Vaughan Williams. Sir Dan, he observed, was known throughout the Empire as the friend of British music. He had proved a man of first-rate musical gifts, indomitable pluck, unending patience; with a love of hard work—especially in other people!—an insistence on detail, and a suavity of manner which had no equal. He was one of those who stood for the worth-whileness of music, as something of immense value to the human race. He had made people realise that one of Bournemouth's great health-renewing properties was its music. He had demonstrated his belief not merely in the value and validity of music, but also in the value and validity of British music and composers.

Mr. Graham Peel, in supporting the toast, said he spoke as representing those who had long regarded the music at the Winter Gardens as an essential part of their life here all the year round.

Sir Dan Godfrey mentioned, in the course of his grateful response, that during the last thirty-five years over a hundred and fifty British composers had conducted works of their own at Bournemouth, whilst British works performed there numbered between nine hundred and a thousand.

Mr. A. Hamilton Law offered to Sir Dan a tribute of affection and esteem from 'brother and sister professionals in the town.'

T. W. C.

HONEGGER AT CAMBRIDGE

Cambridge is evidently set upon becoming the centre of musical enterprise in England. Apart from the tri-annual excursion into the sphere of early English opera, it is rapidly leading the way with performances of modern works such as Kodály's 'Psalmus Hungaricus,' Stravinsky's 'L'Histoire du Soldat,' and, finally, Honegger's 'King David,' which was performed in its original form under the composer's direction at the Cambridge Guildhall on May 11. As an oratorio this work is something of an enigma to most people; the constant explanatory interruptions by the 'Speaker' in the concert version prove irritating, and tend more than anything to emphasise the lack of continuity in the work. But the performance of 'King David' with the attendant play—a rather muddled dramatisation by René Morax of some of the best things in the Old Testament crowded into twenty-four scenes—has revealed what a mistake it has previously been to perform only Honegger's music, especially in the concert room, where there is something incongruous in a large orchestra playing a number of what are virtually thumb-nail sketches intended to enhance the atmosphere of a play of which the audience knows little or nothing.

In the theatre, however, with the original score (for a small orchestra of wind, percussion, and basses) the music assumes its proper proportions—although the standard of the production at Cambridge was such that the evening remains in the memory as one of interesting music with an incidental play. Nevertheless, the lyrical beauty of certain passages in the music, which is only to be expected from the composer of the Pastorale d'été,' and (though slightly bombastic) the occasionally moving treatment of the life and death of King David combined, with all due respect to the efforts of the undergraduate producers, designers, &c., to whet the appetite for an adequate production in London with a professional company. While their sincerity is obvious, these amateur affairs seem too often to be glorified children's charades complete with paper hats and bath towels, at any rate to the eye. And at the risk of appearing ungrateful for the intentions of the Cambridge people, would it not be pertinent to suggest that they content themselves with playing with toy trains and leave Honegger's vast Pacific locomotive to the qualified engine-driver? It would be safer.

Mr. Peter Hannan, promising son of a distinguished father, made a handsome David, though his occasional 'staginess' must possibly be attributed to faults in production, which was altogether too 'precious' and clever for the simplicity of treatment which the play demands.

P. C. H.

BACH FESTIVAL AT PORTSMOUTH

The Portsmouth Elizabethan and Bach Society gave a very successful Bach Festival on April 27. There were two concerts. In the afternoon Miss Dorothy Silk and Mr. Arthur Cranmer sang arias, Mr. Harold Samuel played the Chromatic Fantasia and Fugue, Messrs. Harold Samuel, Stanley Blagrove, and Charles Souper were soloists in the Triple Concerto in A minor, and the orchestra played the 'Brandenburg' Concerto in G, and Parry's 'English' Suite. The evening concert was largely choral, with the Cantatas, 'A Stronghold Sure,' 'God's time is the best,' and the Magnificat, in which the vocal soloists named above were joined by Miss Freda Foster and Mr. Osmond Davies. Mr. Victor Spanner played the continuo, and the accompanist throughout was Miss Muriel Anderson. Mr. Léon Goossens was heard in oboe solos, and Miss Irene Spurgeon and Mr. Stanley Blagrove played the Concerto for two violins. The conductors were Dr. Adrian Boult and Mr. Hugh Burry. The performances all round reached a very high standard, and the concerts were well attended.

TALLIS'S FORTY-PART MOTET

PERFORMANCE AT NEWCASTLE

The Newcastle Bach Choir sang this famous but little-known masterpiece at their twenty-second recital in St. Nicholas's Cathedral. Not content with singing it once, they gave it three times—an excellent way of doing something to make up for the neglect of the work, and also a help to its understanding by the audience. No doubt performers and hearers alike did it the fullest justice at the third time of asking.

The programme included also Byrd's four-part Mass, and some old and new violin and organ music of great interest (Miss Christina Collinge, Mr. William Ellis, and Mr. Thomas Christy). Dr. Whittaker conducted.

Music in the Provinces

BATH.—A programme of music by the late André Messager was given at the Pump Room on May 2, as a compliment to the composer's widow, Madame Temple-Messager, who was on a visit to Bath.

BOSTON.—At the annual concert of the Boston Choral Society on April 26 the choral music, conducted by Dr. Bernard Jackson, included 'The Revenge,' and a selection of madrigals and part-songs. Miss Dorothy Silk was the singer, and the Yorkshire String Quartet played Dittersdorf and Haydn.

BOURNEMOUTH.—Two works were given their first performance under the direction of their composers on April 25. These were Stanley Wilson's 'Skye Symphony,' and a Concert Overture by Mr. F. King-Hall.——On that evening Sir Dan Godfrey was the guest of honour at a dinner given by the Bournemouth centre of the British Music Society, with Sir Hugh Allen in the chair.——A violin recital was given by Mr. Noel V. Hale at Alexandra Hall on April 16.

BURY.—The annual concert of the Musical Society took the form of a performance of Brahms's 'Requiem' and Schubert's 'Song of Miriam' in the Cathedral. Mr. Percy Hallam conducted, and the principal singers were Miss Elsie Suddaby and Mr. Frederick Woodhouse.

EVESHAM.—The new Evesham Orchestral and Choral Society made its first public appearance on April 10, under the direction of Mr. A. M. Slatter. The principal works were 'The Banner of St. George' and movements from Haydn's 'Surprise' Symphony. The choir and orchestra numbered eighty performers.

GLOUCESTER.—At the annual concert of the Gloucestershire Orchestral Society, on April 11, Mr. H. W. Sumsion conducted the 'New World' Symphony. The orchestra, as usual, was led by its instructor, Mr. W. H. Reed. The Society is now in its twenty-eighth season.——Trios by Schubert (B flat), Ravel, and Frank Bridge were played to the Gloucester Chamber Music Society by the Pirani Trio.

IPSWICH.—On April 17 the Choral Society was conducted for the first time by its new conductor, Mr George C. Gray, who succeeds Mr. W. H. Dixon. The works performed were Brahms's 'Song of Destiny,' Haydn's 'Spring,' and Stanford's 'Phaudrig Crohoore.' The soloists were Miss Violette Browne, Mr. Walter Glynne, and Mr. Keith Falkner.

KEMPSTON.—A selection from 'Solomon' was the first half of the programme given by the Kempston Musical Society on May 2, under the direction of Mr. George Ramsay.

LEEDS.—Miss Kathleen Frise-Smith gave a concert of Pianoforte Concertos with the Leeds Symphony Orchestra, under Mr. Julius Harrison. Her programme included works by Gordon Jacob and Ernest Bloch.

LEICESTER.—The first performance of 'The Apostles' at Leicester was given by the Philharmonic Society under Sir Henry Wood on April 9. The solo parts were taken by Miss Kate Winter, Miss Valetta Iacopi, Mr. Eric Green, Mr. Arthur Cranmer, Mr. Horace Stevens, and Mr. Frederick Woodhouse.

LIVERPOOL.—An ambitious programme was creditably achieved by the Bach Choir under Dr. J. E. Wallace on May 9. It consisted of Vaughan Williams's 'Flos Campi' and 'Sancta Civitas,' and Holst's 'Ode to Death.'

MAIDSTONE.—On April 22 the Maidstone Choral Union, conducted by Mr. F. Wilson Parish, gave a programme that consisted largely of the test-pieces with which the choir has won its competition success. It included the Rhinemaidens' music, Holst's 'Lord, Who hast made us,' Parry's 'Blest Pair of Sirens,' Elgar's 'Feasting, I watch,' Gibbons's 'Oh, that the learned poets,' and Parry's 'My soul, there is a country.'——The Amateur Orchestra played Beethoven's eighth Symphony under Mr. Hubert Foster Clark.

MANCHESTER.—Mr. Frank Merrick's additional movements to the 'Unfinished' Symphony, which were awarded the second prize in the recent Schubert competition, were performed by the Northern Wireless Orchestra, under Mr. F. H. Morrison, at the Mid-day concert on April 23.——Holbrooke's 'Bronwen' was given by the Carl Rosa Company on May 8, under Mr. Arthur Hammond.

NORWICH.—On May 2, Mozart's 'Requiem' was given by the Philharmonic Society under the direction of Dr. Statham. The performance was preceded by Bach's 'Doric' Fugue, played by Mr. Maddern Williams.

PENZANCE.—The 'Eroica' Symphony was performed on April 17 by the Penzance Orchestral Society, under the direction of Mr. Walter Barnes.

PLYMOUTH.—The new Plymouth Chamber Music Trio, consisting of Mr. Percy Lowman (violin), Miss Winifred Blight ('cello), and Mr. Douglas M. Durston (pianoforte), gave their first concert on April 17. Their programme included the Fantasy Trio in B minor by H. V. Jervis-Read.

PORTSMOUTH.—The North End Choral Society, conducted by Mr. Ernest Birch, ended its season on April 17 with 'St. Paul.'

READING.—Stanford's 'The Battle of the Baltic,' Haydn's 'Spring,' and the 'Surprise' Symphony were the chief works performed by the Reading Philharmonic Society on April 10, under the direction of Mr. P. R. Scrivener.

REDHILL.—Beethoven's fourth Symphony, a 'Pavane' by Fauré, and 'Puck's Minuet,' by Herbert Howells, were played by the Redhill Society of Instrumentalists on April 22. The orchestra, conducted by Mr. W. H. Reed, consisted of sixty players led by well-known professionals.

ST. AUSTELL.—The St. Stephens-in-Brannel Choral Society, conducted by Mr. C. H. Baker, gave Parts 1 and 2 of 'The Song of Hiawatha' on April 11.

SHOSCOMBE.—This village near Bath supports a male-voice choir and a children's choir that is in the habit of winning prizes at the Bristol Eisteddfod and the Mid-Somerset Competitions. Recently a mixed-voice choir was also formed, under the conductorship of Mr. Hubert A. Bending. Its first concert, with a miscellaneous programme, was held with success on April 24.

SITTINGBOURNE.—On April 24 the Sittingbourne and District Musical Society gave a performance of 'The Creation.' Mr. W. J. Keech conducted, and the solo parts were sung by Miss Dorothy Bennett, Mr. Leonard Gowings, and Mr. Topliss Green.

STROUD.—The Choral Society's programme on May 2 included Parry's 'Voces Clamantium' and Mozart's 'Requiem.' Mr. S. W. Underwood conducted.

WHITTLESEY.—The Choral Society gave a performance of 'Hiawatha's Wedding-Feast' on April 25, under Dr. Hayward Scott, with Mr. Harry Hartley as soloist and Miss Beryl Scott as accompanist and solo pianist.

YARMOUTH.—'Valdemar,' a new choral work by Mr. Thomas M. Tunbridge, was performed by the Gt. Yarmouth Musical Society on April 18, with Miss Gwladys Naish and Mr. Charles Knowles as solo singers and Madame Korchinska as harpist. The choir had been trained by Dr. Haydon Hare, and the composer conducted.

Music in Wales

BANGOR.—The weekly concerts at University College were continued up to the end of May. The programmes given during the present term have included Trios by Brahms (in C major), John Ireland (the second Phantasy), Mendelssohn (in C minor), and Beethoven (the 'Serenade' Trio for flute and strings). The College String Quartet, whose ensemble is rapidly attaining to a high standard, gave interesting performances of Mozart in C and Beethoven's Op. 131. The principal event of the year took place on May 8, when the University Choral Society and the Bangor Orchestra, with contingents from the Hallé Orchestra, gave a highly impressive performance of the 'St. Matthew' Passion, under Mr. E. T. Davies. The great Prichard-Jones Hall was filled to its utmost capacity—the audience including about four hundred students from the various local colleges. The soloists were Dorothy Silk, Margaret Corbold, Tom Pickering, Keith Falkner, and Dr. Ivor Evans.

BARRY.—On May 11, 12, and 13 the Great Western Railway Social and Educational Union held a week-end conference in which music figured largely. On May 11, mixed-voice choirs from Caerphilly and Swindon, conducted by Mr. Stephen Knight, sang a number of part-songs, including Leslie's 'Lullaby of Life,' Gounod's 'By Babylon's Wave,' and German's 'Orpheus with his Lute.' On May 12 a Festival of Song was held in Romilly Park. The band of the Swindon Branch of the Union, conducted by Mr. J. Lennon, contributed several instrumental items, and combined male-voice choirs drawn from Aberystwyth, Barry, Carmarthen, Cardiff, Newport, Port Talbot, and Romilly, gave a series of male-voice part-songs from a song-book specially compiled for the occasion by Sir Walford Davies.

BLAENAVON and BRYNMAWR.—Sir Walford Davies, as Director of the National Council of Music, paid visits to these two centres in the distressed areas of Wales on May 13, for the purpose of co-operating with the workers for the mental and social welfare of the unemployed miners. At Blaenavon, a cinema intended to seat a thousand people was crammed with fifteen hundred, who listened intently to his address, while a chorus of a hundred stood throughout, joining in singing his customary illustrations with remarkable spontaneity and enthusiasm, as well as singing some choruses from 'The Messiah.' At Brynmawr, the miners proved that distress and music go wonderfully well together. The meetings were vital and the attention was profound. Sir Walford was accompanied by a violinist, Miss Doreen Heel, who played a number of illustrations.

CARDIFF.—The National Orchestra of Wales is keeping up its high standard of playing, and continues to supply a series of free concerts in the National Museum and subscription concerts. Latterly it has embarked on a series of Sunday night concerts in Park Hall. Mendelssohn's 'Fingal's Cave' and Beethoven's 'Coriolanus' Overtures, Schubert's 'Tragic' and Brahms's C minor Symphonies, Saint-Saëns's 'Cello Concerto in A minor, Rimsky-Korsakov's Pianoforte Concerto in C minor, and a Symphonic Poem, 'On the Cotswolds,' by Mr. Reginald Redman, a local composer, are a few of the most interesting instrumental items recently given.——On May 13, Mr. Herbert Ware's string orchestra gave a concert of chamber-music, which included works by Purcell, Handel, Mendelssohn, Rachmaninov, and Max Bruch. ——On the same day, at the Drill Hall, occurred the first Cardiff Schools Musical Festival, organized by a committee of school teachers on suggestions made by the National Council of Music and its Director. The children were divided into two parties, West Cardiff being represented in the afternoon by five hundred, and East Cardiff in the evening by five hundred and five. There was also a composite school orchestra, conducted by Mr. Roy Monkcom, which played Haydn's 'London' Symphony very creditably.

HARLECH.—The important Musical Festival took place on Whit Monday. Massed singing by twenty-one choirs, comprising two thousand voices, was a notable feature, the huge audience joining in Welsh hymns, under the direction of Mr. Tudor Owen and Mr. Harry Jones. An up-to-date touch was provided by a massed-choir performance outside the Castle walls for a talking film. In a day of mixed delights the outstanding event was a performance of 'The Messiah' by about eighteen hundred voices, conducted by Sir Hugh Allen. The singing was remarkable for its flexibility and unanimity, especially as there was no opportunity for combined rehearsal. The soloists were Miss Mair Jones, Miss May Rowlands, Mr. Evan Lewis, and Mr. Norman Allin; there was an excellent orchestra, chiefly composed of students from Bangor and Aberystwyth Universities, and led by Mr. Vasco Akeroyd, of Liverpool.

ORGANISTS' LONG SERVICE ROLL OF HONOUR

By C. W. PEARCE

First, a few errata, with apologies to all concerned. The November, 1928, list should have been numbered V., not IV. No. 262 (October, p. 939) should read George Bernard (not Barnard) Gilbert, and his tenure of office at West Ham Church was forty-five, not fifty, years, having been appointed in 1859 (not 1874). No. 287 (November, p. 1026) has the surname omitted; the entry should read Thomas Leighton Fry. In List II., No. 144, Mr. J. W. Lawson's tenure of office at St. Mary Redcliffe, Bristol, should have been given as forty-four years—1862-1906—when he was succeeded by Mr. Ralph T. Morgan, the present organist. In List V., No. 286, read Baxter (not Baptist) Church.

Every organist who is able to regard with pleasurable satisfaction a present or past long-service tenure of office must have been sorry to read in the *Musical Times* recent issues the unhappy experiences of some of his younger brethren. Sometimes, however (but not always), there may be faults on both sides to account for such abnormal circumstances. Highly-strung nerves may render an accomplished organist more or less susceptible of irritation, &c., which too often finds a vent in hasty words and deeds; and on the other side, a hard matter-of-fact clergyman with no music in his soul can scarcely be expected to deal patiently and tactfully with what is known as the sensitive 'artistic temperament' of a subordinate person. And should another cleric possess a 'slight knowledge of music,' the position is scarcely less dangerous. Even some of the most enlightened parsons may not be altogether innocent of giving offence by inadvertent and incautious remarks. In this connection I recall one of the funny stories of my old master, E. J. Hopkins. His great chum, Jeremiah Rogers, of Doncaster Parish Church, having heard one day from a churchwarden friend that the usually genial Vicar (afterwards Dean of Llandaff and Master of the Temple) had incidentally expressed his dislike of seeing his organist wearing a long black coat and white tie, 'looking as if he were one of the curates,' exclaimed, with excusable warmth, 'If I thought there were any likelihood of my being mistaken for one of those miserable creatures, I'd go and drown myself.'

Mutual sympathy is quite a good password to the successful career of a church organist: a high-minded 'give-and-take' two-sided policy, which needs no backing up at the hands of any third party, institutional or individual. Every church official in the discharge of his duty has to maintain the 'even tenor of his way,' by overlooking as best he can divers ecclesiastical eccentricities, whether displayed in the pulpit or out of it. One of Sir John Stainer's amusing University anecdotes may be cited by way of illustration, which I here venture to recall in Limerick fashion, thus:

'There was at St. Mary's, in Oxford,
An old verger who placed upon record,
That in spite of much preaching,
And all kinds of teaching,
He remained still a Christian, in Oxford.'

LIST VI.—CATHEDRAL, COLLEGIATE, PARISHIAL, AND OTHER ORGANISTS

(FOR NOT LESS THAN FORTY YEARS, CONTINUOUSLY, IN THE SAME APPOINTMENT)

No.	Name	Appointment	Years of Tenure
298	Anderson, James Smith, Mus. B., Oxon. (retired)	Parish Church of St. Andrew, Edinburgh, 1881-1927	46
299	Barrett, George	Parish Church of St. Marnock, Kilmarnock, Ayrshire (Scotland), 1878 ... ... (at present)	50
300	Bartlett, Edward, F.R.C.O.	Parish Church of St. Nicholas, Arundel (Sussex), appointed Christmas, 1875; duties began Easter, 1876 ... ... (at present)	52
301	Baxter, Frederick N, Mus. B., Dunelm. (died, 1925)	Parish Church of St. Mary Magdalene, Tetbury (Glos.), 1880-1925	45
302	Bevan, Thomas William (died, 1927) ...	Parish Church of St. Mary, Watford (Herts), 1879-1924	45
303	Bracewell, J. T.	Brierfield Primitive Methodist Church, 1880 (at present)	48
304	Bush, Thomas C. (cousin of T. Grant, of Frome, Som.—*see* No. 308)	Argyle Congregational Chapel, Bath (Som.), 1882 (at present)	46
305	Carpenter, Miss Anna Maria	St. John's Church, Hythe, Southampton (Hants), 1872-1926 (retired)	56
306	Cobham, Joseph	Parish Church of St. Michael-in-the-Hamlet, Liverpool, 1815-65	50
306*a*	Cole, George H.	St. John Baptist Church, Cardiff, 1889 (at present)	40
307	Curle, Arthur J. (retired)	Parish Church of St. Stephen, Edinburgh, 1880-1920	40
308	Grant, Thomas (father of W. J. Grant, organ-builder, Frome, Som.)	Wesley Chapel, Frome (Som.), 1875-1915	40
309	Hallett, Douglas H., A.R.C.O. (died, 1922)...	Church of St. Alban-the-Martyr, Chetwood, Manchester, 1882-1922	40
310	Halley, T. G. B.	St. James's Church, Holloway, 1841-86	45
311	Holloway, Harry (died, 1927)	Wesley Church, Reading (Berks), 1885-1927 ...	42
312	Kempe, Miss Mary (her portrait appears on p. 249 of the *Musical Times* for March, 1924; died, 1926)	Parish Church of St. Swithin, Sandy (Beds), 1862-1926	64
313	Kitchener, John (father of F. Kitchener, Organist of St. John's Episcopal Church, Greenock, Scotland)	Parish Church of St. Peter, Bennington (Herts), 1881-1923	42
314	Langstaff, Thomas	St. Mary's Church, Andover, Hants, 1811-52 ...	41
315	Ley, James (died, 1923)	Parish Church of St. Mary, Gillingham (Dorset), 1872-1919	47
316	Lisle, J. Rendle	Parish Church of St. John, Watford (Herts), 1879 (at present)	49
317	Pearson, John Fielding	Parish Church of St. John, Golcar, Huddersfield (Yorks), 1884 ... ... (at present)	44
318	Piper, William	St. James's Church, Ludgershall (Wilts), 1864-1915	51
319	Price, Thomas Maldwyn	Parish Church of St. Mary, Welshpool (N. Wales), 1885 ... ... (at present)	43
320	Sellars, George	Parish Church of St. John, Penzance (Cornwall), 1885 ... ... (at present)	43
321	Standish, Miss Mary (succeeded Thomas Leighton Fry, *see* No. 287)	Parish Church of St. Mary, Great Sankey, Warrington (Lancs), 1877 ... ... (at present)	51
322	Thomas, Richard (died, October, 1928) ...	Parish Church of St. Paul, Boughton, Chester, 1883-1928	45
323	Wardle, John	Episcopal Church of St. James, Stonehaven, Aberdeen (Scotland), appointed January, 1882 ...	47
324	White, James (articled pupil of J. W. Lawson, *see* No. 144, and assistant-organist, St. Mary Redcliffe, Bristol, 1879-84)...	Parish Church of St. James, Ashton Gate, Bristol, 1884-1926	42
325	White, Richard (senior)	Parish Church of St. Paul, Penzance (Cornwall), 1848-88	40
326	White, Richard (jun.) (retired, son of preceding)	Wesleyan Chapel, Chapel Street, Penzance (Cornwall), 1868-1925	57
327	Wright, W. W....	Parish Church, Olney (Bucks) (a post held successively by four generations of his own family), 1882 (at present)	46

BRAHMS AS SYMPHONIST

By J. H. ELLIOT

There is a tendency observable in certain aspects of current criticism to deny the existence of a complete and all-round significance in the symphonic music of Brahms. However greatly his essays in this field may be esteemed from the structural and even the æsthetic points of view, there would appear to be certain reservations with regard to the cumulative value of the several constituents, each of which is, in itself, admitted to be significant. 'Morose and ascetic' is a phrase recently applied by Mr. Cecil Gray to the E minor Symphony; nor is he alone in inveighing against Brahms with polite variants upon the celebrated accusation of 'flat-footed pedantry.'

That this attitude towards Brahms should still persist in any form is remarkable. The contemporary depreciation, in that it implied comparison with coincident developments of a more openly picturesque nature, can readily be understood; but, having regard to historical perspective, there can be small excuse for it at this time of day. Moreover, the contention that Brahms is, musically speaking, a dual personality is untenable. The argument would seem to be that, whereas the songs of Brahms are openly romantic, his symphonic music takes a conscious neo-classical form which muffles and distorts the proper trend of his inspiration. This, however, is to ignore the fact that the traditions of song and symphony, to which Brahms adhered—at all events in broad outline—more closely than any other composer of recent times, had taken root in entirely different fields. That is, the tradition of art-song, as laid down by Schubert and Schumann, already evinced the frankly poetic emphasis of romanticism, whereas the cyclic instrumental forms were conditioned in the first instance by classical ideals. This in itself, however, is far from touching the heart of the matter. In point of fact, it is in no way legitimate to regard Brahms's symphonic music as being primarily actuated by formal considerations.

In his symphonic music, Brahms encompasses a subtle balance between the emotional and the structural aspects of the art, each being entirely dependent upon the other. There can be no question of a consciously-wrought synthesis. The intrinsic character of the themes is wholly consistent with the peculiar nature of their presentment and treatment. The purely rhapsodic style is, in fact, opposed to the authentic Brahmsian scheme, which remains inherently logical in each of its emotional conditions. The slow movement of the late Double Concerto, lovely though it is, lacks the true characteristics of the composer, and evinces a languorous absence of that elemental virility which is a vital trait of his real make-up. Where structural considerations are most potent, indeed, Brahms is most completely himself and most æsthetically satisfying. His appeal is essentially different from that of Wagner, notwithstanding the singular points of contact in the music of the two great contemporaries; for where Wagner directly addresses the emotions, encompassing an intellectual appeal only incidentally, Brahms evokes a dual response by conveying implications through a channel whose shape is coincidentally determined by purely musical values. Moreover, the manifestation of Brahms's emotional scheme is infinitely the most successful where it is least self-evident. The frankly dramatic trend of the first Symphony inclines to an over-emphasis of its subjective considerations, whereas the second Symphony, at first sight primarily abstract and patternistic, is fundamentally a more natural expression of the composer's scheme of ideation. Its general impulse is by no means predominantly classical, and its exquisite structure—the first movement, from the point of view of design alone, is one of the most beautifully-wrought numbers in the whole realm of music—is the vehicle of a genre of musical thought such as no thorough-going classicist would or could have conceived; nor without this particular felicity of design could the underlying conceptions have been so perfectly manifested. The unique tenderness and tranquillity of the movement are not fortuitous side-issues of a purely formal display of thematic developments and transformations, but the very conditions which inform the entire conception.

It cannot be maintained that Brahms allowed the classical traditions entirely to dominate his symphonic work. To concede in the main his adherence to the older traditions is far from admitting the absence of any definite progress. Brahms was at no time chained to the wheel of sonata form, or any other merely formal convention established by precedent in the practice of his forbears. His classicality, in point of fact, subsisted only in his natural use of structural devices which could be accounted for on the ground of musical logic alone, and in his independence of any completely extra-musical system of values such as those which condition the formal content of the dramatic and programmatic essays of many of his contemporaries. The musical shape of his songs, for instance, is not determined absolutely by the nature of the poems, as in the case of Wolf. At the same time, Brahms was not content to follow meekly along set and established lines: his formulæ are wrought from the application of his individual genius to the existent traditions of musical form—a process which was not consciously undergone, but which arose necessarily from his own peculiar conception of æsthetic values.

The austerity ascribed to certain of Brahms's symphonic music can be conceived only as a misapprehension arising either from cursory listening or from a preoccupation with structural values alone. To impute austerity to the fourth Symphony is to admit that formal considerations still obscure the issue in the mind of the critic. The point is not so much whether the Finale is a passacaglia as whether it is the proper vehicle of the emotional condition which prompted it. Had Brahms been consciously obsessed with formal conventions, he would certainly not have employed a form so apparently foreign to the symphonic conditions. The result is, humanly speaking, perfect. The formal trend of that massive movement serves inimitably the noble, triumphant mood—exultant rather than stern—which informs it; the whole conception is permeated with an electric vitality that is every whit as potent as that of Wagner in his most dynamic moments, and is certainly more subtle and rarefied. This musical and emotional subtlety is, moreover, common to Brahms's symphonic music generally; it is essentially natural and characteristic, and cannot be regarded in any sense as a failure, either complete or comparative.

SUPPOSITIONAL HEARING

Mr. E. J. Chadfield read a paper with the above title at the meeting of the Musical Association on March 19. He pointed out that in the process of hearing sounds there were many parts of it, inaudible by themselves, which had much effect on the conscious sensation of sound, and far more on the mental perception of the intricate and delicate meanings which sounds could convey, especially in the less obvious discords. A musical sound needed a border of silence for its production, its reception, and its retention. Similarly, any musical idea must have a halo of separation from other things which it is not, to become a distinct identity; and what we know, see, and feel about it is the border of what and where it is not, surrounding what and where it is. The musical scientist must consider all parts of the process of musical production, those that operate in silence as well as those that are audible, before the whole sphere of music can be covered.

The lecturer referred to the structure of the ear, with its twenty-thousand fibres, the function of which he described. Scientists say that a single musical sound must disturb a number of adjacent fibres, the height and breadth of the disturbed area varying with the loudness of the sound. The positive sensation was increased by its negative surroundings—not by their inaction, but by their living movement in an opposite direction. And if positive sounds could be subconsciously received, the negative movements of adjacent fibres could also be conveyed to the brain by the ear, not as audible sounds, but as silent possibilities associated with the actual vibrations.

Being subconscious, vibration numbers were as useless as names for the musical description of sounds, but their use in mathematics showed that sounds could be related. Just as children could hear the pitch of a sound, without any knowledge of the number, so they could hear the tune and relationship of two sounds without knowing the ratio of two sounds, without knowing the ratio of their two numbers; yet the ratio was there all the time. When the two sounds are out of tune, so that the intended ratio of small numbers had no actual existence, children could not only hear the adjacent possibility, but they could frequently say how the sounds were wrong, and whether the false tune they heard was too great or too small.

Then followed this most remarkable feature of the faculty of Suppositional Hearing. When two sounds were accompanied with other sounds, so that they implied a non-existent ratio, and when, afterwards, other sounds were added to the two, so that they implied another non-existent ratio, the majority of children not only could declare that a difference was implied, but could tell which of the two implied tunes was the larger. There was, of course, no possible physical difference, yet they could compare the one implied and non-existent possibility with the other, when they could hear only a mechanical parody of both, in the keyboard sounds offered to them. Their perception was due to their musical instinct for Just Intonation. This extraordinary science demanded a mathematical accuracy almost beyond physical attainment with sensible sounds, and far beyond the powers of common keyboards. With voices, string viols, and ears we had all the necessary machinery for the production and enjoyment of the most perfect enharmonic harmony, of delicate moving discords, and truly restful concords, but the suggested accuracy of Just Intonation was so minute that its existence in music was almost incredible. A new keyboard with sixty keys to the octave could only be a clumsy caricature of the human ear, with its hundred sounds to a semitone.

While we aspired to the perfections that our ears told us were possible, yet we enjoyed mechanical distortions of our ideas, and mentally whitewashed their obvious lies and pretences. Nevertheless, it was this acceptance of mistuning that made poor music a pleasure for many thick-eared folk, and made the profession of music possible for many musicians of moderate ability. The ears of keyboard musicians must of necessity become callous to errors of enharmonic pitch. The keyboard musician had no control over the pitch of the sounds produced by the instrument. The pianoforte was the most simple, easy, coarse, vulgar, popular parody of the refinements of harmony that had so far been adapted to the democratic requirements of the lowest classes of musical humanity, for harmonic pretensions. It had obliterated the refined sense of melody and of the delicate gradations of pitch that we found in unperverted ears.

After devoting some time to examples of enharmonic variation and their effect on the ear, Mr. Chadfield went on to say that the ear seemed to be more tolerant than the mind. It accepted a substitute two third-parts of a semitone from Just Intonation. The mind, however, disliked using the name of the home-sound, towards which it was moving, and preferred the travelling name of a different sound, when only one third-part of a semitone from its destination. The musical mind and ear acted in opposite directions. The mind began with the perfect idea and tried to find it, and the obstinate inability to accept a substitute was proportionate to the distinct simplicity of the idea. The ear began with the material, and tried to take all of it, with all its surroundings, positive and negative together, so that the best might be selected as required by the mind. The ear accepted, and the mind selected if it wanted, just as the mind saw, not what was to be seen, but what it looked to find. It was quite possible that the same audible sounds might suggest different perfect ratios to different people; but it was not possible to think out of tune, and if the mind was not fixed on one perfect idea, it must be fixed on another.

When the ancients spoke of 'consonance' they meant melodic relation of sounds, not the concord or discord of combined sounds. They thought the whole tone was a consonance in melody, although it is now considered a discord in harmony. But its meaning in music was altered by the direction of movement, upwards or downwards. When two sounds, A and B, were represented by their vibration ratio, they might be named 8 and 9, difference 1, but the musical effect was not the positive difference, but the relative result and consequence of their comparison. The consequence of moving from 8 to 9 was nine times the difference, while the consequence of moving from 9 to 8 was only eight times the difference. The static positive difference was the same, but the direction of the movement altered the consequent comparison and musical effect. The musical meaning of A to B, or of B to A, might be expectant or final, according to the intended ratio, which the two sounds were unable to explain without a third sound to corroborate the ratio, and complete the triangle by defining the destination or meaning of the movement. The musical effect was the superlative intention, not the difference, nor the amount, of movement.

Musical Notes from Abroad

HOLLAND

A good finish to the season at The Hague was given by the celebrations of the centenary of the existence of the local branch of the Maatschappij tot Bevordering der Toonkunst, which took the form of a choral concert under the Society's own conductor, the first half of the programme being constructed of works by Dutch composers—Wagenaar, Richard Hol, Bernard Zweers, and Alphons Diepenbrock. Apart from the Te Deum of the last-named, the works were pleasant rather than striking, but they gave a good idea of the development which was taking place during the last two decades of the 19th century. Bach's cantata 'Wachet, betet!' provided some excellent singing; and the Greeting of Hans Sachs and closing chorus from 'Die Meistersinger' formed an appropriate finish

particularly as this was in addition the farewell concert of Dr. Wagenaar, who, in the six years he has been connected with The Hague branch (he was previously at Utrecht), has won both the admiration and the affection of his chorus and officials. Very striking was the spontaneous repetition of this last chorus as a tribute to the conductor when the wreath of the choir was presented to him; it was even better sung than in its place in the programme.

A few recitals of interest have also filled in the close of the season, among them being three in rapid succession by Ethel Bartlett and Rae Robertson (who can now be said to have won a definite following among the public, as well as splendid appreciation from the press) and one by Harriet Cohen, a Bach evening with a small—a too small—chamber orchestra. Miss Cohen's own playing, both at The Hague and Amsterdam, was highly praised, her artistic development since she last appeared here being pronounced to be on the right lines in the way of increasing steadiness and deeper insight into the music she played. More than one critic declared her to be a Bach interpreter *par excellence*.

HERBERT ANTCLIFFE.

ITALY

MILAN

The now rapidly-approaching end of the season is making itself felt in a general falling-off both in the quality of the music and in its performance. At the Conservatorio there has been little else but students' recitals, with an occasional foreign artist thrown in.

At the opera, since Toscanini's return, there have been several performances of 'Aida,' with, in the first instance, Arangi Lombardi in the title-rôle, and, later, Elizabeth Rethberg. Both are very fine singers indeed. It was Rethberg's debut at La Scala. One can easily understand why she is so popular in the United States. To a very beautiful voice—one is almost tempted to say a perfect voice—is joined an artistry in every way exceptional.

It was very disappointing to have to do without 'Don Giovanni' this year, but the engagement of the entire company for a short season at Berlin and a few performances at Vienna made it impossible. Rehearsals had been carried out assiduously, and the opera was almost ready for performance. The only other work of more than usual interest was 'Germania,' an opera composed some time before the war and performed only twice, owing to national prejudices. It is by Franchetti, and deals with historic personages in Germany in the late 18th and early 19th century. The book, which is well written, is by Illica, and consists of a Prologue, two 'Quadri'—which may be taken to mean Acts—and an Epilogue.

In the smaller and more intimate Filodramatici, which stands beside La Scala, the Italian company of Comic and Lyric Opera has been giving some excellent productions of old operas. The company is under the direction of Marcello Govoni, an ex-tenor of note, who has got together one of the most efficient companies one could wish for. Its répertoire is extraordinary. The operas it has done here up to the present are: 'La Cenerentola' ('Cinderella'), of Rossini, 'Don Pasquale,' 'L'elisir d'amore,' 'The Barber of Seville,' the Ricci brothers' 'Comare di Crespino,' Mascagni's 'L'amico Fritz,' and, too late for this month's notes, a novelty by Guido Farina, 'La Dodicesima Notte o Come lo Volete.' Long live Shakespeare! Including this—'Twelfth Night'—and last year's 'Sly,' the number of operas taken from him is very considerable. But why are they, almost without exception, Italian operas?

The pick of the operas at the Filodramatici was really 'Don Pasquale,' with 'La Cenerentola' very close. Both are extremely amusing and musically very graceful. In the former, Donizetti is at his very best; the latter, composed in some twenty-four days, when Rossini was only twenty-five, is sparkling and inspired, but still a minor work. It is, of course, in the form common to its period, *recitativo secco* and *aria*, &c.

The musical directors, Annovazzi and Mugnai, are both still youthful. Both are enthusiastic, and, besides being efficient, are artists. Of the singers (all splendid actors) principal mention must be made of the comic bass, Paterna; a baritone named Lombardo; a most charming soprano, De Ferrari; and the tenor, Franco Perulli. The last-named has, in addition to perfect diction, a management of the voice that is nothing short of amazing.

'The Caliph's Hunchback,' an opera by Franco Cavasola that was awarded one of the numerous prizes offered for works of a specified nature and length, was performed at Rome with exceptional success, according to the reports. The story is from the 'Thousand and One Nights.' If the enthusiasm with which the Rome public listened to the little work was the result of merit, it will undoubtedly become popular.

CHARLES D'IF.

NEW YORK

It is in the nature of things, I suppose, that musical activity should be no exception to the law according to which all things move in cycles. But the end of the musical season here always comes with something of a jar. America, and particularly New York, during the winter months is doubtless an increasingly musical nation. But with the first of May comes a noticeable weakening of the musical pulse, and by the middle or the end of the month the last rites will have been performed and Music-in-Public will have been buried out of sight and out of mind.

Neither Paris nor Berlin boasts a greater quantity of public music-making than New York from October through April; and Boston, Philadelphia, Chicago, Cleveland, Detroit, and San Francisco do not fall far behind their European counterparts. But to observe the falling off of interest in music with the approach of summer is to gain the impression that Main Street (and 57th Street as well) find something almost indecent in musical performance when the mercury rises above 60 degrees Fahrenheit.

The Muse herself, it seems, and all her suite, book annual passage to Cherbourg for May 15. Dutifully, and therefore ostentatiously, psalms are intoned in praise of the departed guest. For a frenzied two or three weeks there are music festivals throughout the land, with the aid of such imported talent as has been persuaded to tarry for the occasions; or, in its absence, with the native talent that comes more and more to fall into the category of protected products of infant industries. This is not to say that some of the festivals are not of musical importance. On the contrary, the spring festival of the Bethlehem (Pennsylvania) Bach Choir, for example, is one of the outstanding musical events of the season. But they do range all the way from the excellent to the terrible, and at their worst are less a musical event than a publicity device to boom the cities in which they are held.

There is also a nationally organized Music Week, with all sorts of contests for children and young people. Prizes are awarded to soloists or organizations of exceptional promise, and there are 'Music Memory Contests' in the schools, at which the children compete for the honour of remembering the greatest number of chestnuts by name. Unfortunately, the musical quality of the latter is often regrettably poor, and there is a tendency on the part of ambitious teachers to drill into the ears of their unfortunate pupils merely the opening measures of the pieces on the list from which the contest selections are drawn.

It is also the season for statistical analyses, and some of the figures made public in the last few weeks may be of interest.

At the Metropolitan Opera House, as was to be expected, 'Aida' was performed more often than any other work—eight times—and out of a total of a hundred and eighty-six performances ninety-five were devoted to Italian operas. 'Jonny spielt auf' was the only one of the novelties to attain any conspicuous

popularity, having been performed seven times—a record equalled only by 'Tosca' and 'Cavalleria Rusticana.'

There were three other novelties—'The Egyptian Helen,' of Richard Strauss, 'The Sunken Bell,' of Respighi, and Pizzetti's 'Fra Gherardo.'

The significance of figures becomes more striking when one looks at the statistical summary of the first season of the Philharmonic Symphony Orchestra. New York has now only one resident conducted orchestra. (There is also a fairly successful 'conductorless ensemble.') The Philharmonic Society this year absorbed the former New York Symphony Society, due to the fact that the Mæcenas of the latter organization tired of his rôle.

But do not think that we lack variety in conductors on that account. Far from it—much too far from it. Our one conducted orchestra played this year under no less than ten conductors: Mengelberg, Toscanini, Damrosch, Schelling, Gabrilowitsch, Honegger, Krauss, Molinari, Reiner, and Hans Lange. (The latter is a violinist in the orchestra, and is by no means the least gifted conductor in the list.)

The evils of 'guest conducting' have beset the Philadelphia Orchestra no less, and it is more or less generally conceded that the Boston Symphony Orchestra, where Kussewitzky conducts all season long, is fast superseding the Philadelphia organization as America's leading orchestra.

Partially to atone for his prolonged absences, perhaps, Mr. Stokowski recently conducted in New York the first stage performance in this country of Stravinsky's 'Les Noces,' presented under the auspices of the League of Composers. During the same week, Sokoloff brought his Cleveland Orchestra to New York for some mimed performances, including Debussy's Nocturnes, Strauss's 'Ein Heldenleben,' Bloch's 'Israel' Symphony, the Polovetzki Dances from Borodin's 'Prince Igor,' Griffe's 'White Peacock,' and Enesco's first Roumanian Rhapsody. There seems to be general agreement among critics and musicians that it is about as hard to try to mime clouds as to impersonate a hero's critics. Where music has not been especially written to be mimed there is always the question to what extent the miming and the music shall be rhythmically co-ordinated—a problem which seems not to have been noticeably advanced towards solution in this instance.

. . . . . .

Having waited long and impatiently for a final recital by Myra Hess, and learning that she was to give no more at New York this season, I took advantage of a warm spring day recently to go up the Hudson to the village of Millbrook, near Poughkeepsie, N.Y., where she played in the auditorium of a private school for girls. During most of the recital she seemed to me greater than she has ever been. But, apparently owing to fatigue, she lost something of her spontaneity towards the end, and in the last group seemed almost to be playing against time. It was the first time I had ever heard her give a routine performance, and the experience brought me distinct relief, as I had begun to wonder whether my admiration for her had entirely destroyed all critical balance. I am glad to know that when she does play merely very well I am aware of the fact, for it makes me surer than ever that her greatest playing is just as incredibly pure music as it sounds. At her greatest she is to me uniquely moving, because, I suppose, she seems more completely than anyone else I know to disappear from between the music and the hearer.

The experience is of interest to others than myself only because of what followed. This mood of fatigue seemed to last almost throughout the final group and the encores. She concluded with the Gigue from the G major 'French' Suite of Bach, and it, too, bounced rather less spontaneously than she usually lets it. But as she came to the final statement of the inverted subject, in the bass, she seemed by conscious effort of will to shake off her fatigue entirely, so that in the space of three or four measures she completely recovered her *joie de jouer*. I have never seen so striking a demonstration of the control it is possible to exercise over great genius.

. . . . . .

I learn that Dusolina Giannini has had to cancel her engagement at Covent Garden because of the lateness of the Italian repertory there, and owing to the necessity of starting her Australian tour a month earlier than she had originally intended. She is to sail from Vancouver on May 29, making her debut in Sydney Town Hall one month later.

ARTHUR MENDEL.

TORONTO

April was a quiet but unusually interesting month. Chorally, a long-entertained ambition has been realised in the first performance in its entirety of the great B minor Mass, on the occasion of the dedication of a stained-glass window in St. Paul's Church to the memory of Dr. A. S. Vogt, founder of the Toronto Mendelssohn Choir. Dr. Fricker and the Choir had associated with them for this event many of the leading city musicians, notably Mr. T. J. Crawford at the organ, and Mr. Boris Hambourg and Mr. Leo Smith in the orchestra. The soloists, unfortunately not of this city, were Miss Leanette Vreeland, soprano, Miss Mabel Beddoe, contralto, Mr. Tudor Davies, tenor, and Dr. Charles T. Tiltman, bass. The critics were deeply impressed, as were two large congregations assembled in the church on succeeding nights; and as the event was broadcast, more Canadians were enabled to hear their great Choir at one time than ever before.

Conservatory opera this year saw the presentation of Purcell's 'Dido and Æneas,' Bach's 'Peasant' Cantata, and Suppé's 'Boccaccio,' under the direction of Dr. Ernest MacMillan and Mr. T. J. Crawford.

Visiting us came an English company in 'The Beggar's Opera,' as fresh and enchanting as ever, with Miss Sylvia Nelis and Mr. Alfred Heather in top form, and, later, the D'Oyly Carte Company on its way back to England. As before, its reception was a phenomenal one of packed house after packed house throughout the entire three weeks. 'The Mikado,' 'The Gondoliers,' 'Trial by Jury,' 'The Pirates of Penzance,' and 'Ruddigore' were given.

A very brilliant affair was the first appearance here of the Royal Belgian Guard Symphonic Band, under Capt. Arthur Provost, especially in the revelation of pure tone-quality, above all, perhaps, in the wood-wind section. The programme was splendidly chosen—Bach, Weber, Wagner, and Tchaikovsky.

It is many years since Harold Bauer came to Toronto, and just as many years since we have heard such sheer beauty of execution and inspiration as this great artist showed in a perfectly balanced programme of Bach, Schumann, César Franck, Ravel, Brahms, Schubert, and Chopin.

H. C. F.

VIENNA

OPERA

As the last of a very short series of novelties for the current season, the Staatsoper brought out Maurice Ravel's opera 'L'enfant et les sortilèges.' The denomination of 'opera' is probably applied here with some deviation from correctness. This charming little work is indeed a unique blend of opera, ballet, and fairy-tale, and it is this mixture, with a predominance of the last-named species, that makes it so attractive. Its shortcoming—surely an intentional one—is the absence of dramatic cohesion. Colette, the librettist, and Ravel, the composer, give a series of light, fleeting visions painted in delicate water-colours. And a precious canvas it is, with vivid figures: the charming fox-trot dialogue between a Wedgwood Tea-cup, gifted with a decided English accent, and a Chinese Tea-pot possessed of an astounding knowledge of the five-tone scale; the dancing and coloratura-singing Hearth-Flame (a stepsister of Wagner's Loge), who dies with a gasp under the fatal embrace of sombre

Ashes; the love-scene between Tom-cat and Cat beneath a broadly-smiling moon—'cat music' of the most amusing and cultured sort; the Biedermeier dance of the Easy Chair to the appropriate accompaniment of a cembalo; the singing and hopping Frogs; the Nightingale who vies with memories of Jenny Lind's fluent coloratura; and all the wealth of dead and living things brought to stage life by the fancy of a gifted poet and a poetic composer—a big, small world, seen through the eyes of a child; a French child, to be sure, and decidedly one of the 20th century.

The Staatsoper attached beautiful scenic art to this long-postponed production. Robert Heger gave a sparkling and delicate orchestral reading, Lothar Wallerstein's stage direction was deft and amusing, and Eugen Steinhoff's stage settings for the most part happy and imaginative. For the rôle of the small boy, two young singers were brought from the class-room of the Vienna State Conservatory straight to the awe-inspiring stage of our Opera. A daring experiment, but both Miss Widl and Miss Fuchs, who alternate in the part, justified the courage of the directorate by their vocal gifts and histrionic talents. From the big number of soloists, the sprightly soprano Adele Kern—in the double rôle of Fire and the Princess—deserves special mention.

Hans Pfitzner's sixtieth birthday was observed by the Staatsoper with revivals of his two most important operatic works, 'Die Rose vom Liebesgarten'—that strange and by now somewhat obsolete pot-pourri of dramatic and musical elements from 'Parsifal' and the 'Ring'—and 'Palestrina.' Pfitzner, 'last romantic' and perhaps sole surviving upholder of the Wagnerian ideal in our day, was present to direct his operas, and was much fêted on his day of honour. This militant fighter against modernism both in deed and writing, determinedly sheds around himself an atmosphere of old lavender. Yet Pfitzner is perhaps more modern than he himself realises in a work like 'Palestrina.' It may or may not live; surely future generations will regard it as a document of German idealism at its best; and the second Act, with its gigantic and dramatically impressive vision of the Tridentine council, will survive as symbol of a towering theatrical achievement to equal Wagner's huge stage conceptions.

At the Neues Wiener Stadt-theater an operatic company from the Slovak National Theatre at Bratislava (Czecho-Slovakia) is giving a series of guest performances in the Czech language. Oscar Nedbal is the director and first conductor, and his nephew, Karel Nedbal, the assistant-conductor of the company. The répertoire includes many works which are virtually unknown, and others that are hardly ever performed: several operas of Smetana's, among them 'Lubussa'; Fibich's 'The Bride of Messina'; Foerster's 'Eva'; Novak's 'The Lantern'; a complete cycle of Dvorák's operas—all newly staged to commemorate the twenty-fifth anniversary of the composer's death; Russian operas, among them 'Tsar Saltan,' by Rimsky-Korsakov; Strauss's 'Elektra'; Mozart operas; and, as a curiosity, an operatic setting of Richard Wagner's libretto for 'Wieland der Schmied,' by Leoslav Bella, a Slovak composer. All these works are splendidly presented with good, often excellent, singers, and in settings which are rarely lavish but always original and interesting. Bratislava, let us add, is a city of about forty thousand inhabitants!

MODERN MUSIC

With the Austrian branch of the I.S.C.M. all but defunct this season (owing to that traditional and chronic disease of modern music societies, lack of funds), the promotion of contemporary music rests entirely upon private enterprise—which, when translated into plain English (or indeed German, or French, or Italian) indicates that modern music is hardly at all performed. The famous concert artists—conductors, instrumentalists, and singers—prefer to rely on familiar, accepted, and well-tried music, rather than to burden their popularity with the task of advocating problematic new works. Few of them—and mostly the younger ones—muster the courage to embrace the cause of the young composer. Friedrich Wührer, the young Viennese pianist, is one of these exceptions; Eduard Steuermann, his pianistic colleague, another. Two excellent pianists both, but completely differing types; Wührer is the 'Musikant,' Steuermann the 'thinking pianist.' Among the Viennese chamber-music organizations, the Kolisch Quartet (Viennese String Quartet) alone expounds the cause of extreme modernism as embodied in Schönberg or Bartók. The Sedlak-Winkler Quartet propagate contemporary music minus the 'modernistic' ingredient. Wilhelm Kienzl's new Quartet was among their recent offerings: pleasing, melodious, but not radical in any sense—and who would expect that of the composer, now in his 'seventies, who wrote 'Der Evangelimann' several decades ago? And who would not concede Arnold Rosé and his Quartet members, veteran apostles of Schönberg twenty and more years ago, the right to rest on well-deserved laurels of classicism?

Paul A. Pisk, in a composition concert, gave a fairly complete survey of his recent production: pianoforte compositions, songs, and a Violin Sonata. The last-named piece in particular indicated a briskness and vividness hardly before known in this often esoteric composer. It is modern music, yet the sort to reach heart and ear of broader circles as well, surprising and appealing in its virility and spontaneity. The presence of Maurice Ravel at Vienna was the welcome occasion for a chamber music concert of his compositions. Ruzena Herlinger, courageous propagandist for modern music, was among the interpreters, also Friedrich Wührer and Jella Braun-Fernwald, the eminently musical contralto.

RECITALISTS

The number of recital artists who would deserve extensive mention has been very large this season. In recording them your correspondent must need resort to the principle of the 'survival of the fittest.' Among the pianists, Wladimir Horowitz was a new-comer, and achieved a signal success. Very deep was the impression created by Stephan Askenase, one of the youngest but surely one of the most interesting of our pianists; after a rather long interval, a re-hearing proved his extraordinary growth in the direction of musical depth and insight. Ania Dorfmann, a Russian pianist resident at Paris, gives her finest in music of Mozart and Schubert; few pianists have her subtlety and tender lyric expression for this music. Judith Bokor, ever a welcome visitor, is one of the few artists to-day who are able to overcome that 'sombreness' associated with the 'cello; the instrument 'sings' under her hands. Gregor Piatigorsky, new to Vienna, was at once acclaimed as one of the great 'cellists of the period.

MAINLY BRITISH SOLOISTS

Very great has been the number of British artists to be heard at Vienna this season. Let us group them according to their instruments, without any attempt to classify them according to quality. Myra Hess and Katharine Goodson are too well known in England and elsewhere to call for further praise. Miss Goodson was the soloist chosen for the Schubert festival of the Workers' Concerts, and gave a powerful reading of the 'Wanderer Fantasia.' Edith Walton appeared most successfully with orchestra, under the baton of Jacques van Lier—who was also heard as a 'cellist in a joint recital and proved as fine an artist as he was before he left Central Europe to make his residence in England. Harriet Cohen, previously heard in recitals here, gave a beautiful reading of the pianoforte part in de Falla's 'Night in a Spanish Garden,' under Hans Knappertsbusch's baton. Nora Drewett de Kresz, long acknowledged here as a great pianist, was heard in a perfect performance of Chopin's F minor Concerto (and her husband, Géza de Kresz, won approval and applause with Brahms's Concerto and Ravel's 'La Tzigane'). Anton Maaskoff's noble and impeccable playing created

an excellent impression at his violin recital. Adila Fachiri, often heard here before, has never been heard to better advantage; with two concerts she has now firmly established herself at Vienna. Peggy Thomson sang an attractive programme with much success. Jessie King, an Australian contralto, exhibited a beautiful voice and was at her best in lyric numbers. Jessie MacLennan, a Scotch singer, is a most musical and tasteful soprano; she had the assistance of Jacques van Lier as conductor. Malcolm Davidson, the baritone, is a singer and a musician; his programme was unusually interesting and well compiled, and was interpreted in splendid style. Paul Bechert.

Obituary

We regret to record the following deaths:

Antonio Smareglia, at Grado, in Istria, a few weeks ago. Of all the musicians who just fail to secure lasting fame as composers no one came nearer to success than Smareglia. Born at Pola, in May, 1854, Smareglia did not show those early signs of talent which win the heart of parents and guardians and reconcile them to the idea of a musical career for those under their tutelage. But when he was sent to study mathematics at the Vienna Polytechnic the desire, the need to follow a very different career, became imperative, and in 1872 he entered the Conservatorio of Milan as a student of composition under Franco Faccio. He was still a student when the first performance of 'Lohengrin' threw the Milanese into two camps, for and against Wagner. Smareglia, who already shared Boïto's cult for Bach, became one of the most ardent apostles of the Wagnerian party. Nevertheless, when he was asked to complete an opera which Donizetti had left unfinished he did so, adding a Prelude which, praised and applauded at first, failed to interest as soon as it became known that it was not the work of Donizetti. After a stay of fifteen years at Milan, Smareglia turned to Vienna, where a new opera of his, 'Il Vassallo di Szigeth,' was received with great enthusiasm. The conductor of the opera, Jahn, turned to him at the conclusion of the performance, and said, 'This success means world-wide fame for you.' The opera was performed again at the Metropolitan in New York, and kept its place in the Viennese repertory for some time, but Jahn's prophecy was not fulfilled. Neither this nor 'Cornelio Schutt,' which Richter conducted for the first time at Vienna, secured the favour of the wide public. Yet Richter thought so highly of the work that years later, at Manchester, he declared Smareglia the best of the Italian composers of the day. 'Nozze Istriane,' perhaps his best work, 'La Falena,' and 'Oceana' won the approval of distinguished experts like Toscanini, Boïto, and Franchetti, but not the approval of the mass of amateurs whose support is essential before a good work becomes a profitable one. Curiously, amongst Smareglia's warmest admirers was Franz Lehar, the composer of 'The Merry Widow.' In 1876 Smareglia, whose eyes had always been weak, became totally blind, and his last scores, 'Oceana' and 'Abisso,' were dictated to his son and his pupils, bar by bar. This fact alone is enough to show the extent of his musicianship and the powers of his memory. What special gift was denied to him who, with such sterling qualities, yet failed to win the recognition less able men have won? It is not easy to answer that question. He was unworldly, and some of his friends found him at times exasperatingly unpractical. But this fact alone does not account for it. Perhaps his music, ever original and masterly in construction, lacks a little of the poetry and idealism which appeals to the masses. Perhaps his unbounded admiration for Wagner reacted adversely on his work, which recalls indirectly the technique of the great German. In any case, Smareglia remains one whom the art he most loved has treated most harshly, and Mr. Blom may well consider the advisability of adding him to the next issue of the 'Stepchildren of Music.'

Lionel Seymour Benson, at Whinfold, Hascombe, in his eighty-first year. He was one of the most distinguished amateurs of his generation, his chief claim on the gratitude of musicians being the great services he rendered to choral music as director of the Magpie Madrigal Society. This body was started originally for the performance of plantation songs by the late Sir Alfred Scott-Gatty, but under Benson's direction it was quickly converted into a choir for the exclusive practice and performance of the best unaccompanied choral music of all ages and schools. For the use of the choir Benson unearthed, edited, and published a great many madrigals of the 16th and 17th centuries; and many of the finest part-songs of Parry and Stanford had their first hearing at the Magpie Concerts. The Society was disbanded in 1911, and a souvenir issued at that time contained a repertory of the choir that was a really wonderful record. Benson was for over thirty years, and up to the date of his death, a member of the Council of the Royal College of Music, and he was always on close terms of friendship with such musicians as Parry, Stanford, and Sir Hugh Allen. He was an excellent actor as well as singer, and a great cricket enthusiast. Probably his most permanent memorial will be the numerous madrigals and part-songs bearing his name as editor, or dedicated to him and his choir.

Lilli Lehmann, at Berlin, on May 17, aged eighty-one. She was born on May 15, 1848, at Würzburg, and received her first singing-lesson from her mother, Marie Lehmann, who had been a prima donna and a harp player at Cassel, under Spohr, and had created some of the chief parts in the operas of that composer. Lilli Lehmann's debut was made at Prague, in 'The Magic Flute.' At Berlin she made her first appearance as Vielka in Meyerbeer's 'Ein Feldlager in Schlesien,' in 1870, with such success that she remained at Berlin until 1885. In London she made her debut at Her Majesty's Theatre as Violetta, in 1880, singing there for two seasons. At Covent Garden she appeared in German opera in 1884. For the next four seasons she sang in German opera in America, returning to Her Majesty's Theatre in 1887, when she sang Fidelio to the Florestan of her husband, Herr Kalisch. She returned to Germany in 1890, singing much in opera and concert, and in 1899 made a reappearance at Covent Garden as Fidelio, Sieglinde, Norma, Isolde, Donna Anna, and Ortrud. She was far more than a fine singer, being an accomplished musician and actress. At the end of her active career she settled down to teach in a suburb of Berlin. She maintained till the end, despite the strain of the war, warm feelings of friendship towards this country.

William Bertram Collingwood, at Grahamstown, South Africa, on March 8. A native of Chesterfield, where he was born in 1878, he displayed early signs of unusual musical ability. At fourteen years of age he became organist at Abingdon, where he was at school, and where his musical teacher was Dr. Iliffe. At nineteen he gained a scholarship at Pembroke College, Oxford, and two years later a musical exhibition at Jesus College. In 1902 he was appointed music master at St. Edmund's, Canterbury. Four years later he went to South Africa, to take an organ post at Queenstown. He held this for thirteen years, and was then appointed to Kimberley Cathedral. For reasons of health he resigned that post, and took up a similar position at Commemoration Church, Grahamstown. In 1923 he inaugurated the music department at Rhodes University, and did much to place the art on a proper footing in the University Calendar. Last year the University Senate at Pretoria made him chairman of the musical section for South Africa. He held the degree of M.A. (Oxon.). An accomplished all-round musician, his sudden death in the prime of life is a great loss to music in South Africa.

Mark James Monk, on May 5, at Blackheath. He was born at Hunmanby, Yorkshire, in 1858, and graduated Mus. Doc. (Oxon.) thirty years later. He was organist at Truro Cathedral from 1889 to 1919.

ADOLF WEISSMANN, suddenly, at Haifa, Palestine, on April 23. (He had lectured on the previous Sunday at the Hebrew University at Jerusalem.) Dr. Weissmann was one of the most esteemed of Germany's musical critics. The width of his views was revealed in his book 'The Problems of Modern Music,' which appeared in an English version about three years ago. For some years past he has acted as the *Musical Times* representative at Berlin.

MRS. DILLON (*née* Beatrice M. Porter), on May 13, at Southend-on-Sea, aged fifty-six. She was for many years harpist to the Royal Carl Rosa Opera Company, and also at His Majesty's Theatre, London.

WILLIAM ALFRED FROST, on Whit-Sunday, in London, aged seventy-eight. For many years he was vicar-choral at St. Paul's Cathedral.

FRANK ADLAM, in London, organist and composer, aged seventy-one.

It is good news that the Albert Hall scenic performance of 'Hiawatha,' which was so successful last year, is to be repeated on June 10-24. The Royal Choral Society will again provide the chorus, the orchestra will be the New Symphony, a strong cast of soloists is announced, and Dr. Malcolm Sargent will conduct.

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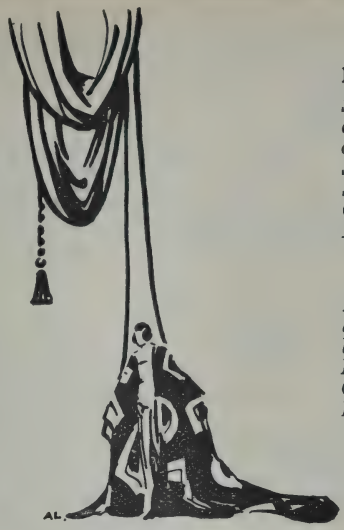

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ANTHEMS

TITLE	COMPOSER	SOL-FA s. d.	O.N. s. d.
All people that on earth...	J. E. West ...	... 0 2	0 3
Behold, O God, our Defender	F. W. Hird ...	... —	0 6
Bless the Lord, O my soul	M. Kingston...	... —	0 6
Bless thou the Lord ...	O. King ...	... —	0 4
Blessing, glory, wisdom ...	Bach (Double Choir)	0 4	0 8
Blessing, glory, wisdom ...	A. H. Brewer	... 0 2	0 4
Blessing, glory, wisdom ...	B. Tours ...	... 0 3	0 6
Eternal God is thy refuge	J. E. West ...	... 0 3	0 4
*Give the Lord the honour due	C. H. Lloyd ...	... —	1 0
*Give unto the Lord ...	E. Elgar ...	... —	1 0
*God is our hope	A. H. Brewer	... 0 3	0 4
*Great is the Lord ...	E. Elgar ...	... 0 8	1 0
*Great is the Lord ...	Ouseley ...	... —	0 8
*Hallelujah	Beethoven ...	... 0 2	0 4
I will give thanks ...	E. J. Hopkins	... —	0 8
*I will give thanks ...	Mozart ...	... 0 3	0 3
I will mention	A. Sullivan ...	... 0 2	0 8
I will sing of the mercies	J. Booth ...	... 0 2	0 4
I will sing of Thy power...	A. Sullivan ...	... 0 2	0 3
Immortal, invisible ...	E. H. Thiman	... 0 3	0 4
*It came even to pass ...	Ouseley ...	... —	0 8
King shall rejoice, The ...	J. Goss ...	... 0 2	0 3
*King shall rejoice, The ...	Handel ...	... 0 4	0 8
*Let all the world ...	W. Jordan ...	... 0 2	0 6
Let all the world ...	E. H. Thiman	... 0 3	0 4
Let thy hand be strengthened (first chorus) ...	Handel ...	... —	0 2
Lift up your heads ...	S. Coleridge-Taylor .	0 1½	0 4
Lord hath done great things, The	J. E. West ...	... 0 2	0 6
Lord is loving, The ...	G. M. Garrett	... 0 2	0 4
Lord is my Light, The ...	E. A. Sydenham	... 0 2	0 4
Lord is my strength, The	J. Goss ...	... 0 4	0 8
Lord is my strength, The	H. Smart ...	... 0 2	0 3
*Magnify His Name ...	G. C. Martin...	... —	0 6
*My heart is inditing ...	M. B. Foster	... 0 3	0 6
*O be joyful in the Lord...	G. C. Martin...	... —	0 8
O give thanks	S. S. Wesley...	... —	0 6
O praise God	C. Macpherson	... —	0 4
O praise God	J. Weldon ...	... 0 1½	0 3
O praise the Lord ...	J. Goss ...	... 0 1½	0 3
*O praise the Lord with one consent (1st chorus)	Handel ...	... 0 1½	0 4
O worship the Lord ...	A. Hollins ...	... 0 2	0 3
Praise, my soul, the King of Heaven	E. V. Hall ...	... 0 2	0 4
Praise the Lord	G. J. Elvey ...	... 0 2	0 6
Praise the Lord, O my soul	J. V. Roberts	... —	0 4
Praise the Lord, ye servants	J. M. Crament	... —	0 6
Sing a song of praise ...	J. Stainer ...	... 0 2	0 4
Sing a song of praise ...	J. E. West ...	... 0 2	0 3
Sing Alleluia forth ...	E. H. Thiman	... 0 2	0 3
Sing praises unto the Lord	W. A. C. Cruickshank	0 2	0 3
Sing unto God (1st chorus)	Charles Macpherson .	—	0 4
Sing we merrily	O. King ...	... 0 2	0 4
Stand up and bless the Lord	J. Goss ...	... 0 2	0 6
Thy mercy, O Lord ...	G. M. Garrett	... —	0 8
When the Lord turned	W. G. Alcock	... —	0 8
When the Lord turned	E. Faning ...	... —	0 6
Whoso dwelleth	G. C. Martin...	... 0 4	0 6
*Zadok the Priest ...	Handel ...	... 0 2	0 4

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As the world turneth ...	G. C. Martin...	... —	0 2
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God of our fathers, unto Thee	A. M. Goodhart	...2 0	0 1½
Hark, hark! the organ loudly peals	J. E. West ...	... —	0 4
Let all the world	H. E. Button	... —	0 1½
Lift your heads, ye gates of God	S. S. Wesley...	...2 0	0 1½
Lord of might, our Land's defender	A. Sullivan ...	...3 0	0 1½
O God of glory	J. Langran ...	...2 0	0 1½
O God, our help	Arr. by A. Sullivan...	—	0 2
O God, the Ruler of our race	A. Sullivan ...	...3 0	0 1½
Praise, my soul, the King of Heaven	J. Goss ...	... —	0 2
Raise the song, ye loyal voices	J. H. Maunder	... —	0 1½
Rejoice, ye pure in heart	H. E. Crimp...	... —	0 1½
Since my sadness ...	Roy Thompson	... —	0 2
Songs of praise the angels sang	J. E. West ...	... —	0 1½
With gladsome feet we press	J. E. West ...	... —	0 1½

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*Macpherson, C. ...	Solemn	... —	2 6
*Martin, G. C. ...	Short Festival, in A	... 0 3	0 8
*Smart, H.	In F...	... 0 2	0 4
*Stanford, C. V. ...	In B flat	... 0 2	0 6
*Sullivan, A. ...	Festival	... 1 0	2 0
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Air — O GRANT US, MIGHTY LORD (" Jesus, now will we praise Thee ").
Air — SIGHING, WEEPING (" My spirit was in heaviness ").

ALTO

Air — THOU, WHOSE PRAISES NEVER END (" Bide with us ").
Recit. — THE FATHER HATH APPOINTED HIM (" God goeth up ").
Air — MY SPIRIT HIM DESCRIES (" God goeth up ").
Air — INTO THY HANDS (" God's time is best ").
Air — REJOICE, YE SOULS, ELECT AND HOLY (" O Light Everlasting ").

TENOR

Air — LORD, TO US THYSELF BE SHOWING (" Bide with us ").
Recit. — WHY HAST THOU THEN (" My Spirit was in heaviness ").
Air — FAST MY BITTER TEARS " " "
Air — REJOICE, O MY SPIRIT " " "
Recit. — THE MIGHTY GUARDIAN (" Thou Guide of Israel ").
Air — HIS FACE MY SHEPHERD " " "
Air — AND WHY ART THOU, MY SOUL (" When will God recall ").

BASS

Recit. — HE COMES, THE LORD OF LORDS (" God goeth up ").
Air — 'TIS HE, WHO ALL ALONE (" God goeth up ").
Recit. — IT IS NOT MINE (" God so loved the world ").
Air — ON MY BEHALF " " "
Recit. — YEA, THIS THY WORD (" Thou Guide of Israel ").
Air — WHOM JESUS DEIGNS " " "
Air — YET SILENCE (" When will God recall ").

SECOND SET

SOPRANO

Air — OPEN WIDE, MY HEART (" Come, Redeemer ").
Air — FATHER, WHAT I PROFFER (" Give the hungry man thy bread ").
Air — COME, VISIT, YE GLOWING (" How brightly shines ").
Air — I HAVE WAITED FOR THE LORD (" If thou but sufferest ").

ALTO

Air — GOD'S ENSAMPLE THUS TO FOLLOW (" Give the hungry man thy bread ").
Air — JESUS SLEEPS (" Jesus sleeps, what hope remaineth ").
Recit. — INCLINE THINE EAR (" Lord, rebuke me not ").
Air — THE LORD HATH HEARD (" Lord, rebuke me not ").
Air — ALL EARTHLY POWERS FROM GOD INHERIT (" Praise thou the Lord ").

TENOR

Recit. — THE SAVIOUR NOW APPEARETH (" Come, Redeemer ").
Air — COME, JESU, COME (" Come, Redeemer ").
Air — WHAT VOICE IS WITH THE TEMPEST (" From depths of woe ").
Air — TUNEFUL HARPS AND VOICES (" How brightly shines ").
Air — THOU ART MY GOD (" Lord, rebuke me not ").

BASS

Air — THE PASCHAL VICTIM HERE WE SEE (" Christ lay in death's dark prison ").
Air — DO THINE ALMS (" Give the hungry man thy bread ").
Air — WITH JESUS WILL I GO (" Wailing, crying ").
Recit. — AH, WHEN ON THAT GREAT DAY (" Watch ye, pray ye ").
Air — BLESSED RESURRECTION DAY " "

THIRD SET

SOPRANO

Recit. — O LORD, HEAR ME WHEN I CALL (" Lord, rebuke me not ").
Air — HOW LONG, O LORD " " "
Air — O PRAISE THE LORD (" O Praise the Lord ").
Recit. — O JESU, OUR REDEEMER (" There is nought of soundness ").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS " " "
Air — THOUGH REVILING TONGUES ASSAIL ME (" Watch ye, pray ye ").

ALTO

Air — BE WELCOME, THOU GREAT ANGEL (" O teach me, Lord ").
Air — AH, TARRY YET (" Praise our God ").
Air — GOD IS EVER SUN AND SHIELD (" The Lord is a sun and shield ").
Recit. — BE STEADFAST IN AFFLICTION (" Wailing, crying ").
Air — PAIN AND SORROW WORK SALVATION " "

TENOR

Recit. — LORD, WHY SO FAR AWAY (" Jesus sleeps ").
Air — IN BILLOWS THE RIVERS OF BELIAL (" Jesus sleeps ").
Recit. — O HAPPY TOWN, O FAVOURED LAND (" Praise thou the Lord ").
Air — O BLEST ARE ALL THAT FEAR HIM " " " "
Recit. — REJECT IT NOT (" Sages of Sheba ").
Air — SAVIOUR, TAKE ME FOR THINE OWN (" Sages of Sheba ").
Air — UPLIFT YOUR HEADS ON HIGH (" Watch ye, pray ye ").

BASS

Air — GOD, WHOSE POWER (" Let songs of rejoicing ").
Recit. — ALTHOUGH AN HOST ENCAMP (" Lord, rebuke me not ").
Air — O LORD, THY MERCY " " "
Air — FARE YE WELL (" O teach me, Lord ").
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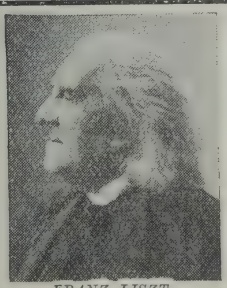

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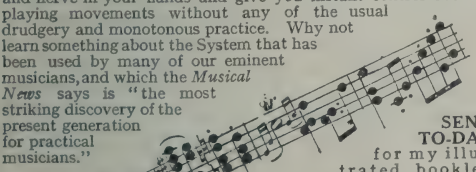

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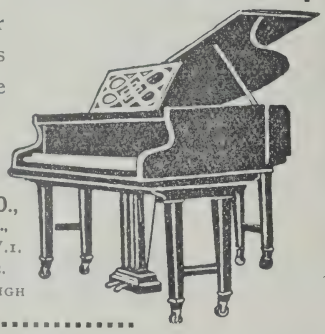

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TITLE	COMPOSER	SOL-FA s. d.	O.N. s. d.
All people that on earth...	J. E. West ...	0 2	0 3
Behold, O God, our Defender	F. W. Hird ...	—	0 6
Bless the Lord, O my soul	M. Kingston...	—	0 6
Bless thou the Lord ...	O. King ...	—	0 4
Blessing, glory, wisdom ...	Bach (Double Choir)	0 4	0 8
Blessing, glory, wisdom ...	A. H. Brewer	0 2	0 4
Blessing, glory, wisdom ...	B. Tours ...	0 3	0 6
Eternal God is thy refuge	J. E. West ...	0 3	0 4
*Give the Lord the honour due	C. H. Lloyd ...	—	1 0
*Give unto the Lord ...	E. Elgar ...	—	1 0
*God is our hope	A. H. Brewer	0 3	0 4
*Great is the Lord ...	E. Elgar ...	0 8	1 0
*Great is the Lord ...	Ouseley ...	—	0 8
*Hallelujah	Beethoven ...	0 2	0 4
I will give thanks ...	E. J. Hopkins	—	0 8
*I will give thanks ...	Mozart ...	0 3	0 3
I will mention	A. Sullivan ...	0 2	0 8
I will sing of the mercies	J. Booth ...	0 2	0 4
I will sing of Thy power...	A. Sullivan ...	0 2	0 3
Immortal, invisible ...	E. H. Thiman	0 3	0 4
*It came even to pass ...	Ouseley ...	—	0 8
King shall rejoice, The ...	J. Goss ...	0 2	0 3
*King shall rejoice, The...	Handel ...	0 4	0 8
*Let all the world ...	W. Jordan ...	0 2	0 6
Let all the world ...	E. H. Thiman	0 3	0 4
Let thy hand be strengthened (first chorus) ...	Handel ...	—	0 2
Lift up your heads ...	S. Coleridge-Taylor	0 1½	0 4
Lord hath done great things, The	J. E. West ...	0 2	0 6
Lord is loving, The ...	G. M. Garrett	0 2	0 4
Lord is my Light, The ...	E. A. Sydenham	0 2	0 4
Lord is my strength, The	J. Goss ...	0 4	0 8
Lord is my strength, The	H. Smart ...	0 2	0 3
*Magnify His Name ...	G. C. Martin...	—	0 6
*My heart is inditing ...	M. B. Foster	0 3	0 6
*O be joyful in the Lord...	G. C. Martin...	—	0 8
O give thanks	S. S. Wesley...	—	0 6
O praise God	C. Macpherson	—	0 4
O praise God	J. Weldon ...	0 1½	0 3
O praise the Lord ...	J. Goss ...	0 1½	0 3
*O praise the Lord with one consent (1st chorus)	Handel ...	0 1½	0 4
O worship the Lord ...	A. Hollins ...	0 2	0 3
Praise, my soul, the King of Heaven	E. V. Hall ...	0 2	0 4
Praise the Lord	G. J. Elvey ...	0 2	0 6
Praise the Lord, O my soul	J. V. Roberts ...	—	0 4
Praise the Lord, ye servants	J. M. Crament ...	—	0 6
Sing a song of praise ...	J. Stainer ...	0 2	0 4
Sing a song of praise ...	J. E. West ...	0 2	0 3
Sing Alleluia forth ...	E. H. Thiman ...	0 2	0 3
Sing praises unto the Lord	W. A. C. Cruickshank	0 2	0 3
Sing unto God (1st chorus)	Charles Macpherson .	—	0 4
Sing we merrily	O. King ...	0 2	0 4
Stand up and bless the Lord	J. Goss ...	0 2	0 6
Thy mercy, O Lord ...	G. M. Garrett	—	0 8
When the Lord turned	W. G. Alcock ...	—	0 8
When the Lord turned	E. Faning ...	—	0 6
Whoso dwelleth	G. C. Martin...	0 4	0 6
*Zadok the Priest ...	Handel ...	0 2	0 4

— HYMNS —

		Words only, per 100 s. d.	O.N. s. d.
As the world turneth ...	G. C. Martin...	—	0 2
God of our Fatherland ...	J. H. Maunder	2 0	0 1½
God of our fathers, unto Thee	A. M. Goodhart	2 0	0 1½
Hark, hark! the organ loudly peals	J. E. West ...	—	0 4
Let all the world	H. E. Button	—	0 1½
Lift your heads, ye gates of God	S. S. Wesley...	2 0	0 1½
Lord of might, our Land's defender	A. Sullivan ...	3 0	0 1½
O God of glory	J. Langran ...	2 0	0 1½
O God, our help	Arr. by A. Sullivan...	—	0 2
O God, the Ruler of our race	A. Sullivan ...	3 0	0 1½
Praise, my soul, the King of Heaven	J. Goss ...	—	0 2
Raise the song, ye loyal voices	J. H. Maunder	—	0 1½
Rejoice, ye pure in heart	H. E. Crimp...	—	0 1½
Since my sadness ...	Roy Thompson	—	0 2
Songs of praise the angels sang	J. E. West ...	—	0 1½
With gladsome feet we press	J. E. West ...	—	0 1½

— TE DEUM LAUDAMUS —

			SOL-FA s. d.	O.N. s. d.
*Alcock, W. G.	...	In B flat	—	0 6
Ambrosian...	...	... ...	—	0 4
*Goss. J.	...	Thanksgiving ...	—	0 8
Lloyd, C. H.	...	In E flat	0 3	0 6
*Macpherson, C.	...	Solemn	—	2 6
*Martin, G. C.	...	Short Festival, in A	0 3	0 8
*Smart, H.	...	In F...	0 2	0 4
*Stanford, C. V.	...	In B flat	0 2	0 6
*Sullivan, A.	...	Festival	1 0	2 0
*Sullivan, A.	...	Thanksgiving ...	1 0	1 6

* Orchestral parts available.

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HARRIET COHEN

The Musical Times
AND SINGING-CLASS CIRCULAR
JULY 1, 1929

(FOR LIST OF CONTENTS SEE PAGE 656.)

HARRIET COHEN

INTERVIEWED BY CLAUDIA SHEALE

'How did I begin to play the pianoforte?' said Miss Cohen in reply to my natural opening question. 'Well, I think I was born with the desire to play. You see, both my parents were musical. My mother was a pupil of Tobias Matthay, and my father writes orchestral and military band music. It was he who first taught me to write an orchestral score. One of my first musical recollections is that of sitting on Paderewski's knee in the artists' room of Queen's Hall at the age of six. I fear, however, that I did not then fully appreciate the honour of it!

'At the age of twelve I was fortunate enough to win an Ada Lewis Scholarship at the Royal Academy of Music. Shortly afterwards I left school, and began studying at the Academy. Then came my start as a teacher. Some of my pupils managed to win scholarships themselves, and success of this kind soon caused my name to be known. I have had pupils from as far away as Africa, Australia, and New Zealand. But it was hard work, and I much preferred playing myself. Besides all this, I had to go on practising and studying harmony, counterpoint, and scoring. I love anything to do with music, however, and soon began to amass books on that and, in fact, any other subject. Look at my library now.' She swept an expressive hand round the cosy study, towards the shelves filled with volumes ranging from Thackeray and Dostoievsky to H. G. Wells, Arnold Bennett, and Ernest Newman.

'Many of them are autographed copies,' she said. 'I have learnt a tremendous amount from books and travel.'

'Do you go out much?'

'No,' replied Miss Cohen. 'Occasionally I dance, but I hardly ever visit a theatre. One simply hasn't the time to do everything. And I do not think the public realise how hard artists have to work in order to keep up a reputation. For example, I practise for seven or eight hours a day whenever possible.

'By the way,' she added, 'I started with a serious natural handicap. I remember that when I met Busoni he looked at my hands and said they were the worst and smallest pianoforte hands he had ever seen. In fact, he advised me to give up music!'

It should be added that on hearing and seeing what those hands could do, he withdrew his advice.

I asked Miss Cohen as to the circumstances of her debut. 'My first concert appearance,' she said, 'was at a Chappell Sunday Evening Concert at Queen's Hall, when I was thirteen. I did not follow it up, however, as it was not considered advisable to exploit me as a prodigy.' One of her great successes was in 1926, when she played at Sir Henry Wood's first Bach concert, her companion soloist being Jelly d'Aranyi.

Miss Cohen's present popularity on the Continent is largely due to her great success in Bach concerts in Holland, Vienna, and Berlin, Herr Adolf Weissmann having said that Miss Cohen has few, if any, equals as a Bach player. She also played at the Salzburg Festival in 1924, joining Beatrice Harrison in Ireland's 'Cello Sonata and Lionel Tertis in Bax's Sonata for viola. In 1924 she made her Berlin debut, and now plays there annually. She told me that during her visit to Berlin recently she met Einstein.

'I had been informed,' she said, 'that he rarely spared visitors more than about ten minutes. I found he was a great Bach enthusiast, so I played to him for some time, and we discussed various aspects of music. Einstein, by the way, is an excellent violinist, his favourite composers being Bach and Mozart. We had a long chat about Bach, and when we meet again we shall do some Bach and Mozart violin and pianoforte sonatas together.'

'I understand, Miss Cohen,' I said, 'that you once played pianoforte duets with no less a person than Bernard Shaw. Is this so?'

'Yes,' she replied. 'We had a very energetic bout with four-handed arrangements of Beethoven and other symphonies. Mr. Shaw is a very capable pianist, by the way. At our first meeting he gave me a long lecture on Mozart and Wagner. An uncommonly good lecture it was, too—one of the best and most illuminating musical talks I have ever heard.'

We discussed Miss Cohen's Continental experiences. She has played recently at Vienna, Amsterdam, Leipsic, Rotterdam, Copenhagen, Warsaw, Geneva, Barcelona, Madrid, and Stockholm, thus covering a very considerable area of the map of Europe. At Vienna the audience was so insistent for encores that the lights had to be turned out, as the audience would not go away.

I asked Miss Cohen her views as to the future of the concert. Would it be very adversely affected by the much-talked-of mechanisation of music—the gramophone, wireless, pianola, and so forth?

'It is a difficult question,' she replied. 'So many of these developments are new that it is unwise to be dogmatic about them. My own feeling about it is that if these inventions supply a real need they can do nothing but good. On the other hand, if they simply go on by their own momentum as a department of commerce,

they may be harmful. The danger is that music-making is liable to become too easy. We may get too much of it, and end by losing our zest and powers of appreciation. Even the best of things may be too plentiful. Take diamonds, for example. We know that they have to restrict the output from the diamond mines in order to keep up their value. Yet there can be no question that the broadcasting and recording of music are a tremendous boon. Only yesterday I received a letter from a man in South Africa about some gramophone records of mine he had been playing. He is quite cut off from every ordinary source of music. He cannot play himself, and he has no opportunity of attending concerts. He is therefore dependent on the gramophone, and his letter is quite a touching example of what records of good music can be to a lonely man far away from home and civilization.'

Discussing concerts further, Miss Cohen expressed the view that far too much interest is taken in the performer at the expense of the music.

'If my listeners are more concerned with me and my playing than they are with the music, then I feel that I have failed in just that degree. I am, in fact, a strong anti-virtuoso. There is too often a tendency for the performer to come between the hearer and the composer. Far too many artists think of their own personalities first, last, and all the time, and use the composer only as an indispensable stalking-horse. One cannot blame the public for walking into the trap, which would never have been set if such people were artists in the nobler sense of the word. It is these people who have raised an altar to the false god of showmanship in place of the true god of music. The ideal of the performer, as of all true artists, should be that of service to art. Their attitude to the music they perform should express itself as "Come and hear what beautiful music this is," and not "Come and hear what I can make of this."'

An advantage of wireless music, I suggested, is that, the performer being invisible, music has a better chance of being judged on its merits than is usually the case in the concert room. Miss Cohen agreed. 'Wireless is, I think, training up something like a new public,' she said, 'a public that will be less and less concerned with the appearance and personality of the performer, and more and more with the music.'

Miss Cohen's excellence as a Bach player has long been recognised. In this connection it was pleasant to hear her express warm admiration for the work of Harold Samuel. 'Mr. Samuel,' she said, 'has done a great work. He has enormously increased the public for Bach; he has emphasised the human side of Bach's music; and he is giving pianists of to-day a constant lesson on how Bach's clavier music should be played.'

Reverting to her touring experiences, Miss Cohen said: 'It is very pleasant to feel that I have a little group of friends in many Continental towns. I love visiting all the places where the great composers lived, and I hunt out all their attics and the taverns or great houses they frequented. Continental audiences, too, have always been very kind to me. I am a Londoner, though, and don't like being long absent from London audiences.'

'How do you manage about practising when engaged in a long tour?' I asked.

'Well,' replied Miss Cohen, 'I always have a pianoforte in my hotel suite, and once, when going to Warsaw, I had with me a dumb keyboard, which I borrowed from Irene Scharrer, and on which I practised in the train. It is all too easy for one's fingers to become stiff.'

'You must have had some amusing adventures abroad,' I remarked.

'Yes, on one occasion, in Paris, I was visiting a small out-of-the-way restaurant frequented by Russian refugee nobles, and was there recognised and asked to play. Having seated myself at the piano I found, to my dismay, it possessed no pedals! Most of the ivory was worn off the keys, the notes were tinny, and the whole thing had a decided list to starboard. However, I struggled manfully with Chopin, and judging by the applause, I had managed to make the best of a bad job.

'By the way, I shall never forget learning to drive my little car at Geneva. Drivers are pretty severely tested there, for the roads are so precipitous and full of hairpin bends. If you've ever seen one of these appalling Swiss roads you may get some idea of the difficulty of it!'

Before my departure Miss Cohen showed me some of her treasures. Amongst them are a number of snuff-boxes of all shapes, sizes, and periods, which she has collected. There are also a painting by Arnold Bennett, and a brooch of crystal and diamonds presented her by the Queen of Spain. In her visitors' book, Gershwin has written the first few bars of his 'Rhapsody in Blue.'

Her last word to me was an emphatic remark concerning the importance of hard work. 'Nothing can take its place,' she said. But she herself is the best evidence of the value of an exquisite touch and a keen sensibility.

IN MUTUAL CONTEMPT

By Rutland Boughton

(*Concluded from June number, p.* 499)

The routine of a musician's life from his student years to the time of his fullest maturity is spent developing and exhibiting the product of a small part of his capacity as a human being. We develop that part to some extent at the expense of more important mental powers; and those other mental powers are almost entirely ignored by the people who accept responsibility for our training—inevitably

perhaps, for they were treated in the same way. And while essential parts of the minds of music students are ignored, their characters suffer in a disciplinary way, because the musical study in itself is not sufficient to keep them employed, except in a few extraordinary and fanatical cases.

Very well do I recall how easy it was to get through a week's work for my teachers at the Royal College of Music; it occupied not more than one or two days at the outside—composition, harmony, counterpoint, and a couple of hours daily at the pianoforte. There was no discipline to ensure that the greater part of the week was profitably spent; nor, except in the classes of Walford Davies, was there any conception of the extra-musical needs of the student mind. A few very ardent students spent their full time in additional musical exercises; some of them became neurotic and even stupid. The majority of the men spent much time in idling, philandering, with a little sport and some drinking. Many of the idlers subsequently became more distinguished than the swatters. (Things are sometimes learned accidentally by idlers.) And if their subsequent distinction has not always redounded to the credit of their musical taste, their present positions in the world do at least indicate a more general capacity than that possessed by the musical fanatics.

A study of the lives of great artists (and that study ought to form part of all training for artistic work) will cause us to realise that they were men who not only had the combination of natural capacity and industry which we call genius, but had minds developed in certain other directions—such development enabling them to place their art in real relation with the greater world.

Bach's manual skill in the construction of musical instruments, and his considerable theological studies, were activities quite distinct from his creative musicianship; but they, no less than his purely musical genius, entered into the final make-up of his work. Moreover, his capacity as a business man proclaimed him a practical realist. How many church organists are taught to build their instruments, or even to tune them? How many of them take the theological side of their work seriously enough to study it as an essential part of their training and life-work? Of that a little more presently.

Bach was not the only well-educated master of music; and by well-educated I need scarcely say that I am not referring to the expensiveness of a man's training, but to the reality and balance of it.

Beethoven was less a man of the world than Bach, but he also knew how to treat with his publishers in matters of business, though he hated the job. Writing to Hoffmeister, he said, 'I wish that if works of art ever bring profit that it might go to real artists instead of mere shopkeepers. . . . There ought to be only one art-warehouse in the world, to which an artist would only need to carry his art-works to take away with him whatever he needed. As it is, one must be half-tradesman.' But while he was capable of a realistic attitude in some practical matters, and capable of making such a prophetic suggestion as the above, there were other aspects of his mental activity (politics and metaphysics), even though his ideas were those of a recluse rather than of a man of action.

Wagner's range of interest is shown in his actual life, and the depth (though not always the clarity) of his mind in his prose writings. His practical nature was to some extent developed by the nature of theatrical activity. The other and greater part of his mind can be realised in the subject-matter of his librettos and the economic and philosophical conceptions which inform them. Shaw's 'Perfect Wagnerite,' though no infallible guide to 'The Ring of the Nibelung,' gives a better idea of Wagner's mental quality than any of the recognised studies and biographies.

Those three masters have been the outstanding musical figures of our civilization. They each had the metaphysical bias which seems to be an inevitable concomitant of the musical mind; but they were all realists as well. Mozart, and even Mendelssohn and Chopin, were in some technical details superior to Beethoven and Wagner. The greater artists attained to greater influence and power because of the extra-musical elements which were incorporated with their work.

So it would seem that if the study of music is to be pursued as a special craft, and yet produce musicians who are of balanced mind, such study should be supplemented with some kind of materially productive labour involving manual skill (farming, weaving, smithery, &c.), and be associated with a broad study of world forces (history, economics, religion, science, &c.). It may be argued that some of these already have their part in a university training; to which it may be promptly answered that the majority of distinguished students at our schools of music—judging by the scholarship lists—are not of the university sort.

The most all-round students are probably those who train for positions as church organists, but even they seem little interested in, or even acquainted with, the psychology and history of religions. The most mentally alert church organist I have known intimately, regarded as a godsend (his own word) certain interests which were in direct opposition to orthodox theology. He finally disengaged himself from regular church work.

Some years ago I expressed in a lecture a severe criticism of modern Church music, and suggested that its quality was an indication of the nature of the emotions which it proposed to serve and express. The criticism drew a gentle and pathetic note of acquiescence from the late

Canon Gorton, a pioneer in what is perhaps the most living musical movement in England—the Competition Festivals. What is wrong with Anglican music is a sign of what is wrong with the Protestant Churches of to-day—they are out of touch with all reality. This criticism is not true to the same extent of the Roman Church, because its teachings have always had a more direct relation with the real world. I am no Catholic, and even believe that the Roman Church is the most effective organized enemy of mental freedom; but it seems to me of no little significance that our leading composer belongs to the Roman Church, while a Catholic tendency is very clear in the works of Walford Davies and Vaughan Williams. Even Ethel Smyth has balanced her philosophical anarchism with a splendidly rampant Mass!

Why should this reaction towards Roman emotions have been evident throughout the Protestant period among musicians of all kinds, with Lutheran Bach and free-thinking Beethoven to lead? Is it not because of that closer contact with reality, as distinct from doctrine, to which I have already referred?

That contact enables musicians to link up their craft with a greater force than one of mere personal fancy. The only alternatives are the stultifying theory of art for art's sake, or the expression of real creative forces as they prove themselves outside all Churches.

We have already seen to what kind of mutual contempt artists descend when they have no relation with the real world. That mutual feeling is nothing to the contempt which is felt for them by men of the world and men of wisdom. Read this, for example, from 'The Dance of Life,' by Havelock Ellis:

> 'Let us see what life is like as people have lived it. This is the more necessary to do since, to-day at all events, there are simple-minded people—well-meaning, honest people whom we should not ignore—who pooh-pooh such an idea. They point to the eccentric individuals in our Western civilization who make a little idol they call "Art," and fall down and worship it, sing incomprehensible chants in its honour, and spend most of their time in pouring contempt on the people who refuse to recognise that "Art" is the one thing needed for what they may or may not call the "moral uplift" of the age they live in. We must avoid the error of the good, simple-minded folk in whose eyes these "Arty" people loom so large. They are not large, they are merely the morbid symptoms of a social disease; they are the fantastic reaction of a society which as a whole has ceased to move along the true course of any real and living art.'

Art as an end in itself is either childish toy-play or a path to the pit. Artists can save themselves and their work only by regarding it as an integral part of the general mental life, for all to share in the measure of their capacity.

Music can be related to the real world, and will serve a vital function according to the skill of the craftsmen employed upon it. Or musicians can spin webs of their own in odd corners, and presently be swept away by the broom of those who want the real world, and a better world than now exists, cluttered up as it is with all sorts of bad things, not the least bad being meaningless art-works made by men who hold each other in stupid contempt.

RHYTHM, IN SINGING AND ELSEWHERE

By W. S. Drew

Most people who write about rhythm in music seem to try to escape, in one way or another, from the contemplation of the fact that rhythmical effects are based on equality of time-intervals. When they catch sight of this fact, which indeed they cannot help doing occasionally, they proceed—as a famous Prime Minister was once accused of doing to a fact inconvenient to his immediate controversial purpose—to bury it under a heap of rhetoric.*

The discomfort which many people feel when an attempt is made to analyse the processes of the technique of any art may be due to their regarding art as a kind of conjuring. The chief objects of the conjurer are to puzzle and surprise; a knowledge of his methods tends to render his tricks ineffective. But the object of the artist is to delight those senses through which we experience æsthetic pleasure, and so to bring about that stimulation of the imagination which is the essence of all art. These objects are not affected by a knowledge of his technical processes. The philosopher with the most profound knowledge of physiology is just as susceptible to the prick of a pin as his less instructed neighbours.

Some of the most fascinating works of art are those that produce their effects by the simplest means, so that there is very little need to be afraid that the dignity or mystery of the art of music will be removed if it be found on examination that one of its chief pleasures is associated with something as simple as the division of its duration into equal intervals.

No one will agree with the unqualified statement that playing in time is the same thing as playing rhythmically. On the other hand, the same person who has contemptuously disagreed with such a statement will probably pause a little before answering the question whether one can play rhythmically without playing in time. The verbally fluent will fill up this interval with rhetoric in which, as

* 'Rhythm is the great governing force in music. It is the embodiment and thrilling expression of movement in terms of sound. It is movement in vital ebb and flow, but informed with principle, and disciplined and controlled to creative purpose and expression. Movement at this high power of conveyance seems to stir and quicken our being. We are under the sway of an impulse mighty as any we know. That impulse is rhythm.' Leonard Borwick (*Music and Letters*, January, 1925).

likely as not, the magic word 'personality' will play a prominent part. But it would be better to employ the time in considering that parodoxes of this kind are always due to the inadequacy of the verbal symbols used. The use of the same word for things differing in nature—or differing only in degree—is one of the most fruitful sources of confusion of thought and the profitless controversy which is its inevitable attendant.

The rhetorical method of attacking the difficult question of the meaning of the word 'rhythm' has already been mentioned. Most of us know the story which illustrates another method: that of the theological lecturer who said, 'Here we come to a very difficult passage; let us look it boldly in the face and pass on.' In the last section of 'The Prelude to Poetry'* there is a reprint of an address delivered some years ago by Dr. Robert Bridges. The paragraph headed 'Rhythm of Words' begins, 'Rhythm is a difficult subject, and we must be content to let it pass.' At first sight this seems weaker even than the attitude of the theologian, for Dr. Bridges apparently wastes no time in trying to stare the difficulty out of countenance; but he immediately repents of this weakness, and goes on to say that an idea of rhythm may be got by watching a good skater or dancer. This illustration is helpful in clearing up our ideas of the meaning of the word, for here it is obviously used in connection with the regular reiteration of a set of visual impressions. The skater's bar begins when he strikes off with one foot or the other; the position and balance of the body then alters till the supporting foot is able to give the push which transfers the weight to the other foot. But why go to skating or dancing for an example of rhythm? Why not use walking as an example, for with the exception of small details the same analysis applies? The answer is that walking is not such a good example because the beats are more rapid and, owing to familiarity, are easily grasped as a whole: that is to say, the word 'rhythmic' is not usually applied to rapid reiteration of sounds, sights, or motions which are not easily analysable into elements.

We should not apply the term 'rhythmical' to the regular beat of a carpenter's hammer as he drives a nail into a plank. But three navvies driving a wedge into the surface of a road often produce a very satisfactory rhythm, because the sounds of the three beats are distinguishable, and there is a feeling of disappointment if a beat comes out of time or if one of the workmen misses his stroke. So too the beat of a boy's stick as he drags it along some palings would be called regular, not rhythmical; but the beats of the heart, even when they appear to be regularly spaced—as sometimes happens—are almost always referred to as rhythmic, because the beats are distinguishable both as to strength and quality.

It seems reasonable therefore to define rhythm in music as being the regular reiteration of a pattern of two or more beats, and rhythmical playing as being such playing as makes this regular reiteration clear. It is in this sense that the terms are used in this essay. Some people will doubtless feel that it is a very inadequate definition of what they mean by rhythm, but it does at least face the difficulty of putting a little stiffening into a word which has been weakened into vagueness by misuse.

If we now return to the distinction between playing in time and playing rhythmically, it is only necessary to allow a certain amount of latitude in the interpretation of the phrase 'playing in time.' For there are really two ways of playing in time. Of these, one gives pleasure and the other, as a rule, does not. It is the former that is called playing rhythmically.

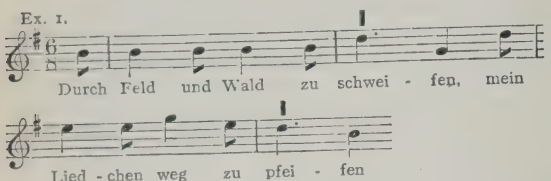
At first sight it is not clear how there can be more than one kind of playing in time, for it seems that the notes must either be given their correct values or not. But the latitude spoken of before applies to the size of the units chosen. A musical phrase which is divided up into bars of four crotchets may be played so that each crotchet takes up the same amount of time. If this were done it would naturally follow that each bar would take the same time—exactly four times as long as each crotchet. It is plain however that there are other ways of keeping to the equality of the larger unit, the bar; for various liberties may be taken with the individual crotchets without interfering with the length of the bar. And these liberties may themselves be regular or irregular. Every first crotchet in each bar may last a little longer than the other three; or any crotchet in any bar may be lengthened provided that the time is made up elsewhere within the limits of that bar. Speaking very generally—of course there will be exceptions—it is the equality of the larger units which is of importance; it is the bar and not the beat which must be kept regular in order to give a satisfactory effect. The performer often puts unnecessary difficulties in his way by not choosing his rhythmical unit on a sufficiently large scale. The rhythmic unit of the waltz, for instance, need be no smaller than two bars; when it is taken smaller than that the dance will always lack a certain character or swing. The first beat of every two-bar unit should be strictly in its correct time-position, and made sufficiently emphatic in one way or another to catch the attention of the dancer. If this rule is adhered to, the performer may take all sorts of time-liberties without being found out; no one minds very much if he occasionally stops playing in waltz-time, and, as everyone knows, the dancers themselves often alter their steps from a three-beat to a two-beat measure. The so-called 'jazz bands'

* 'Everyman' Series. J. M. Dent.

as a rule play waltzes badly. Their usual music does not encourage them to think in large units. As far as rhythm is concerned, they think parochially rather than imperially.*

Even in 6-8 measure, when the tempo is rapid, a two-bar unit is often quite small enough. A subtle emphasis on the words 'schweifen,' 'pfeifen,' &c., swings 'Der Musensohn' along with a much more satisfactory stride, and also incidentally prevents him from putting down his foot too decidedly at places where no emphasis is wanted:

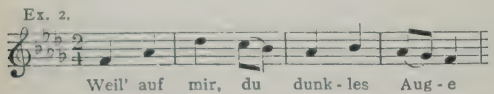
Ex. 1.



As a rule the choice of a small rhythmical unit tends to make music sound mechanical and monotonous, but there are special effects to be got in this way which must by no means be despised. It is very seldom, however, that a small unit rigidly adhered to is permissible in singing, for the simple reason that it makes the words sound formal and unnatural. The singer generally requires a little more elasticity within the bar or rhythmical unit than the instrumental player. These liberties are less noticeable in singing on account of what may be called the listener's expectation of irregularity where verbal syllables are concerned. In fact, the time durations of the syllables of spoken words and sentences are so unequal that it might be supposed that it would hardly be possible to set the syllables of any poem to a succession of equal notes without robbing the words entirely of their elasticity and vitality. To those, however, who are susceptible to the language of any art, a very small hint is all that is needed; and so it comes about that on occasions such as these, the amount of variation which has to be made by the singer in order to *suggest* the naturalness of the spoken word is very slight, and it can be done with the minimum of damage to the musical form of the bar or phrase.

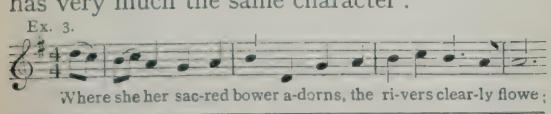
The song 'Bitte,' by Robert Franz, is written in such a way that, with the exception of one word in the first line and one in the last, each syllable throughout the song has the same duration:

Ex. 2.



Campion's 'Where she her sacred bower adorns' has very much the same character:

Ex. 3.

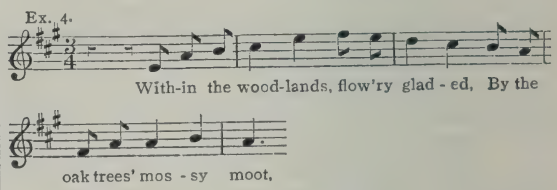


* I was once at a dance where the big drum made, or so it seemed to me, $2\times60\times60\times5$ consecutive equidistant thumps, *i.e.*, two a second for five hours on end.

In such songs a fairly rigid adherence to exact equality in the duration of the crotchets is in keeping with the smooth and dignified character of the music, so that the danger of an impression of monotony and formality in the regularly following syllables has to be overcome by really fine *legato* singing combined with nicely-graded emphases on the important words in each verbal phrase. If this is not done properly the music changes from a hymn into a hearse carrying the dead body of the poem—not into a dirge, be it noted, for a dirge is a medium for the expression of living grief.

As an example of a song where the words may easily be deprived of all their charm by a too conscientious attitude towards time-values within the bar, we may take Vaughan Williams's 'Linden Lea':

Ex. 4.



Here the rhythmical unit should be no shorter than one bar long, and when the general musical structure has been grasped, the words should be allowed to take charge of the situation. If the listener then discovers that the music has been tampered with, it merely means that the words have abused their position of authority. It is hardly necessary to add that it is the singer's business to see that this does not happen.

The singer who wishes to sing rhythmically should always begin by studying his songs as pieces of music pure and simple. He should go through the song a good many times, using the voice as a musical instrument only, not as a verbal one. If he can get some instrumentalist, a fiddler or a clarinettist, to play the melody to him, so much the better. When he has a clear idea of the 'shape' of the song as a piece of music, he is not nearly so liable to take unjustifiable liberties with the rhythm in his attempts to bring off verbal and dramatic effects. Unless the song is very badly written, he should find no difficulty in producing all the effects he wants without interfering with the rights of the music. He will find that he has considerable freedom within the limits of the rhythmical sections.

If we take at random a dozen singers and a dozen instrument players—the only necessary qualification of the two classes being that they shall be good enough to be listened to with pleasure by the ordinary music-lover—we shall almost certainly find that the instrumentalists have had a more strenuous training and are better musicians than the singers. This in itself will be sufficient to account for the generally recognised weakness of the ordinary singer as far as time-keeping and rhythm are concerned, but to be quite fair it is necessary to consider

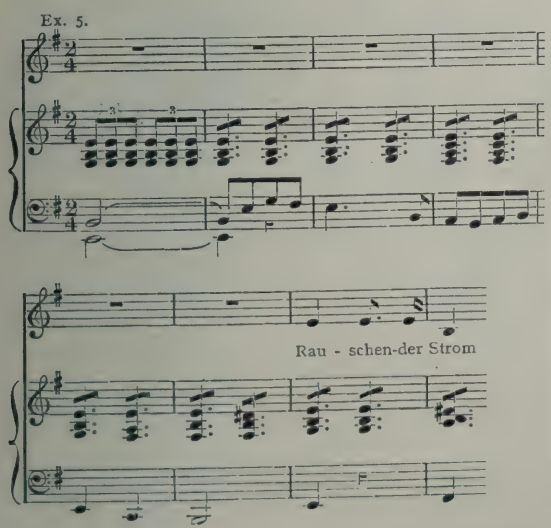
some of the difficulties which are peculiar to the art of singing.

The beginning of the bar—or the incidence of the individual beat—for the instrument player coincides with the time when he presses down his key,* plucks his string, or draws his bow across it. But the peculiarities of the sung word are such that the singer, except on the occasions when his word begins with a vowel, has to anticipate the beat.

Every vocal bar or beat begins with a vowel. We will begin by considering this fact, which is one of the inevitable difficulties of fitting words and music together, and afterwards go on to consider another, which is the result of carelessness of notation on the part of composers; or, to put the matter a little less accusingly, the result of the necessary simplification of the visual signs which have to stand for something very complicated in the auditory field. Although these are difficulties which the trained musician might take in his stride if he, after instrumental training, turned his attention to singing, yet it has to be remembered that a great many singers do not get a previous training of this kind, so that they have to be warned against the musical faults to which their art is specially prone. On the other hand, the instrumentalist himself is liable to mistake the time at which he makes an effort to articulate an initial consonant for the time that marks the beat for the listener. The exact nature of this error will be discussed in what follows.

A good example to take is Schubert's 'Aufenthalt.' A well-marked rhythm is the most important trait in the character of this song. By a well-marked rhythm is meant one where the landmarks—to borrow a word from the visual world—are made quite clear to the listener:

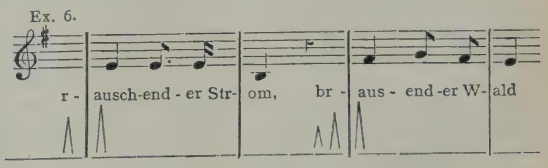
Ex. 5.



By the time the six bars of the introduction are nearing their end, the accompanist, unless he has done his work very badly, has established a strong expectation on the part of the listener for the precise moment at which the first beat of the seventh bar should arrive. This is the moment where the voice, according to the literal interpretation of the visual signs, begins also. But if the singer delays his entry until this exact moment he fails entirely to make a satisfactory accent on the first beat, and so fails also, as judged by the listener, to fall in with the previously established rhythm. The reason for this is not difficult to see. The first word of the phrase begins with the sound represented by the letter *r*. This sound must be started sufficiently early to allow the following *vowel-sound* to coincide exactly with the first beat of the bar. The *r*, like other continuants, is a sound which can and must be sung on a definite note, and a good singer can put a considerable intensity of sound into it. But the following vowel-sound is always appreciably louder. This difference of intensity is still more marked when the word begins with an unvoiced consonant. The consequence is that there are at least two attacks for every word that begins with a consonant. Experiment will quickly convince one that it is the stronger (or strongest) that has to coincide with the instrumental beat, or with the previously-established rhythmical expectation.

When therefore a bar, according to the visual signs, begins with a consonant, this consonant must be pulled back into the previous bar. This is shown in the diagram, where the size of the triangles in the lower line indicates roughly the relative intensity of the sounds as the syllable is attacked:

Ex. 6.



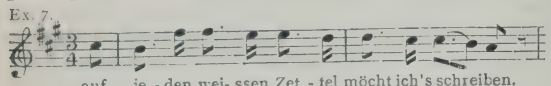
It is plain that this diagram overcomes only one of the discrepancies between the visual signs and the sounds they represent. The visual signs are separate, whereas the sounds they represent are continuous; moreover, if the bar-lines are meant to represent the beginning of the bar in time, the crotchet, the *au*, and the large triangle should be printed actually on the line.

The representation of the passage in this way, however, brings out the interesting point that the most awkward collection of verbal sounds in it is set to the shortest note. We find that we have to sing *ershtr* (English spelling) to a semiquaver. Schubert tempers what might otherwise seem an unkindness to the singer (for to sing *ershtr* to a semiquaver at a fast tempo is beyond the power of most of us) by the instruction 'Nicht zu geschwind, doch kräftig' ('Not too fast, yet forceful'). But, in spite of

* The pause between the pressing down of the key and the 'speaking' of the pipe makes the use of some stops on the organ very vague and tiresome to listen to (on the rhythmical side) when used in conjunction with stops that speak more readily.

warnings of this kind, the commonest sin against rhythmical singing is just that of taking things too fast—too fast, that is, for the diction technique of the singer. Many singers take 'Ungeduld' much too fast for themselves; though not necessarily too fast for the music of the vocal line when treated instrumentally, that is, without any verbal complications. Schubert marks it 'Etwas geschwind' ('Rather fast'); but when we examine the song we find passages like this:

Ex. 7.



ichssschr, all to be sung in the twinkling of a semiquaver. Perhaps this is the worst difficulty, but we also have *ansbr*, *absl*, *erktn*, and so on in the words 'man's brennen,' 'gab's laut,' and 'merkt nichts,' and all these are given no more than a semiquaver of time. These difficulties of diction really go a long way towards settling the tempo of such songs, at all events for the individual singer, for he may sing the song as fast as he can manage these sounds on a semiquaver without being late on the following vowel. Let him try singing the song really fast without the pianoforte, and see what happens to the shape of it. It will probably need no more than this to convince him that the essence of the matter is not merely keeping up with the accompaniment somehow. In other words, if one wishes to take up an uncompromisingly conscientious attitude towards the song 'Ungeduld,' the limit of speed is determined by the length of time it takes to sing *ichssschr*; for this determines the shortest length of the semiquaver, of which, naturally, all the other notes must be multiples. Practically, however, the occasional singing of as , where there are particularly awkward combinations of consonants does no serious damage to the structure of the song.

Enough has now been said to show why good instrumentalists do not always make a success of their song-rhythms when they turn their attention to singing. It is partly due, as has already been suggested, to a want of recognition of the precise way in which vocal attack differs from instrumental attack, and partly to a lack of the technique of diction. It is hardly necessary to add that this lack is for the most part the result of sluggish habits of speaking, and does not occur when people are able to articulate their words rapidly and distinctly in ordinary conversation.

(To be continued.)

Dr. E. C. Bairstow has been appointed to be Professor of Music at Durham University in succession to the late Dr. Joseph C. Bridge; and Dr. W. G. Whittaker will be James W. Allsop Lecturer in Music at the University of Liverpool for the session 1929-30.

Ad Libitum

By 'Feste'

In a recent issue of the *New York Herald-Tribune*, Mr. Lawrence Gilman had an interesting article headed 'A Symphonic Best Seller.' The 'best seller' in question was the symphony that headed the poll in the annual voting for the Philadelphia Orchestra's annual 'request' programme. The winning symphony has been the same on *six* occasions since the season of 1921-22. Can the reader guess the composer? He will probably have two shots, naming Beethoven (No. 5) and Tchaikovsky (the 'Pathétique'), and will then give it up. The surprising answer is—César Franck! The Beethoven and Tchaikovsky works have been its nearest competitors, and for many years the 'Pathétique' held first place. It was beaten by the Franck in 1921-22, and this year was sixth on the list, with Beethoven's No. 5, Brahms's No. 1, Dvorák's 'New World,' and Tchaikovsky's E minor in front of it.

A few years ago—say towards the end of the war and for a while afterwards—Franck might have headed a similar plebiscite over here, but he would hardly do so to-day. At present poor César is under a cloud—a temporary one, no doubt. He is undergoing the ordeal that all but the very greatest composers—and sometimes even they—go through: that of being 'found out.' Every composer whose chief works are standing dishes has to endure this test. A few works are over-played, and at once the assiduous concert-goer (especially if he be a music critic) begins to weary of it, and to cock a more than usually critical eye at its composer. Franck's Symphony was something of a discovery during the period when German music dropped into the background and that of France and Belgium came to the front. It was played perhaps a little too frequently then, and there has since been an inevitable tendency to fasten on to its obvious weaknesses. Perhaps no representative symphony carries its blemishes in so embarrassingly open a manner. They simply invite attack. It is one of the best of tributes to the work that it is yet able to survive its glaring faults. For my part, I never have any difficulty in turning a lenient, semi-deaf ear to that invertebrate 'Faith' theme (surely the faith represented by so puny a subject is not the sort that moves mountains; even a sizable ant-hill might defy it!), to the irritating pulling-up at times, and to the very organist-like scoring. And I believe that when the critics have said their last damaging word, the Symphony will remain a steady favourite with the average concert-goer. Still, as I said above, I don't think London would follow Philadelphia in giving it top place.

Mr. Gilman brings forward the popularity of Franck's Symphony as a proof that there is very

little in Mr. Compton Mackenzie's suggestion that classical works would be made more popular by the addition of a fancy title, or by the concoction of a 'programme.' Mr. Mackenzie seems to be supported by Beethoven's Fifth (with its story about Fate knocking at the door); the 'Unfinished' (its title and the circumstances of the composer's end); the 'Pathétique' (its label and the apocryphal story concerning the composer's suicide); the 'Eroïca'; and Beethoven's Seventh (Wagner's description of it as the apotheosis of the dance). But as much evidence may be brought forward on the other side. Mr. Gilman points out that the C minor of Brahms is entirely free of any extra-musical associations, yet at the recent Philadelphia voting it very nearly tied with Beethoven's Fifth for second place; and he adds that in New York to-day it is a prime favourite. In fact, it is so much of a 'winner' that it has been chosen for the opening programme of the Stadium concert—which is analogous to putting it in the bill of fare for the opening night of the 'Proms.' And as Mr. Gilman says, all we know of Franck's work is that it is a symphony in D minor; yet it has topped the bill for six times in eight seasons. Again, among the most popular symphonies are the G minor and the E flat of Mozart, neither of which, I imagine, would receive a vote less than their companion nicknamed the 'Jupiter.' Nor is Haydn's 'Surprise' Symphony nearly so popular as one or two of his that have no label. Chamber music gives us ample evidence as to the needlessness of a title. Here the majority of the greatest things in all music have managed to achieve and retain popularity with no more attractive a title than, say, Quartet in E flat.

Coming to ordinary concert works, there leap to mind at once many phenomenally popular pieces that have no fancy label, *e.g.*, Jarnefeldt's Præludium, Boccherini's Minuet, Raff's Cavatina, Handel's Largo—the list might easily be extended. Spring songs are as pebbles on the beach for multitude, and so there is little in the title; yet Mendelssohn's example manages to stand out easily as the most popular. Even the much-labelled and be-programmed Prelude of Rachmaninov was popular when it was merely a prelude and nothing else. I remember well (I was a small boy at the time) how the piece arrived and took us all by storm. The numerous fantastic and ridiculous programmes were tacked on afterwards. In fact, there are many other examples of works achieving popularity first and being honoured by a label as a result. (Mendelssohn's 'Songs Without Words' contain several examples, *e.g.*, 'The Bee's Wedding.') What happens is that some musical writer, cursed with a cinema mind, sees a piece of abstract music that has a vogue, and says, 'Hullo, this must have a programme or a title,' and promptly invents one.

Mr. Gilman, like many more of us, is a little puzzled to account for the popularity of certain symphonies. He points out, for example, that the Franck has not the overwhelming emotionalism of the 'Pathétique' nor the dramatic power and directness of Beethoven's Fifth. Public taste is thus an interesting problem in itself. It would be worth while, perhaps, to appoint a musical equivalent to a Royal Commission, the terms of reference being:

1. To inquire into the reasons, if any, for the popularity of a given work, and the comparative neglect of an equally good or even superior work by the same composer or in the same style.
2. The possibility of organizing a plebiscite that should yield conclusive results. At present only a small (and perhaps the least musical) proportion of an audience will take the trouble to fill up the voting paper, so one of the first steps would be to ensure representative voting.
3. To consider the almost complete unreliability of conductors' and performers' estimates of a new work.

As to (3): a composer's failure is understandable; but it is not easy to explain the frequency with which an experienced conductor completely fails to gauge the value and popular appeal of a new work. A composer works more or less in the dark. A conductor has, or should have, more practical experience and sense of what 'comes off'; and moreover he has the benefit of the light thrown on the music during rehearsal. Yet many a novelty 'flops' so completely that hearers naturally wonder at its selection. Similar miscalculations happen in the dramatic and literary worlds. How comes it that experienced theatrical managers often risk a small fortune in rehearsing and producing a play that has only to be publicly performed in order to be damned? And in the case of books, publishers' advisers make a very large proportion of bad shots. Even more mysterious is the recent example of a novel backed as 'The book of the month' by the newly-formed 'Book-Society.' The jury were all well-known literary men, yet if we may judge from a reliable reviewer, the book thus singled out for distinction is a hopeless 'dud.'

If any further proof were needed of the unreliability of box-office considerations as a test of quality and even of attractiveness in music, it may be seen in the B.B.C.'s many performances of neglected works. Over and over again we find in the wireless programmes unknown works, by composers both famous and obscure, which prove to be excellent in quality and attractive in style. One wonders if the B.B.C. performances and programmes are being studied as they should be by conductors and

concert artists as a help in the enlargement of their repertory. I have heard many listeners express surprise at the vast quantities of unfamiliar treasures that are thus broadcast week by week.

The whole question is of prime importance to music and musicians, and deserves to be debated exhaustively by some representative body.

It is true that there still remains an incalculable factor—the audience. Just as on occasion an orchestra will for some unaccountable reason play far above or below its real form, so an audience will 'fall for' a given work on one day and almost yawn through it the next. Even when we make allowance for such contributory causes as weather, temperature of the concert-room, lighting, order of the programme, the showmanship (or the reverse) of the conductor, &c., there is still much to explain. (No doubt the blessed word 'mass-psychology' will be trotted out!) Anyway, the more one sees of audiences the more one feels that they *are* as variable as performers. In fact, they are performers in a way. Like an orchestra, they are much quicker in the uptake on one day than on another. We see the same thing in the field of sport. A football team can do nothing right at times; the ball rolls badly for them, they say. Similarly, a cricket team fields fifty per cent. better on one day than the next. On Monday nothing is missed; every 'chance' goes to hand and stops there. On Tuesday everything is dropped that is droppable. As the captain says with justifiable bitterness, 'There 's an epidemic, but it isn't catching.'

Public music-making must always be a gamble, but it need not be so speculative as it is. Over and over again we find a bad arrangement of the programme, irritating delays, late starts, and other unnecessary hindrances to an audience's receptivity. There is, as I said above, room for a searching investigation. Why shouldn't concert-givers, conductors, and managers study 'form' of composers, works, artists, and audiences in much the same way as followers of the Turf study that of horses? There is even a musical equivalent to the well-known racing tag 'Horses for courses'—I mean, for example, the way a work will be a success in a certain hall, or on a given occasion, and be a failure almost consistently in other circumstances. (There are many analogous cases in games. To give one only: For a long spell of years Surrey could never make more than a miserable show when playing Kent at Blackheath.) I believe that if musicians gave their mind to it, they would be able to spot 'winners' with a degree of certainty that, transplanted to the Turf, would soon put the bookmakers on the dole.

THE BERLIOZ ENIGMA

By J. H. Elliot

The peculiar problems which centre in the music of Hector Berlioz seem as far as ever from satisfactory solution. The belated arrival of a band of ardent champions (some of whom, by the way, are equally distinguished for the ferocity with which they attack other composers, notably Wagner—a point not, perhaps, without significance) has in recent months aggravated the situation. We are asked to believe, if we are willing to believe anything good of Berlioz, that his music contains a magic that is absent from Bach, a strength and purity that were denied to Wagner, and a subtlety to which Mozart could in no sense attain. Critics who are less fervent in their admiration are not, however, readily convinced, and the old discussion has taken a new lease of life.

There is, however, little to be gained by pursuing the controversy on technical lines. To deny that Berlioz was a melodist on the ground that his phrases cover a wider span than those of other composers, or to denounce his harmonic progressions by text-book standards, is not necessarily conclusive. The most startling departures from accepted practice can always be justified; and in the case of Berlioz, criticism of this nature is met by the retort that the methods employed are, in fact, so justified. On the other hand, it is pointless to uphold Berlioz as, for instance, a great melodist when the *anti's* merely reply with the contention that his melodic lines, even admitting their legitimacy, have no musical vitality. The whole discussion must end in deadlock, judgment upon the æsthetic value of Berlioz's music being still divided. In a word, technical dissection by itself will not advance the question; it will merely complicate the conditions of it.

How, then, is it possible to approach the matter? Only, it would seem, by inquiry into the general character of, and the various stimuli which promote, the trend of Berlioz's art, can any light be gained. In point of fact, the art of Berlioz was not an entirely musical one. As a composer, pure music held no meaning for him, and musical logic as an abstract condition was entirely outside his system of values. A development from an exposition possessed no inherent virtue from his point of view; even the exposition, by and in itself, could have no particular meaning. A musical phrase of Berlioz's was never shaped from any considerations of pure design; it had to imply—nay, it had to be—something more than a mere musical *mot*. It was not, in a sense, intended to create music, but rather to be a tonal embodiment of some definite conception, defying analysis and appraisement in any strictly musical terms.

The subjectivity of Berlioz's work is therefore extreme. Although the French master is invariably—and, indeed, correctly—hailed as a Romanticist, his artistic method is totally different from that of other composers for whom the label serves as an indication of their general ideals and procedures. The Webers, the Chopins, and the Schumanns never completely isolated music from the sphere of its own logic in order to subordinate it to an extra-musical concept. Formal considerations were slackened at the behest of a poetic idea, but no matter how vivid the implication, the purely musical was always in the ascendency. The music,

so to say, absorbed the non-musical idea and transmuted it into musical terms. The process was, indeed, one of analogy and suggestion rather than direct expression. Berlioz, on the other hand, exploited a species of realism ; he has more affinity, so far as general method is concerned, with Moussorgsky, the Honegger of ' Pacific 231 ' and the Stravinsky of ' Le Sacre,' than with composers who comprise the Romantic school as popularly understood. Berlioz removed the conditions of his music bodily into another sphere. His primary concern was not so much the production of a musical score as the delineation by musical formulæ of some conception totally outside the ordinary range of musical expression.

The pictorialism of Berlioz, as Mr. Cecil Gray pointed out in his ' History of Music,' is addressed solely to the intellect. There is no emotional appeal comparable, for instance, to that of the descriptive pages in Wagner. The leaping flames in ' The Valkyrie,' or the murmurs of the forest in ' Siegfried,' have their own emotional and æsthetic—that is, their purely musical—appeal. The Berlioz visions remain cold and distant, like delicate, transparent pictures thrown upon a screen, but visualised by the ear and not by the eye. The ' Orgy of Brigands ' in ' Harold,' for example, is musically unexciting, despite its wild frenzy. Berlioz completely overshoots musical appeal and directly addresses the mental ear. He even eschews the method of emotional suggestion in musical terms, thereby burning his last bridge and discarding the only legitimate connection between music and her sister arts. The resultant collection of musical sounds is frequently no more music than the array of words set out by Miss Gertrude Stein—with the intention, presumably, of obtaining effects not possible by the intelligible manipulation of language—is literature.

It is useless to deny that each art has its own boundaries. Music has her own restrictions, and not even the genius of Berlioz could overcome them. It cannot be contended, therefore, that he created a new artistic medium. In the absence of its programme, the major portion of Berlioz's music conveys no message to the musical sensibility—the only receptive vehicle to which implication in musical terms can successfully be addressed. The only positive delight may be derived from the exquisite, sensitive scoring, which, surely, is the purest and most miraculous exploitation of characteristic timbres in the literature of music. The pleasure which arises from felicities of sheer tonal colour-blends is, however, essentially artificial. Orchestration is the newest factor in a comparatively new art, and tone-blending must wait upon design, having, by and in itself, no significance. It may heighten, but not convey, an artistic idea.

Considered purely as music, much of Berlioz is indeterminate, if not incoherent. ' Romeo at the Tomb of the Capulets,' in ' Romeo and Juliet,' is, apart from its detailed programme, vague, meaningless, disjointed, and unmusical. Berlioz's own note in the score is significant : ' The public has no imagination. Music which appeals only to the imagination has then no public. The following instrumental scene is of that kind,' &c. Berlioz adds that the movement ought not to be performed except before an ' intelligent audience ' thoroughly familiar with the fifth Act of Shakespeare's drama. What a condition for a musician, employing music as his medium, to impose ! The plain truth of the matter is that an ' instrumental scene ' of this character is not, and never can be considered as, music. Much of Berlioz's work is of this genre. Page after page of ' Romeo and Juliet ' follows the same method, which results in a gorgeous web of tone-colour without an ounce of purely musical significance or vitality. Like a hollow sphere of icing, wrought with the highest skill and cunning known to the confectioner's art, it gives pleasure for the moment, and then dissolves and is forgotten ; there is no bun in the centre. We are left with a vague impression of its characteristic taste, but the digestion has nothing to work upon. That is to say, the most acute musical memory can hardly recall two successive bars after the performance.

The same is substantially true of most other Berlioz achievements. The ' Requiem ' evokes here and there a nebulous impression of something sinister and menacing ; but we witness it as a far-off, veiled spectacle, and experience no thrill of terror. That is, there is no *musical* sensation —the only conceivable legitimate effect of a performance of music, though it may, of course, be a stimulation either primarily intellectual or emotional in character. ' The Trojans,' again, possesses a purity of melodic line that has all the classic poise of Gluck ; but there is neither the dramatic sting nor the subtle suggestion that Gluck conveyed.

It would, nevertheless, be idle to deny that Berlioz scored many successes on the purely musical side. The concept to be delineated was not always deliberately symbolised in cold musical formulæ ; there was, at times, a definite musical stimulation arising from the conditions of the literary basis. Berlioz occasionally followed the only course open to legitimate programme music—that of absorbing the atmosphere of his concept and presenting it in terms of musical sensation with an inherent, an artistic, significance. The exquisite love-scene in ' Romeo and Juliet,' for instance, is something more than a mere manipulation of musical sounds ; it *is* music, coherent as such, independently of programme, and æsthetically vital. The musical successes of Berlioz have, moreover, one peculiar characteristic—which, indeed, is common to all his work—that of purity. Berlioz is often indefinite, sometimes jejune and even blatant, but never erotic. In the jargon of to-day, there is nothing sexual in Berlioz—one reason, doubtless, why extravagant worship of him so often goes hand-in-hand with equally extreme denunciation of Wagner and the sultry passions with which much of his music is saturated. This virtue, however, is purely relative and, indeed, superficial. The artistic standards are concerned with the quality, not with the trend, of expression in an art-work. Eroticism may generate as good, or as bad, a work of art as austerity and virginal purity ; and the plain truth is that Wagner's music —to borrow another current expression—possesses this eroticism and that of Berlioz does not.

Even admitting the musical significance of many a Berlioz page, it is still patent that his stature as a musician, in comparison with that of other composers, is not high. Where there are sufficient bases of comparison—that is, where Berlioz confines himself to the normal methods of

musical expression—he is never found to be supremely great; indeed, is often seen as a commonplace, and frequently as a definitely feeble, craftsman. Apart from orchestration, in which Berlioz is admittedly supreme, the 'Dance of the Sylphs,' the 'Queen Mab' Scherzo, and the rest may be matched in the pages of many composers by no means in the front rank. The fairies of Weber and Mendelssohn have as much, or more, musical vitality. The Rakoczy March arrangement is, of course, a *tour de force*; but when Berlioz attempted an original march, that in 'The Trojans,' the result was lamentable.

The great mass of Berlioz's music, however, is in no sense comparable to that of other composers; it is differently conceived and differently applied. The purely musical standards are unavailing; Berlioz demands that the auditor be *en rapport* with his unique scheme of intellectual picturisation—a kind of perverted impressionism, a blend of aural literature and aural kinematography—and asks for a high degree of musical experience while ignoring the musical sensibility itself. In fine, Berlioz made use of musical means for purposes other than that of creating music as it is commonly—and, indeed, as only it can be—understood.

As I conceive it, the whole fabric of Berlioz's art is founded on error. In attempting directly to create extra-musical conditions in musical terms, without reliance upon the normal responses to their stimuli, Berlioz committed the fault of trying to cause one artistic medium to perform the functions of others; for expression in music—as opposed to mere imitation—is essentially ambiguous, and precise mental delineation, whether of concrete or abstract conceptions, is not, and never can be, a legitimate function of the art.

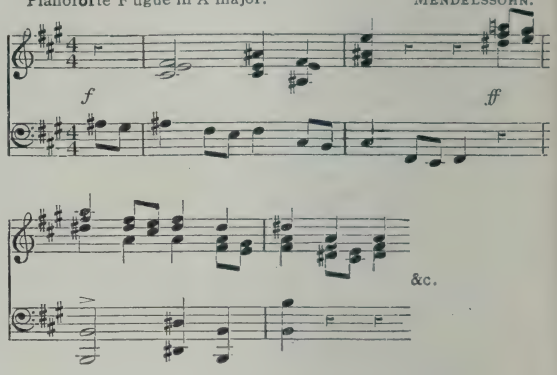
FRANCK'S TECHNIQUE

By A. J. B. Hutchings

The term 'mysticism' is often used indiscriminately and nebulously by musical critics who do not justify its employment by concrete reference and quotation. It is said that when a creative artist wishes to express his experiences of things infinite through finite media—words, paint, sound—he has to use the language of symbolism. Of course, all media are symbolic in the wide sense of the word, but my contention is that if a critic finds a certain '-ism' predominant in a given work, he should be prepared to select some definite group of symbols by which the particular quality is distinctively expressed. Indeed, there is a definite technique of mystical expression; in the realm of literature it has been expounded by such scholars as Dr. Spurgeon and Evelyn Underhill, but in the realm of music few critics—not even the worshipping d'Indy—have indicated it in any but vague terms. Formal analysis is not sufficient, one must murder and dissect. It is said that somehow the listener can tell exactly when music ceases to be only an emotional and intellectual pleasure, and causes him to share an adventure of the soul, and that the music of Franck more consistently exercises this influence than that of any other composer. It remains, then, to dissect Franck's technique in cold blood, and so to find inductively the secrets of mystical expression in music.

First, his harmony. He is said to belong to the late Romantic school. What did the romanticists do for harmony? For one thing they discovered and exploited the possibilities of the chord of the dominant seventh. Here is a sample from Mendelssohn:

Ex. 1.
Pianoforte Fugue in A major. MENDELSSOHN.



Franck shares the love of this chord, the strength and weakness of the romanticists; but neither Schumann nor Mendelssohn ever used it in so magical a way as this*:

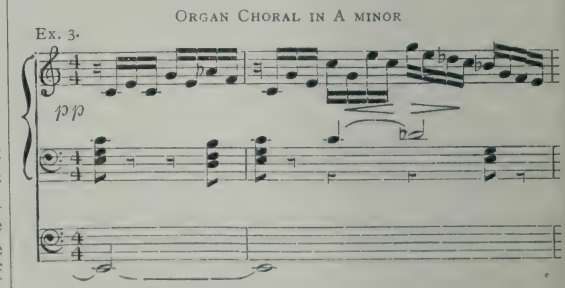
VIOLIN SONATA

Ex. 2.

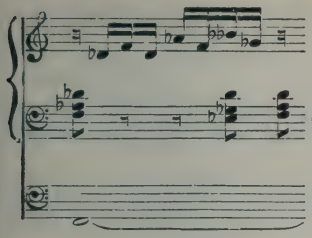
The specimen is characteristically Franckian, and why? For one thing because the dominant seventh used here is not only an inversion itself, but is sandwiched between two first inversions. Franck was a master of inversions, and I feel convinced that this power is one of the factors in his mystical expression. There is something dramatically vast in certain first inversions. How often does Beethoven use a solemn first inversion, sometimes protracted or repeated, when he is magnificently pawing the ground for a sudden change or spring?—exactly as Franck does in the page full of first inversions beginning:

ORGAN CHORAL IN A MINOR

Ex. 3.



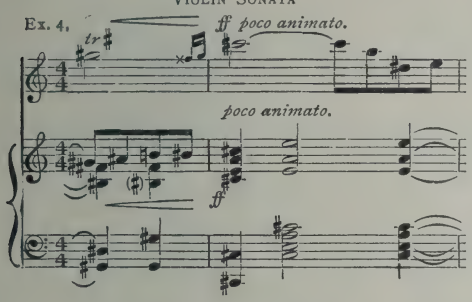
* Although we agree with Mr. Hutchings as to the effect of the chord in Ex. 2, we suggest that it is more rightly regarded as a second inversion of the augmented sixth (bass F♯=E𝄪)—a progression to which Franck was very partial.—[EDITOR.]



or in such single instances as :

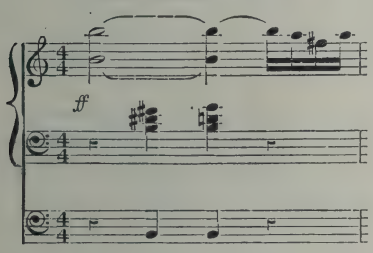
VIOLIN SONATA

Ex. 4.



ORGAN CHORAL IN B MINOR

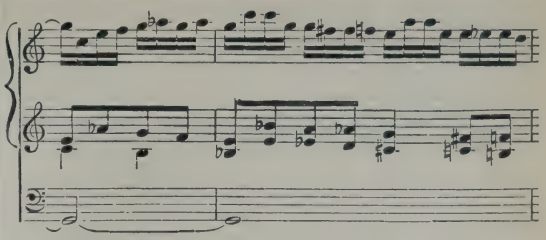
Ex. 5.



and just as in these last two examples it is seen how the first inversion makes a dramatic beginning for a soaring flight, so the second inversion is Franck's means of maintaining wonderful hawk-like poises after a flight of mystical exaltation. I know few passages in all music so rapturous as the following, which illustrates this usage. I wish there were room to quote it more amply :

ORGAN CHORAL IN A MINOR

Ex. 6.



Poised over these second inversion pedal-points will chiefly be seen effects of dominant seventh and diminished seventh. It is here that the mystic Franck differs from other romanticists—in his fondness for the diminished seventh, although Brahms shares this partiality to a certain extent. Examples such as the following are plentiful :

SYMPHONY IN D MINOR

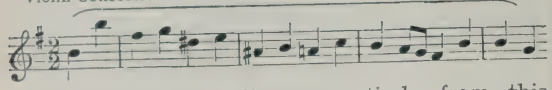
Ex. 7.

Again Franck (with Brahms) is very fond of a cadential diminished seventh. One has only to look through the selection of examples already quoted to realise the ubiquity of this chord in Franck's work. I remember when I first heard the Quintet to have grown quite tired of the chord (the fault must have been mine, because when the Léner Quartet performed the work during their last visit I thoroughly enjoyed every note).

Such, then, are some of Franck's characteristic harmonic colours. It remains to examine his melodic outlines. Again, what did the earlier romanticists do for melody ? They used longer periods, and their melodies seemed more independent of a harmonic foundation than were those of their Viennese predecessors. The melodies of Mozart and Haydn (I judiciously avoid Beethoven's later period) are justly praised, but are they not, even at their most felicitous and spontaneous times, curiously dependent upon their under parts, and usually short-winded, developing by sequence and imitation ? Such a melody as

the following could not possibly have come from Mozart :

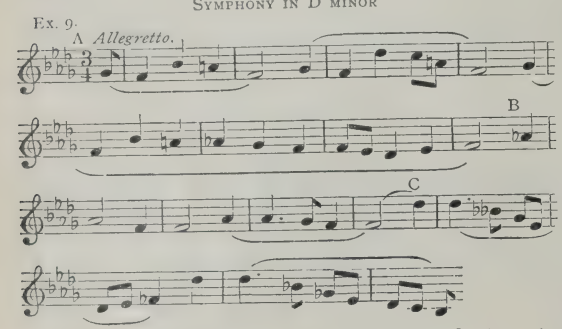
Ex. 8.
Violin Concerto. MENDELSSOHN.



Franck's melody diverges entirely from this freedom of the earlier romanticists—but not retrogressively. He has a melodic idiom exclusively his own, one which, happily, may be shown to have affinity to the methods of literary mystics. The secret of it is this—that to gain a sense of spiritual exaltation one must produce a sense of conquest, and if an artist is to achieve this, he must suggest opposition ; half the thrill of going downhill on a bicycle is given by the rush of air—which is in itself a restraining and opposing element. Franck can suggest resistance and triumph (melodically) in two ways. The first is by a rhythmic device, quite peculiar (I believe) to himself. Consider the following example. Sections A and C show a melody making two or three attempts to break free from its mooring, while section B is itself a check in rhythm :

SYMPHONY IN D MINOR

Ex. 9.

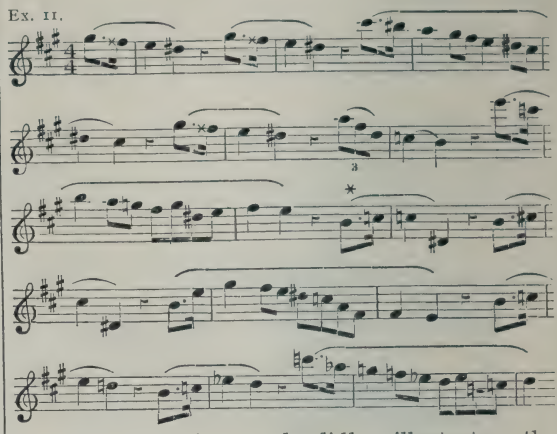


If there were space, I could quote nearly twenty Franckian melodies built on this same plan, and mostly with the same pulse and time-signature. Here is one of the principal themes of the ' Symphonic Variations ' :

Ex. 10. A

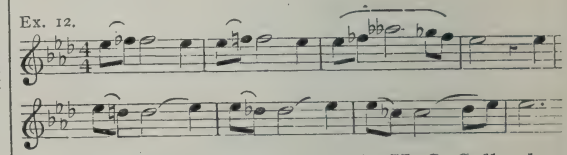
This is what would be called a simple sixteen-bar melody in four sections of four bars (had it come from a different source), but what composer other than Franck would have made a section C like the one here ? Again, there is the same momentary check at the end (asterisk), which makes it more than a sixteen-bar melody after all. The ' mystical interpretations ' which one is tempted to deduce from this device would merely detract from the practical nature of this inquiry ; but surely there can be few melodies which show such a masterly command of mystical technique, such a triumphant expression of struggling and pleading, as this—the complementary theme to Ex. 10 in the ' Symphonic Variations ' :

Ex. 11.



This masterpiece splendidly illustrates the second characteristic melodic device of Franck (it would be useless to asterisk any particular section). This device consists in moving or circulating as if on a tether anchored to a particular note or group of notes. In the first part of Ex. 9 the notes are G flat and F. In the end part of Ex. 11 the notes are B and C. This second device is simply the tonal counterpart of the first rhythmical device. It reaches its *apogee* in this melody from the Quintet :

Ex. 12.



(In his ' Growth of Music,' Mr. H. C. Colles has an excellent section on Franck, including a passage dealing with this ' circulating ' idiom, and contrasting it with a similar device of Brahms's.) Franck has a third method of suggesting the overcoming of resistance (really a special application of the second method). This consists in ' aiming ' at a certain height of pitch, seeming to fall short of it at first attempt, and successfully reaching it at the second. He uses this device in Ex. 11, at the point marked with an asterisk. Here is a still more beautiful example :

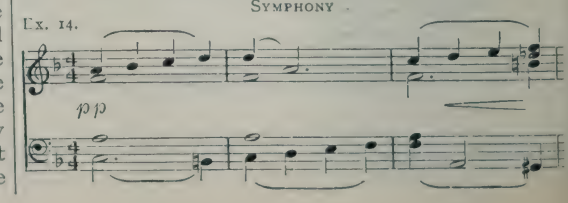
VIOLIN SONATA

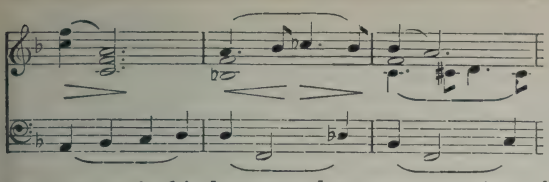
Ex. 13.

It is a curious fact that just as Franck was fond of the first inversion of a chord, so in his melodies he seems particularly fond of the mediant, and often uses it for his ' home ' or anchor-note :

SYMPHONY

Ex. 14.





and just as in his harmony he was a master of inversions, so in his melodies he shows himself, like Wagner, to be a master of suspensions. There is no need to quote any further examples to show this fact, which again enables Franck to depict a retarding pull against the melodic flight. Psychologically the use of both inversions and suspensions may be explained as means to give the listener the pleasure of relief; how often the organist, *reading* a piece of Franck's, feels tempted to play a chord in its root position, or to follow the 'obvious' curve of a melody, whereas the composer naïvely takes an unexpected turn and decides that the music must not come to rest yet (thus the Fugue is the mystical form *par excellence*).

Speaking of naïveté, one must not be blind to the blemishes of Franck, on which the new 'Grove' has much to say. The contributor to this work is rather hard on Franck, which is remarkable, since he is evidently an organist. Unfortunately we know, from d'Indy himself, how Franck actually admired certain works of what we should call very bad taste among his contemporaries. But let us shut our eyes to this painful fact, and judge the blemishes in his own creations. Weaknesses in creative work may be either those of conventionality or those of crudeness. Very rarely do we find in Franck the clichés of his contemporaries; where they do occur they belong to the age, not to the man. The mistakes of crudeness, which are manifold, he shares with other great mystics. Ben Jonson was severe upon Donne for not observing the rules of rhyme and rhythm. Crashaw, whose poetry at its best has rarely been exceeded for fiery, hysterical beauty, made the most shocking lapses of 'taste,' and became tawdry and honey-sweet. Francis Thompson, of whom Franck is the musical counterpart, is guilty of all these lapses, while Blake's naïveté reaches childishness.

What is the reason for this common failing of the mystics, which is exhibited by Franck in passages of over-sweetness and over-rich chromaticism? Surely it is that the mystic, rather than forego a symbol at all, will furnish himself with a tawdry imitation from stock-in-trade. In this he is like many devout religious people. One has only to think of the mixture of good and commercial art and craftsmanship in some Catholic churches (I speak as a Catholic myself). One goes, not to the mystics, but the rationalists—Pope, Mozart—for 'correctness' and self-criticism, and the failings of these people are not those of crudeness but of conventionality.

But let us consider as an example one of Franck's most disgusting lapses of taste—the 'tailing off' of the so-called 'Faith' motif in the Symphony (it is too familiar to need quotation). Bad though it is, we feel that Franck strongly wished to convey some aspiration by it; perhaps had he lived in our time, and could have looked detachedly at the achievements and shortcomings of the later romanticists, he would have been more critical of the passage. As it was, he used the symbol which came cheaply to his hands. Yet, as I have said, its context shows that it was intended to express something, and it is as if the listener's mind goes out half-way to meet this—disregarding the blemish and making his own music, so to speak. But, as Wordsworth would have said:

> 'Minds that have little to confer
> Find little to perceive.'

Moreover, if Franck was a mystic, his mysticism was romantic, like Thompson's or that of St. Teresa. That is to say, it was almost erotic, so that sugary chromaticism would be a natural trap for him. There is little of the ascetic mystic in Franck; but romance should be pure. What work has exceeded the purity of the Finale of the Violin Sonata? It is his mysticism which purifies his romanticism. To use modern psychological jargon, his romanticism is 'sublimated,' and taken beyond a thing of feelings to an adventure of the soul. We read in d'Indy of Franck's simple religious piety, and we cannot but feel that there is a quality in such passages as the following which is not to be found in all the romance and drama of Wagner (including 'Parsifal'):

SYMPHONY

Ex. 15.

The quality is one like clairvoyancy, which seems to be given to some to possess more than others, to some to admire more than others—while some are unfortunate enough neither to possess nor admire it. Whether it is communicated consciously or unconsciously by a definite technique is still hard to decide.

Music in the Foreign Press

SCHUBERT'S EARLIEST WORKS

In the May *Revue de Musicologie*, G. de Saint-Foix devotes an essay to Schubert's earliest instrumental works:

'It has been said and repeated that Schubert, the master of song, had achieved comparatively little in the field of instrumental music. But the more one studies his instrumental works the better one realises their greatness. A careful study of his earliest symphonies, overtures, and string quartets will show that the practice of instrumental music has played the principal part in his formation. These earliest examples of orchestral or chamber music from his pen are amazingly firm, clear, and original. At the age of fifteen or sixteen he had acquired full and free command of the idiom, if not of the forms, of instrumental music; and in his output of that period there is none of the prolixity which sometimes mars his later works. His very earliest attempts have not been preserved; and therefore his string quartets of 1812 and overtures of 1813 seem to have sprung up out of nothingness, so to speak, immature in certain respects, but live and powerful. It is during these two years that some sort of crisis must have occurred within his mind, leading up to complete enlightenment: it was in October, 1813, that he finished writing his first Symphony (in D).'

ANTON REICHA, CÉSAR FRANCK'S TEACHER

In *Le Correspondant* (May 10), Maurice Emmanuel calls attention to the great influence which Reicha's teaching exercised on César Franck:

'Franck in his first Trio (published in 1841) gave evidence of a mature, far-reaching technique and of lofty aspirations, which for some unaccountable reason were not further displayed in the music he wrote during the next twenty years or so. This technique he owed to the teaching of Anton Reicha, to whom, in 1811, a class of counterpoint and fugue had been entrusted at the Paris Conservatoire. At that time composition was taught there by Boieldieu, Lesueur, and Berton, none of whom were capable of dealing with the technique of instrumental music, nor with polyphony. The director, Cherubini, was hostile to German music and surreptitiously tried to oppose its growing influence. Reicha, however, was able to instruct his pupils in the tradition of Bach, Haydn, and Mozart. Many prominent artists (some of them as old as he) eagerly attended his class: Baillot and Rode, professors of violin at the Conservatoire since 1795, and Habeneck among others. Liszt became his pupil in 1831, and Franck in 1835. Berlioz and Gounod too received tuition from him, but without deriving much benefit from it.

'Reicha's teaching was essentially contrapuntal (as shown by his various books, among which the most significant are the "Traité de Haute Composition Musicale" of 1824 and the "Traité de Mélodie" of 1814).

'A Czech by birth, nurtured on the folk-music of his country, he was fully aware of the possibilities of the modal scales, and would teach his pupils to write fugues in a variety of modes (it is interesting to note that he also suggested the use of quarter-tones).

'Franck worked under Reicha for about twenty months. After Reicha's death (May, 1836), Leborne, his successor, continued his tradition, and Franck, under him, made further headway in the arts of counterpoint and construction. It is certainly to Reicha's teaching that many essential characteristics of the works of Franck's maturity should be traced back.'

THE FRENCH AND BRAHMS

In *L'Ami du Peuple* (May 6), Jean Delaincourt writes:

'French audiences are said to be unfair to Brahms. In German circles and in circles that are under German influences it is sometimes believed that we Frenchmen object to Brahms because his music calls for too great an effort of attention. This is not true. His grandeur wearies us because it strikes us as turgid. We find him tedious at times because he consistently avoids indulgence in relaxation. He was a great inventor of melodies, but he never rests content with melodies; he must stretch them and drape them in heavy folds. To his creations he gives false dimensions, making them appear laboured, but not actually expanding them. He arranges, he repeats, but he never makes real headway. His misfortune was that he was born in a time of great symphonists, and believed that salvation was not to be found except in their wake. He has written impressive things; but often he irritates us by being untrue to himself and borrowing an idiom alien to his nature in order to serve gods that are not really his.'

THE DATE OF ORAZIO VECCHI'S BIRTH

In the April *Rassegna Musicale*, Gino Roncaglia mentions the recent discovery at Modena of the baptismal certificate of Orazio Vecchi. The baptism took place on December 6, 1550. His birth must have taken place a very few days earlier. His earliest work, a four-part madrigal, was published in 1566, and his famous 'Amphiparnasso' in 1594.

STRAVINSKY

The April *Auftakt* contains three articles on Stravinsky: 'Structural processes in Stravinsky's music,' by Igor Gleboff; 'The pianoforte in Stravinsky's art,' by M. Druskin; and 'Stravinsky's influence on contemporary music,' by Boris Asafiev. The last-named esteems that:

'"Petrushka" does away with the static element that characterised impressionistic music, and exercised a good deal of influence in this respect. Soon after its appearance the "lore of the streets" began to play a part in works by other composers (Casella, Rieti, Satie, Auric, Hindemith).

'The dynamic quality of the "Rite of Spring" is purely Russian, and could not be assimilated by Western composers. However, it has exercised a measure of influence. Stravinsky's latest works are not specifically Russian in idiom. They are written in a kind of musical Esperanto, for the reason that the composer has eliminated all elements which might divert the attention of listeners from the kinetic and dynamic properties of his music. A similar tendency is noticeable in many works by other

composers of to-day; its originator is undoubtedly Stravinsky.'

MOUSSORGSKY'S ÆSTHETICS

In the May *Musik*, Igor Gleboff writes:

'Moussorgsky's outlook excluded both abstract, merely formal æsthetics and hedonism. He disliked vagueness, and considered that there should be no wall between emotional content and musical form. Emotional experiences were valuable to him only so far as they carried ethical and social significance. He must have been very much influenced by Tchernyshevsky's book, "The æsthetic relation of art to reality," published in 1855. He held that the rights of the artist intent on expressing live emotions were above all restrictions. He had a very inquiring mind, eager to deal with emotions that had not been dealt with before. He believed that art must be constantly moving, concrete, and accessible. His imagination went straight for the situations in which the life of the human soul stands most fully and most forcibly revealed.'

LISZT'S 'FAUST-SYMPHONIE'

In *Musique* (May 15), Vladimir Jankelevitch submits Liszt's 'Faust-Symphonie' to a careful and enthusiastic analysis:

'Here, Liszt no longer follows the method of antithesis illustrated in "Mazeppa," "Tasso," or "Hunnenschlacht." On the contrary, he resorts to organic development. The Symphony is founded on six themes which work in co-operation and react upon one another, the result being a wealth of significant variety, and perfect co-ordination.'

ROLAND-MANUEL ON SATIE

In *Le Guide du Concert* (May 24), Roland-Manuel says of Erik Satie:

'I admired him from the outset, and still admire him, because he was one of the very few human beings whom no magic can blind, and who immediately see in any new departure in art the latent weakness, the germ of decay whose presence admirers do not suspect, but which sooner or later will assert itself. Satie was against Wagner in 1885, against Debussy in 1908, against Ravel during the war, against the "six" just before his death. This is altogether admirable.'

BELGIAN 'SYNTHETIST' COMPOSERS

In the *Revue Musicale Belge* (April 20), José Bruyr introduces a group of seven young Belgian composers who style themselves 'Synthetists,' and whose desire, apparently, is to steer clear of 'official' routine and of the exaggerations and narrowness of contemporary cliques. They are Maurice Schoemaker, Marcel Poot, Dejoncker, Strens, Bernier, Otlet, and Brenta.

A BIBLIOGRAPHY OF ITALIAN THEATRES

In the April *Bolletino Bibliografico Musicale* begins the publication of a bibliography of works in which references to the activities of Italian theatres may be found. The compiler is Guido Bustico. The list he provides should prove invaluable to an author wishing to write a history of Italian theatres—which has never yet been done.

UNPUBLISHED LETTERS OF SPONTINI

The May *Musica d'Oggi* contains eight hitherto unknown letters of Spontini.

M.-D. CALVOCORESSI.

The Musician's Bookshelf

'Beethoven the Creator.' By Romain Rolland. Translated by Ernest Newman.

[Gollancz, 30*s*.]

This book both lifts the reader up and casts him down. It is an unwieldy mass of illuminative criticism, poetic insight, over-statement, and sentimentality. It seems an odd thing to be compelled to say about a book by so eminent a writer, but over and over again some more than usually purple patch reminds us of the advice given to young writers concerning passages that they regard as fine writing: 'Cut them out.' Mr. Arnold Bennett, in his *Evening Standard* review of the book, even went so far as to suggest that Mr. Newman should have pruned as well as translated. But this is surely to throw overmuch responsibility on to a translator's already burdened shoulders. Mr. Newman has served Rolland well in this matter, for some of the more sentimental passages, given a less balanced and astringent translator, would have slopped over. (We can visualise Mr. Newman negotiating the juicier samples with his tongue in his cheek.)

One thing he might have urged on the author or publisher for the comfort of the reader, *i.e.*, a more practical and comfortable method of disposing of the author's second thoughts and supplementary references. Rolland is an old offender in this way. Several of his earlier books are overburdened with footnotes to such an extent that the primary matter is sometimes submerged. An overdose of footnotes is bad, but they are at least under the reader's eye. Here, the author dumps all his extra matter at the end of the book. There are 391 notes, and they fill about a hundred pages—about a quarter of the book. As other appendices account for a further seventy pages, the disproportion with the main body of the book is absurd. Many of the notes are of great value and interest, but most of them could have been included in the text. On some pages the reader finds himself no fewer than six times bidden to turn to the end of the book, and often this interruption yields no more than a tiny scrap of information or a mere date. For example, on p. 40 we read that 'in his [Beethoven's] day, people thought it monstrous that this young man should regard himself the equal of a Goethe and a Handel (26).' We therefore hunt up Note 26, about three hundred pages farther on, and read, 'Ignaz von Seyfried.' If Seyfried had to be quoted as the authority for the statement on p. 40, why should the reader be compelled to interrupt himself thus? The name might easily have been included in brackets after the reference, or at the foot of the page. A similar disregard for the reader's comfort is shown in other ways. To begin with, the book is far too big and heavy. With thinner paper, narrower margins, and a less imposing type it might have been got into quite a convenient size. Actually it is a good deal bigger and heavier than a volume of 'Grove.' The work may thus be said to suffer from elephantiasis as well as appendicitis. There is perhaps some fitness in this, for the bloated production is not ill-suited to a book so tumid in style.

These grumbles are not merely captious. The public should be encouraged to read books about

music, and any method calculated to put them off rather than bring them on calls for frankness.

The book is a pen-portrait and a critical study rather than a biography. It deals roughly with the period covered by the 'Eroïca' and 'Leonora,' and analyses penetratingly the Symphony, the 'Appassionata,' 'Moonlight,' and Waldstein Sonatas, and the opera. Rolland gives copious musical examples, makes liberal use of the sketch-books, and in a remarkable way does show us the growth of a masterpiece. In fact, we pay the highest possible tribute to his informed enthusiasm and its infectious power when we say that it is able to survive his verbiage.

We are glad to see him putting in a good word for the earlier sonatas. He holds that the tendency to-day is to under-estimate Beethoven's first manner. Beethoven himself is partly responsible; 'the cathedrals the old master erected in Op. 106, Op. 110, and Op. 111 have thrown their vast shadow over the earlier buildings. But it would be a profound error to ignore the profound originality of these. To say, as is the habit nowadays, that they are only a prolongation or an imitation of the art that preceded them, the forms and spirit of which they paraphrase, to say that in them Beethoven is still under the influence of the *style galant* of Philipp Emanuel Bach, Haydn, and Mozart, and that these first twenty-two sonatas are, as a whole, below the best works of the composers of the preceding period, is to forget the upheaval they wrought in the mind of the generation that heard them for the first time, the furies and transports that greeted them, the ostracism meted out to them by those who were in bondage to the older style, and the ardent enthusiasm they invoked in the young.' And he goes on to tell the story of Moscheles discovering the 'Pathétique' Sonata, secretly copying the work because he could not afford to buy it. Recitalists who overplay Opp. 110 and 111 should turn more frequently to the early sonatas. Judging even No. 1 in comparison with all those of Haydn and Mozart (and in fairness forgetting Beethoven's latest examples), we are bound to see how great an advance it shows in almost every way.

Probably few readers will agree with all the eulogistic passages in the chapter on the sonatas, but it has to be admitted that M. Rolland manages to communicate much of his fervour to his readers, and to send them back to their well-thumbed sonata volume with eyes and ears more widely opened than before.

The first of the appendices deals with Beethoven's deafness. The author will have nothing to do with the now generally-accepted theory as to the cause of Beethoven's infirmity. He appeals to Dr. Marage, 'who has specialised for thirty years in the study of hearing and its variations, and, since 1900, has observed thousands of cases of deafness.' Marage went very thoroughly into the question of Beethoven's deafness, but was apparently content to ascertain the nature rather than the cause of it. Rolland therefore questioned him, and as a result of their correspondence they agree that the true source must be sought for in Beethoven's brain. Thus Marage:

> 'The subjects who develop the form of deafness that begins with the loss of the higher sounds are generally overstrained intellectuals. . . . All the functions are normal until the moment of the appearance of the buzzings and the deafness. Until then, Beethoven's hearing had been remarkably fine. Now, an organ that is hypersensitive is the more easily attacked by a malady. . . . Beethoven's inner ear and auditory centres, that were hypersensitive, subjected to intense labour, and overwrought, became congested. . . .'

Rolland says that he himself, when studying the creative genius of Beethoven, had been struck by the 'furious concentration' which characterises it, and that factor is more marked in him than in any other composer of his epoch. Rolland likens the effect of this concentration to hypnosis, and compares it with the Indian Yoga. He adds:

> 'It was not at hazard that I employed this word "Yoga" three, four, or five times in the course of my study. During the course of the present year my labours have brought me into contact with some of the greatest of the contemporary Indian minds that have practised Yoga, notably the extraordinary Ramakrishna, that incomparable master of religious contemplation, and his great disciple Vivekananda. I had read their strangely precise description of all the degrees of this Yogist concentration, and of the physiological and moral effects of what they call the rising, in the canals of the body, of the Kundalini Sakti (the essence of energy). But they know the dangers of it, through having, like Ramakrishna, escaped them by a miracle; and they warn their disciples of these dangers. They forbid them to surrender themselves to Yoga at hazard and without an inward necessity; they know well that these exercises in passionate and boundless concentration always conduct to the brink of cerebral apoplexy or of mental alienation. Some of these adepts have come out of their spells of Yoga with eyes red and bleeding, "as if eaten by ants."'

Marage agrees with Rolland's suggestion. He says:

> 'The cause of Beethoven's deafness seems to me to be the congestion of the inner ear and the auditory centres—a congestion due to his furious concentration, his terrific fixity of idea, as you so well express it. Your comparison with the Indian Yoga seems to me to be very exact.'

There will always be difference of opinion on this subject, but the Rolland-Marage solution seems to be at least as probable as the commonly accepted one, and far more comfortable for the Beethoven worshipper.

However much we may dispute concerning the cause of Beethoven's deafness, we shall all be in agreement as to its result. Probably this is a point that has only recently been recognised. Rolland says: 'Beethoven's genius (I ought to say his demon) produced his deafness. Did not the deafness in its turn make the genius, or at all events aid it?' Marage points out that the curious type of deafness from which Beethoven suffered, although it cut him off from the outer world, had the advantage of:

> '. . . maintaining his auditory centres in a state of constant excitement, producing musical vibrations and hummings that he sometimes perceived with the utmost intensity. If it suppressed the external vibrations it augmented the internal.'

To which Rolland adds:

> 'It may be then that the deafness endowed his palette with new colours and gave him an auditory exaltation that must indeed have often been painful, tyrannical, besetting, but that also may have often been accompanied by euphoria. Subjects attacked by labyrinthitis frequently hear lovely instrumental and vocal melodies that fill them with delight, but which, try as they will to fix them, they cannot retain. Do we not recognise Beethoven chasing his hallucinations across the fields and through the streets?'

This theory of inner music may be far-fetched, but what seems to be certain is a point with which neither Rolland nor Marage are concerned apparently, that is, the great help Beethoven's deafness must have been to him as an aid to concentration and as a shield from outward distraction. Are there not composers in this noisy, distracting age who would welcome temporary loss of hearing? It is in fact one of the deficiencies in our physical make-up that we cannot close our ears with the ease and completeness with which we can close our eyes, and yet remain awake and alert.

The two other appendices deal with a Beethoven sketch-book of 1800, and 'The Brunswick Sisters and their Cousin of the "Moonlight."'

The illustrations are a valuable part of the work. There are thirty of them, mostly full-page plates beautifully reproduced, and many seem to be appearing for the first time. Of engrossing interest are such plates as those giving the general view of Vienna, the Kohl Markt, Vienna, &c., in Beethoven's time.

In a note to the reader, Rolland promises further studies on similar lines. They will be eagerly awaited. But with all good will we suggest that the forthcoming books shall be produced with a little more consideration for the comfort of the reader (and incidentally the demand on his pocket). Rolland has it in him to write a great critical book; it is a pity that he seems in this instance to have been content to turn out one that is bulky rather than great.

'The Theories of Claude Debussy.' By Leon Vallas; translated from the French by Maire O'Brien.

[Oxford University Press, 6*s.* 6*d.*]

Perhaps the word 'theories' is less happy than 'ideas' would have been as a translation of the original French 'Les Idées.' 'Theories' suggests an elaborate mental process that was certainly not the distinguishing mark of the essays by Debussy on which this book is built. That was, in fact, their main charm. They were excellent journalism, but no more. Debussy collected many of his critical articles, and after his death they were published in book form under the title, 'Monsieur Croche, Antidilettante.' An English translation of this book appeared in 1927, and was noticed in these columns. Some of the chapters from the book also appeared in the *Musical Times*, translated by Mrs. Liebich in 1918.

Mr. Vallas lays out his matter in nine chapters dealing with musical education; the definition of music as a free art; French music and Nationalism; the works of Wagner; foreign music, &c. His method is to expound Debussy's attitude on various points, using frequent but generally brief quotations from Debussy's journalistic writings as text and evidence. The method leads to interesting results, though perhaps Debussy would have been not well pleased to find so much made of so little at times. The quotations have the effect of sending the reader back to 'Monsieur Croche.' Certainly Debussy wielded a pungent pen, and never more so than when writing about Wagner. He began by being an enthusiastic Wagnerite, and in 1903 he recalled in *Gil Blas* the 'Parsifal' performance in 1889 at which he had been present. '1889! Delightful period, when I was madly Wagnerian. Why am I no longer so?' And he admits that he was a Wagnerian 'to the point of forgetting principles of the simplest civilities.' It may be said that when he became anti-Wagnerian he again forgot those same principles. Yet behind all his bitterness there is sound criticism, and much that will probably find increasing support as time goes on. For example, although in the passage about to be quoted he was mainly influenced by his dislike of Wagner's influence on French music, there is much in it that will meet with general agreement:

> 'Wagner's genius is certainly unquestionable. . . . It is his drama above all that is false from our French point of view. The idea of spreading one drama over four evenings! Is this admissible, especially when in these four evenings you always hear the same things? The characters and the orchestra pass on the same themes in turn to one another, and then comes the "Twilight of the Gods," which is again a résumé of what you have already heard. I repeat that all this is inadmissible for those who love clarity and conciseness.'

Later we find him speaking of the 'Ring' as a 'musical Bottin'—the French equivalent of 'Kelly's Directory.' Above all he was exasperated by the *Leit-motiv* system. After a performance at Covent Garden of 'the entire "Kelly's Directory"' in 1903, he wrote in *Gil Blas*:

> 'It is hard to imagine the state to which the strongest brain is reduced by listening for four nights to the "Ring." . . . It is worse than obsession. It is possession. You no longer belong to yourself. You are but a *Leit-motiv* moving in an atmosphere of tetralogy. No ingrained habit of courtesy will in future prevent us from hailing our fellow-beings by the cries of the Walkyries: "Hoyotoho! Heiah! Hoyohei!" Isn't it gay! "Hoyohei!" What will the newsboys say! . . . . How unbearable these people in skins and helmets become by the fourth night! . . . Remember, they never appear without the accompaniment of their accursed *Leit-motiv*. Some of them even sing it! Which suggests a harmless lunatic who, on presenting his visiting-card, would declaim his name in song.'

He is amusing too concerning the Wagner menagerie. His strictures, however, were mostly directed against Wagner the dramatist. His admiration of the music was expressed on several occasions. For example:

> 'Let me show you that there is ardent beauty in the "Tetralogy." In moments of tedium, when one really does not know whether to blame the music or the drama, passages of unforgettable beauty suddenly appear and

silence all criticism. . . . It is irresistible as the sea. Sometimes it lasts but a moment, often longer.'

And concerning 'Parsifal' he was enthusiastic. 'It is,' he says:

'. . . an admirable proof of the futility of formulas—a magnificent contradiction of the "Ring." In "Parsifal," the last effort of a genius before whom one must perforce bow, Wagner tried to be less authoritative towards music; it breathes with greater ease. There is no longer the nervous breathlessness entailed by the pursuit of the sickly passion of a Tristan; the infuriated cries of an Isolde; or the grandiloquent commentary of an inhuman Wotan. In all Wagner's music nothing attains to more serene beauty than the Prelude to the third Act of "Parsifal" and the entire Good Friday episode.'

And he goes on to say that the work is 'one of the finest monuments of sound ever erected to the indestructible glory music.' One could wish he had given his opinion on the 'Mastersingers,' surely the ripest and best—because the most human—of all Wagner's works.

Readers would imagine that Chauvinism was the basis of Debussy's attitude towards some works of Beethoven, and especially his gibes at the 'Pastoral' Symphony, did we not find him expressing an enthusiastic admiration for Bach. As to the 'Pastoral'; after Weingartner had given an exceedingly detailed and over-precise performance, Debussy wrote that the work had been conducted 'with the care of a meticulous gardener. It was so neatly cleared of caterpillars that it gave the impression of a landscape varnished with a brush, the gentle undulation of the hills being represented by plush at ten francs a metre, and the trees crimped with curling tongs.' Even ten years after having written the above he could still poke fun at the work. 'A little more,' he wrote, 'and we should have smelt the cow-shed!' Afterwards, however, Debussy felt he might be misunderstood, so he pointed out that he was not wanting in respect to Beethoven. 'No man is expected to write only masterpieces; and if the "Pastoral" Symphony is classed as such the term loses force when applied to his other works.' On the whole, Debussy's attitude towards the great masters was that which should be adopted by all. He said one day:

'I refuse to admire them [Beethoven and Wagner] *en bloc* because I have been told that they are Masters! That, never! In my opinion, the attitude that people adopt towards Masters nowadays is unpleasantly servile. If a dull page annoys me, I insist on my right to say so, whoever its author may be.'

And that he could be generous in his admiration let this last quotation show:

'Genius can, of course, dispense with taste; of this Beethoven is an example. Mozart, on the other hand, his equal in genius, has, in addition, the most delicate taste. Take the work of J. S. Bach, that benevolent god to whom musicians should offer a prayer before setting to work, so that they may be preserved from mediocrity. We shall seek in vain for one fault of taste in all that vast amount of work in which we constantly find things which might have been written yesterday, from the capricious arabesques to that outpouring of religious feeling for which we have so far no better expression.'

It is pleasant to read, too, his generous tribute to composers so widely apart as Weber and Franck. Mr. Vallas's book is one that holds the reader in an unexpected degree. The explanation is, no doubt, that good criticism (despite all that the anti-critics say) makes very interesting material. Moreover, no man of Debussy's standing, with so pungent a gift for expression, can be other than interesting. It should be added that the translation is more than merely adequate.

'Beethoven.' By Edmond Vermeil.
'Wagner.' By René Dumesnil.
[Rieder, Paris, 1929: 18 francs each vol.]

These are the first two volumes of a series of monographs which are certain to prove most attractive to the musical public at large, being plentifully and beautifully illustrated. Each volume contains ninety-six pages of text and sixty plates. Considering the standard of production, and the fact that the price works out at a shade under three shillings, these volumes may be described as remarkably good value. M.-D. C.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Jewish Music in its Historical Development.' By A. Z. Idelsohn. New York: Henry Holt, $6.

'The Directory of the British Music Industries, 1929.' Pp. 702. The Federation of British Music Industries, 2*s.* 6*d.*

'Music and Musicians of Eton College.' By Albert Mellor. Pp. 154. Windsor: Spottiswoode, Ballantyne.

Cobbett's 'Encyclopedic Survey of Chamber Music.' 2 vols. Vol. 1, A to H. Oxford University Press. £5 5*s.*, complete; the two volumes not sold separately.

'Speech and Hearing.' By Harvey Fletcher. Pp. 331. Macmillan, 21*s.*

New Music

PIANOFORTE

Those who have admired Aubyn Raymar's brilliant playing of his arrangement of the Mozart Fantasia in F minor will be glad to know that this transcription is now published by the Oxford University Press. The Fantasia is the one generally associated with Best's organ arrangement, but written originally for a clockwork instrument. Two such works were commissioned at the end of Mozart's life, and both are thoroughly representative of his power at its fullest. It is not too much to say that the Andante which forms the middle section of this present Fantasia is one of his loveliest ideas, and that the whole work, in Aubyn Raymar's arrangement, forms an important addition to the pianist's répertoire. The transcription is particularly interesting; full and imaginative use is made of modern keyboard resources, but there is never any suspicion of virtuoso writing, and the arranger is almost austere in the way he keeps his work to the spirit and letter of the original. When the arrangement was produced two years ago a *Times* writer commented upon the way in which the original purpose of the Fantasia seemed to stand out in Aubyn Raymar's performance of the

work—a very suggestive piece of criticism in the light of the arrangement as it now appears. The transcription can be most warmly commended to pianists having the necessary equipment. The Fantasia has long been known as one of the noblest things in the organist's répertoire; it has also been familiar as a pianoforte duet. It may now well become indispensable to solo pianists.

A number of additions are made to the Clarendon Pianoforte Series edited by John Ireland and published by the Oxford University Press. Howells's 'Gadabout' is a witty and vivacious thing, but more than that has gone to its making. One soon sees it to be closely knit in its thought and construction; and this is the reason why it should wear well. Very brilliant and sparkling in effect again is Harold Rutland's Toccata. A good toccata is an easy thing to begin, but a very difficult thing to continue; so many toccatas lose their interest after the first few rockets have been let off. It is the coherence and aptness of pp. 2 and 4 that mark off this present work. The impulse is felt throughout the movement, from a good beginning to a really brilliant finish. Three Preludes by Dorothy Howell, published separately, are notable for their fluency and the ease of their manner. But there is little more than this, little personality or intensity, except in the short F minor work, which has a sincerity and depth which the other numbers lack. These issues are all in the Clarendon series.

Murdoch's are the publishers of Arnold Bax's 'Pæan,' a passacaglia based on a vigorous four-note figure and elaborated with all Bax's facility of colour. The music is dramatic, and perhaps more orchestral than pianistic in style, but effective enough; to some its triumphant eloquence may seem turgid and verbose; others will call it powerful.

From Chester comes the Valse from Stravinsky's 'Histoire du Soldat,' which may have more effect in its orchestral than in the pianoforte version. It couldn't have less. Paul de Maleingreau's 'Berceuse d'après-midi' has an attractive lilt, but is distinctly thin. P. Perkowski's 'Four krakowiaki' are vivid, and have some original touches of colour. The short No. 3 is particularly attractive.

Caroline Maude's 'In modo antico,' a Suite for pianoforte, published by Stainer & Bell, consists of a Prelude and five dances. The style ranges from that of a clumsy Bach invention in the Prelude to that of a somewhat listless Edward German in the Gavotte. It is lack of any definite style or personality that spoils this music. The composer has some pleasant ideas, and can write a flowing phrase, but one never knows whether the next bar is to be like Bach, like Handel, or like Chaminade. 'Giga,' which ends the Suite, is probably the most spontaneous and the best number.

T. A.

SONGS

Three Irish folk-songs, with words by P. W. Joyce, are arranged by Sir Hamilton Harty and published by the Oxford University Press. The tunes are well worth treatment, especially the second, called 'The Fairy King's Courtship,' which is a beauty. Sir Hamilton Harty uses the 'full' method of arrangement, clothing the tunes with a rich beauty of sound that is apt to cloy. Needless to say, the settings are thoroughly effective, but the tunes themselves might have had more chance if they had been more allusively treated. The last song, 'The game played in Erin-go-bragh,' is a brilliant and amusing thing, with a welcome lightness of texture which gives great life to its movement. It would be worth a lot to hear Plunket Greene sing it.

From the same Press, published separately, are three Troubadour songs: 'Winter,' 'Serenade,' and 'The Return of Summer,' by W. Arundel Orchard. A vividness of feeling about the words gives these works effect even when the music is uncertain in touch. 'Winter' does not hang together, but attains one or two suggestive atmospheric effects. 'Serenade' is almost an essay in the Wagnerian manner. Most successful as a whole is the freshness and sturdy vigour of 'The Return of Summer.' Peter Warlock makes a beautiful thing of Wyatt's 'And wilt thou leave me thus?' At first one is inclined to wonder whether the music is not too sophisticated for the poem, but poetry could not well be more self-conscious than this, whose every word is artifice, and words and music are in reality very well matched.

This Press also publishes Robin Milford's Op. 15, two Goldsmith songs, 'An Elegy on Mrs. Mary Blaize' and 'An Elegy on the Death of a Mad Dog.' High-spirited, amusing settings, both of them, and light-handed enough to let the words have full effect. In conjunction with the University of Wales Press—for the National Council of Music—the Oxford University Press publishes David Evans's 'Maesaleg,' a very simple ditty. If this is the sort of thing a National Council publishes, Welsh music must be in a very poor way indeed. It is often difficult to believe the travellers' tales about Welsh musicianship when one hears the efforts of their swell singers, and now that some of their music is being published the myth is even further exposed.

A very welcome issue is that in single form of Butterworth's 'Loveliest of Trees'—certainly one of the loveliest of songs. Augener is the publisher, and the range is mezzo-soprano or baritone; the song is suitable for a man or a woman. Competition selectors might well use it, but it must be for advanced classes. Cramer issues Schubert's 'Night-Violets,' with an English translation by J. Smallwood Winder. And Novello's publish a topical version of 'Here's a Health unto His Majesty,' with new words by A. P. Graves and music arranged by A. C. Mackenzie.

One of the most interesting of this month's songs is Ernest Bullock's setting for voice, violin, and pianoforte of Padraic Gregory's 'Padric the Fiddler.' Even those of us who have had about as much as they can stand of Irish fiddlers will welcome a song so quiet, subtle, and musicianly as this. There is a real sense of poetry in the music, and at the same time a firmness of touch which prevents any weakness or hesitancy. The end of the poem is beautifully handled. The violin is an integral part of the song, and not an *obbligato*. The publishers are Stainer & Bell, and the range mezzo-soprano.

Joseph Williams sends a volume of six songs by Henry Newbolt with music by various composers. Here is a song-book for smoking concerts and the buccaneer type of baritone. The composers

represented are Florian Pascal, C. H. Lloyd, and Alan Gray. Lloyd is tuneful and unassuming as always; the volume is chiefly notable for two songs by Alan Gray that are really first-rate in their way. 'The Bold Menelaus' is one, with a good swinging chorus, and 'Admiral Death' is the other. Florian Pascal sets 'Drake's Drum' and 'There 's a breathless hush in the Close to-night.' These songs are not particularly distinguished, and somehow the war seems to have dealt very hardly with 'Play up, play up and play the game' and all that sort of thing. No doubt it was all perfectly sincere, but since the war it sounds like appalling humbug. T. A.

UNISON

In one cover are 'Tommy Snooks,' a neat little easy song of courtship, by Cecil Sharman, and a two-part arrangement of 'Golden Slumbers,' smooth as silk and rich as cream (Novello).

The Oxford University Press sends the first number of an attractive new series, 'The Clarendon Song Books,' edited by W. G. Whittaker, H. Wiseman, and J. Wishart. There are to be six books in all, and the contents include folk-songs, rounds and canons, nursery rhymes, classical pieces, and modern songs. In the later books are to be given some two-part songs, but those in the present issue are all in unison (apart from the rounds). The classical and modern songs include Schubert's 'Cradle Song,' Schumann's 'Ladybird' and 'To the Evening Star,' Brahms's 'The Smith,' and items by Stanford, Whittaker, and Farjeon. There are canons by Tallis, Caldara, Hauptmann, and Whittaker. Altogether there are thirty-one pieces, none difficult, either vocally or pianistically, and the Staff or Sol-fa edition (pocket size, with tunes and words) costs sixpence only—a very fine bargain. The pianoforte edition is 2*s.* 6*d.* Linen backs for the small copies cost twopence extra, and for the pianoforte copy sixpence extra. For school or club use the more durable form is better.

The Oxford University Press prints for the National Council of Music in Wales the 'New Song Book,' Part 1 of which is to hand (pianoforte edition, 3*s.* 6*d.*; melodies in Staff and Sol-fa, 6*d.*). There are twenty-six pieces, with descants (sometimes two or more accompanying parts), and the songs are not all Welsh, though all have Welsh as well as English words, with the exception of 'Gaudeamus igitur.' An unusual feature is the addition in many of the pieces of a percussion part, which may be thrummed with the fingers, or played by the younger children on any convenient instrument. Most of the pieces are folk-songs, Welsh preponderating, with a sprinkling of Irish and Scots (here sometimes called 'Scotch' and sometimes 'Scottish,' but never 'Scots,' the correct adjective); there are also one or two old popular songs, and songs by Morley, R. Jones, and Schubert. Both these new selections are good. The difficulty nowadays for teachers and club leaders seems to be choosing amongst such a large number of song-books. I think it is wise to get out of the rut of folk-song increasingly. In books of the past art-songs have had too little space, and not always have the best folk-songs been included. The new Clarendon books seem to hold the balance in this way better than does the Welsh book; but that is a matter for personal choice.

New single songs are numerous. Colin Taylor has always something neat and pleasant to say in a musicianly way. Here are three songs by him: 'Pretty Cow,' 'A Child's Prayer,' and 'Grasshopper Green.' The first two are slowish, the last lively. All have a good deal to attend to, as imaginative music should have; and the pianoforte parts, which really count, are pedalled. These songs should certainly be looked at by all who select music (not merely 'material') for youngish children. Norman Demuth's setting of Ben Jonson's 'Echo's Lament of Narcissus' ('Slow, slow, fresh fount') has a delicate impulse and is thoughtfully conceived to second the poetry. It needs a fair amount of experience to teach and sing it well. 'Late Summer' is Arthur Baynon's setting of John Drinkwater's 'Tho' Summer long delayeth.' It moves tranquilly, and its melody does not quite satisfy me, though its mood is fitting. Harry Brook sets Blake's 'The Lamb' with a great many even quavers. I find the rhythm somewhat monotonous, and the tune very pleasant. R. H. Hull takes Wordsworth's 'The Daffodils,' but drops into a commonplace tune. The poem demands something finer. A 'Spring Song,' from Gluck's 'Armida,' is a strong, cheerful piece that Dr. Whittaker has arranged. It is easy. Another 'Old Masters' piece is Schubert's 'Whither?' ('Wohin?'). For this, it will be remembered, a light-fingered pianist is needed, and dexterous singers who can ripple along as gaily as the rill (Oxford University Press).

W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Two attractive choruses from Handel's opera 'Atalanta' are published separately, under the general title of 'The Fairy Folk.' The first of these ('Now the moon') is quietly graceful, and the second ('Now the glow-worms') is in gavotte time. The lower part in the former descends only to C sharp, and in the latter to B. Felix White goes to T. E. Brown (a poet too little read) for 'Apple-tree,' and finds grace to match that of the writer's thought. This needs fine handling, for all its comparative ease in the exposition of the tunes. It is for S.C. (lowest note A). Dr. Whittaker has arranged an old Cornish May song (from Chappell) under the title of 'Robin Hood and Little John' (soprano, with descant). This is a gaily-striding piece, with some dotted quaver-semiquaver rhythms to negotiate at a good speed. Another similar arrangement of his is 'Gossip Joan,' in easy gavotte style (Oxford University Press).

Ernest Bullock sets the familiar rhyme about Charles, who gave Elizabeth a Dodo, under the title, 'Of a Certain Green-Eyed Monster' (S.S.). The words make this suitable for girls; it would go well in clubs. Dorothy Howell's 'Summer' has words by Mary V. Howell. It is gently aerated, and needs a good sense of phrasing and colouring (S.M.-S.).

W. R. A.

MALE-VOICE

Dr. Sweeting writes broadly expressive music for Cecil Spring-Rice's 'I vow to thee, my country.' The dynamic range is considerable, and the spirit of nobility is well maintained (T.T.BAR.B.). Stanley Wilson's 'Tewkesbury Road' (T.T.B.B.) has words

by Masefield (' It is good to be out on the road '). This is a good superior sample of the swinging, breezy, ' wind on the heath, brother,' type of male-voice delight, surely touched off. William Rigby has arranged a Hebridean air, ' Farewell ' (' Sad am I, and sorrow-laden '), for T.T.B.B. This, slow and sustained, needs deep feeling and clean, finely-balanced harmonizing, in order to give the tune its full significance. It is not complex (Stainer & Bell).

Two songs for T.T.B. are transcribed by Peter Warlock. The first, ' From stormy windës,' by Edmund Turges, was composed in 1501 for a royal marriage. It moves slowly, with strong dignity. The other, ' Who shall have my fair lady ? ' is by Fayrfax, and trips brightly, with a dainty bit in triple time, after the normal two in a bar (Oxford University Press). W. R. A.

MIXED VOICES

J. H. Foulds has written ' Three Marching Songs,' with accompaniment for pianoforte or orchestra. The words are adapted from Lytton's ' Rienzi,' and the separate titles are ' Santo Spirito,' ' Lances of the Free,' and ' The Grand Compagnie ' (S.A.T.B.). The second is likely to be the most popular. The last is called a ' Descriptive Chorus,' and I know where *that* will be most often sung. All three have a little freshness, and choirs that like a genteelly rowdy time now and again might look at them (Paxton).

Percy Fletcher's pretty song ' Bees ' (S.A.T.B.) gives scope for onomatopœic effects, and needs a light, firm use of tongue, lips, and teeth. The tone is on the delicate side, varying from *pp* to *mf* (Novello).

It is pleasant to see another remembrance of Ernest Farrar, whom we lost untimely in the war. ' To Daffodils ' (S.A.T.B.) is straightforward, with the touches of personal thought and feeling that we always had from this composer. Choirs that have tried Quilter's charming setting will like to compare this with it, and those that have no music for Herrick's lyric should try this. Rachael Hobday (I hope this is yet another member of the family that we know so well as executants) does well with Shakespeare's ' Willow Song ' (S.A.T.B.) by not attempting too much. There is something chaste and seemly in this. Alfred Wall we know best as a string writer from the North. His ' Soft, soft wind ' (Kingsley) weaves gently, reticently, in a way that attracts one (S.A.T.B.). Percy Judd, in ' A Deserted Home ' (S.A.T.B.), evokes the spirit of days long gone, when present desolation was busy cheer. This composer might worry rather more over his melodies, which sound to me as if he accepted them a little before they had come into the best shape. One of Peter Warlock's new editions is ' Trolly lolly lo,' by Cornysshe (early 16th century). This is a brief, gay, inconsequential ballad, consisting chiefly of the words of the title. It is for S.A.B. (Oxford University Press).

Alec Rowley and his sister Doris write blithely of love's pranks in ' Lack-a-day-me ! ' a song for S.A.T.B. that Church choirs will like to try as a change from their severer labours. Small bodies of other natures can well tackle it. This composer's ' The Shepherds' Queen ' (Ben Jonson) is more contrapuntal, and requires rather more experience in colouring and shading tone, though it is still fairly easy. It, too, will be taken up with pleasure. J. Albert Sowerbutts writes well. His ' Spring ' (Nashe) throws the diatonic discords about with a sure hand, and makes the rhythm live. This is a splendid little S.A.T.B. song for choirs that like to polish detail, and feel the flow of strength in their music. We could do with more by this composer. ' Breathe soft, ye winds,' is best known as an old favourite glee. Here is a S.A.T.B. song upon these words, by W. E. Jacquest, mellifluous and straightforward—very pleasant work that choirs not very far advanced could do agreeably, and that others would like to see also (Stainer & Bell).

Cramer sends a curious piece—Vivian Langrish's arrangement for S.A.T.B. of Bach's Prelude in E flat (No. 7 in Book 1 of the ' Forty-eight '). The pianist plays the first nine bars, and then the choir sings, to ' Ah,' the next portion, the instrument taking up the semiquaver runs later. The work is also scored for orchestra. There seems little point in singing keyboard music merely because it *can* be done. Are there not enough songs in existence ? And if one must adapt Bach, why not take vocal music ? This sort of thing seems to me to have only a curiosity value.

W. R. A.

CHURCH MUSIC

Several new works of considerable interest to choirmasters come from the Oxford University Press. An easy Communion Service in E flat—' Missa de Sancto Albano '—by Healey Willan admirably meets the requirements of the average church choir and may be cordially recommended. ' Lo, round the Throne a glorious band,' by Henry G. Ley, is No. 2 of ' Six Short Anthems for the Seasons of the Church,' set in an extended version for chorus, semi-chorus, and orchestra or organ. It was written for the two hundred and seventy-fifth anniversary of the Festival of the Sons of the Clergy in St. Paul's Cathedral, 1929. Dr. Ley has founded his work on a sturdy old melody by N. Herman (1560), which he has treated in masterly fashion and with a fair amount of elaboration. The setting provides wide scope for a good choir, and with its finely-written organ part should make impressive hearing. Orchestral score and parts may be hired from the publishers, and it should be noted that a shorter version of this anthem is also published.

A setting by C. C. Harwood of ' O Strength and Stay ' is well-written and devotional. It is in four-part harmony throughout, with the tune in the treble, except for a few unison bars in the last verse. The harmony is varied for the different verses, and the middle verse is for unaccompanied singing.

Gordon Slater's setting in E flat of the Magnificat and Nunc Dimittis is a strongly-written work, straightforward and not difficult. Also to be commended is a setting in A of the same Canticles by W. Lovelock. The vocal writing is fluent, and there is an excellent free organ part. Both these works are fresh and interesting, and should be examined by choirmasters. Ernest Bullock's admirable short anthem, ' Song in the Valley of Humiliation,' is a worthy setting, bold and direct, of John Bunyan's words commencing ' He that is down needs fear no fall.' A welcome addition to the Oxford Choral Songs from the Old Masters is the popular Aria ' My heart ever faithful,' from

Bach's Church Cantata No. 68. It has been arranged and edited by W. G. Whittaker, who supplies some interesting notes on the work. Lastly, from this house comes a short, simple setting of 'Gloria in Excelsis Deo,' by Anne Megarey. It is for female voices (unaccompanied).

N. F. Byng Johnson's Hymn-Anthem, 'Sun of my Soul' (Novello), is a melodious, smoothly-written work, quite easy to sing. It contains a fair amount of optional solo work for soprano, tenor, and bass. H. Scott-Baker's setting of the Te Deum in B flat—composed for the Thanksgiving Services, 1929—is for S.A.T.B., the accompaniment *ad lib.* An orchestral accompaniment is available if required. The treatment is broad and straightforward, and the work, which is not difficult, should sound effective. One or two phrases, by the way, indicate that the composer is not entirely unacquainted with Stanford's setting in the same key (Novello). Choirmasters might note that Handel's 'Rejoice greatly' is issued separately as No. 71 of Novello's Chorister Series of Church Music for female or boys' voices.

Some further examples of the old Polyphonic School have recently been issued under the editorship of H. B. Collins (Chester). Byrd's Motet 'O Rex Gloriæ,' for five voices, is for the Feast of the Ascension. Another Motet, 'O salutaris Hostia,' also for five voices, is by Thomas Tallis, and is in honour of the Blessed Sacrament. Both these fine works are fairly difficult.

From the Plainsong and Mediæval Music Society, Nashdom Abbey, Burnham, Bucks, come 'An Order for Compline'—admirably produced in every respect—and 'Simple Music for the Holy Communion.' The latter is a handy little book containing Kyrie, Creed (the old traditional melody), Sursum Corda, Sanctus, Benedictus, Agnus Dei, and Gloria in Excelsis—all of course in plainsong notation (voice part only). A few helpful prefatory notes are given. G. G.

SMALL ORCHESTRA

The Oxford University Press has added seven new scores to its excellent 'Oxford Orchestral Series,' edited by Dr. W. G. Whittaker. The editor and 'arrangeur' in every case is Michele Esposito, who has wrestled manfully with the difficulties of adapting a part so that it may be played either by violas or by violins (an octave higher) in default of violas, and adding a flute, bassoon, and, occasionally, timpani *ad lib.* The music is well chosen. The four pieces of Couperin ('Les moissoneurs,' 'Les Barricades Mistérieuses,' the chaconne 'La Favorite,' and 'L'Aussouienne') lend themselves well to adaptation—almost as well as the Handel Concerto Grosso in B flat and the Mozart Gavotte. The Brandenburg Concerto No. 6, in B flat, stands apart from the rest, as the problem to be solved in this case was of a different order. The original score consists of two viole da braccio, two viole da gamba, 'cellos, and double-basses. Mr. Fuller-Maitland suggests that the Concerto was played as a sextet. Mr. Esposito has brought in violins by the simple expedient of raising the viola da braccio part an octave higher. The arrangement looks well, and the different parts are nicely balanced except at a few bars before D (first movement), where the weight of second violins, first and second violas, 'cellos, and basses is bound to be heavily felt as soon as the first violins leave the E for the A string. As regards bowing marks (fingering has not been attempted), the Handel and Bach are more in keeping with the string-music tradition than the marks in the Couperin works. May I suggest that one of the adapters of the Oxford University Press should consider the expediency of a string arrangement of the slow movement in the E minor Suite for pianoforte and violin which might serve as middle section for the third Brandenburg in G major? I would not dare to urge it without higher authority. But Hans Richter never conducted the Concerto without the inclusion of this, one of Bach's most beautiful slow movements.

F. B.

VIOLIN

It does not usually happen that a piece of music written for either flute or violin will fit in equally with the genius of the two instruments. But this undoubtedly is the case with the Sonata in D of Leonardo Vinci, arranged and edited by Dr. W. G. Whittaker (Oxford University Press). Since fiddlers possess a good repertory of old sonatas it may be a generous act to leave this work for flautists. But those ascending and descending groups of six notes in the first Adagio would make an excellent lesson in bowing and tone-production.

A large number of short, comparatively easy pieces has recently been published—mostly bad. Wilfrid Sanderson's 'Valsette' and 'Pirouette' (Leonard, Gould, & Bolttler) must be excepted. The aim is not very high, but the composer achieves what he sets out to do. F. B.

'FUNERAL ODE': FULL SCORE

A. Krein, the leader of the Jewish National School, though popular in his own country is little known in Europe. This work will hardly add to his laurels. Its plan and conception suggest that it was written under pressure, and to order. It was composed in memory of Lenin, for the tenth anniversary of the Russian Revolution, and consists for the most part of the theme of the 'Internationale'; the harmony is rather commonplace, and the work would not be very effective for voices or orchestra. The introduction, which should be of a sombre character, is without distinction, and so far as the music is concerned, somewhat discordant. One cannot but regret that the composer's great talent should have been expended on a work unworthy of it. Furthermore, the scoring has been carelessly done and cannot sound well (Music Section of the State Publishing Department, Moscow).

'ISCHAVET' ('THE POLAR SEA'): FULL SCORE

G. Nyström, the young Swedish composer, dedicates his first big orchestral composition to Roald Amundsen, the famous Polar explorer. This 'Symphonic Tableau' is permeated with the characteristic Scandinavian spirit, and judging from the title is almost programmatic; and in any case it breathes of the landscape. In justice to the composer it must be said that he has a masterly grasp of the gloomy and grandiose colouring of that landscape, and his symphonic work, as an example of the moribund tone-picture, must occupy an honourable place amongst contemporary compositions. 'Ischavet' displays the

composer's robust, fresh, and independent talent. His ideas of orchestral colour, in which the influence of French impressionism is perceptible, are clever and original. He has also been affected to a certain extent by Greig, and perhaps by Wagner. Nyström's harmonic style is on the whole very thick and complicated, and he indulges freely in dissonances; these complex and quite modern harmonies are combined with clear-cut rhythms and often with simple and direct melodies. This composition is agreeably free from artificiality, and is the result of inspiration and not of calculation—Mr. Nyström belongs to the vanishing race who write as the spirit moves them. (The composer, 11, Rue Thibaud, Paris XIVe.)

FOURTH CONCERTO FOR PIANOFORTE AND ORCHESTRA

A composer such as Rachmaninov is, of course, completely formed, and it would be strange to expect any fresh revelations from him, even after a silence which has lasted for nearly ten years. Moreover, he has long ceased to rank with musicians of innovating tendencies; his sympathies, style, and manner belong to the past, and I cannot say that this has been a bad thing. His latest Concerto is in parts very like the other three, especially the second. It has the same passionate and rather expansive lyricism; the same gloomy and, so to speak, solemnly magnificent pathos; the same austere, profound, and always finely resonant orchestral colouring; and the same masterly pianoforte style which at once reveals the great pianist. The Concerto, however, contains certain features that are novel for Rachmaninov—a greater boldness in the harmonic forms, a more complex tissue, and some new instrumental methods. Rachmaninov is not a modernist; he frankly and honourably refuses to recognise the style and manner of the present day, and in this respect he is almost the only composer who has not in some way or other been beguiled by contemporary influences. I am confident that this Concerto is bound to be severely censured and even ridiculed as old-fashioned by the majority of progressively-minded critics, but gazing into the future, I cannot refrain from expressing the opinion that there will be a return to this music. This will happen when the public and the composers themselves have grown weary of juggling with an originality which has already become stereotyped, and when the waning taste for pungent and unpleasant dissonances has vanished. It is difficult to deny that however antiquated this work may seem, however strange it may sound side by side with Stravinsky and Hindemith, it is great, genuine, very talented, and supremely musical music. (Paris: 'Tair.')

LEONID SABANEEV.

(*Translated by S. W. Pring.*)

Messrs. Novello have just issued a further set of 'Twenty Short and Easy Pieces for the Organ.' This is the seventh collection of the kind, and like its predecessors it should be of great use to students, and to players in search of moderately difficult voluntaries. The composers represented include Bargiel, Bononcini, Handel, Kullak, Mendelssohn, Merkel, Rheinberger, Wolstenholme, &c.

Gramophone Notes

BY 'DISCUS'

H.M.V.

The mid-May parcel arrived too late for my June notes. It is small, but unusually interesting. The London Symphony Orchestra and Albert Coates give a vivid and well-reproduced performance of Liszt's 'Les Préludes,' a work whose merit is proved by the way it survives the annoying suggestions of 'We won't go home till morning' (D1616-17).

The real plum of the batch, however, is Ravel's Introduction and Allegro for harp, strings, and wood-wind, played by J. Cockerill, the Virtuoso String Quartet, R. Murchie, and C. Draper. This is fine, animated stuff, full of delightful colouring. The performance is all that we expect from so distinguished a set of players, and the work records well. It fills three sides, the Virtuoso party adding for makeweight Frank Bridge's Novelette No. 3, a worthy companion piece to the Ravel (C1662-63). Is there a finer quartet party than the Virtuoso? I can't think of their equal in exuberance and vitality, and there is no lack of finish and delicacy when those qualities are called for.

Here is the Andante Cantabile from Tchaikovsky's D major Quartet, recorded for the umpteenth time. The players are the Budapest Quartet, who give a good performance that would be first-rate but for its being rather too uniformly loud (D1634).

A Paderewski record needs little more than mention. His latest is of Chopin's D flat and A flat Preludes, and will be enjoyed by those who don't object to poorish tone (DB1272).

Those of us who think that the best keyboard instrument for use with strings is the harpsichord are encouraged in our belief by the record of Landowska playing the Minuet from 'Don Giovanni' with strings. This is a rare delight. On the other side she is recorded playing Rameau's 'Le Tambourin'—another first-rate item—and Daquin's 'Le Coucou'—rather too fiercely ('*I'll* larn you to be a cuckoo!') (DA977).

Finally, Rosa Ponselle in arias from 'Ernani' and 'La forza del destino.' This is brilliant singing and recording that could hardly be bettered (DB1275).

This brings us to the June parcel.

Tchaikovsky, more than most composers, calls for brilliancy and colour. I do not remember hearing him better served in these respects than in the record of his 'Capriccio Italien,' played by the Berlin State Opera Orchestra under Leo Blech. There is also unusual opulence in the matter of power, though it never degenerates into mere noise. Altogether, this is one of the very best orchestral records issued for a long time (D1593).

There are a couple of good examples of light music in Suppé's Overture, 'Morning, Noon, and Night in Vienna,' played by the Vienna Philharmonic Orchestra under Robert Heger (C1667); and the Overture to 'The Daughter of the Regiment,' played by La Scala Orchestra of Milan, conducted by Gabriele Sangini (C1654).

A batch of organ records issued some months ago has reached me rather late in the day. I had heard much of the success with which Handel's

B flat Concerto, played by Dr. Ernest Bullock and a string orchestra, had been recorded in Westminster Abbey, but I am bound to say that my expectations were more than realised. The clarity is unusual, and there is an absence of the confusing echo that spoils so many records of fine organ playing. The alternation of string tone and organ diapason is, as we all know, very effective, and it is well realised here. I hope this will lead to further recordings of these popular works of Handel's, not as organ solos but as concertos. The Concerto fills three sides, the remaining space being occupied by some more Handel—a movement in D from the Water Music. From the organ point of view this is even better than the Concerto. The clearness of definition and the rhythmic impulse are extraordinarily good. If all organ playing and recording were like this, the old instrument would soon be of better repute among musicians than is unfortunately the case now (B2890-91).

The other organ record gives us some more Handel. Dr. Henry Ley plays the first movement of the so-called 'Cuckoo and Nightingale' Concerto, with for companion piece the Pastorale from Guilmant's D minor Symphony. The organ is that of St. Margaret's, Westminster. This Handel is also first-rate, though hearing it immediately after the B flat Concerto, I miss the strings. Dr. Ley's playing has all the delightful clearness and rhythmic life that we look for (C1537).

I had heard much of the results achieved by Dr. Malcolm Sargent as conductor of the Royal Choral Society, but I have had no opportunity of hearing the choir sing since he took command. Hence my welcome of four records of the Society's performance of 'Elijah' last autumn. Little, if any, better choral recording than this has been issued. It is difficult to believe that so large a force is engaged, so clean and well-defined are the results. The tone is bright and always musical. At one or two points I thought I detected a hint of the old Royal Choral Society fault of a slight diffidence in the high notes of the sopranos, but such reminders are rare. The attack is surprisingly good. Too often with large choirs one has an impression of the singers gradually getting under way; here they are well on the spot at the start. The numbers recorded are: 'Help, Lord,' 'Yet doth the Lord see it not' (C1668); 'Baal, we cry to thee,' 'Blessed are the men who fear Him' (C1669); 'Behold, God the Lord,' 'Then shall your light break forth' (C1671); 'Be not afraid,' and 'Thanks be to God' (C1670). If I had to express a preference for any one of this fine batch it would perhaps be for C1670, but the choral enthusiast may put the numbers in a hat and chance his luck with confidence.

Folk who still find 'Norma' worth hearing will be pleased with a record of Rosa Ponselle and Marion Telva in a duet from Act 3, accompanied by the Metropolitan Opera House Orchestra conducted by Guilio Setti (DB1276).

Casals is heard in two Spanish dances, one by the inevitable Popper (who is here a little less commonplace than usual), and Granados. His playing is far too good for the music, and makes us wish he would elect to be heard in some standard large-scale work. A special word should be given to the admirable pianoforte accompaniment of Nicolai Mednikoff, whose tone is first-rate (DB1015).

COLUMBIA

First place this month must go to a batch of chamber-music records—those of Franck's Quartet played by the London String Quartet (L2304-09). The hearing of this set has given me keen pleasure from start to finish. I could note little ground for fault-finding anywhere, except perhaps that the closing bars are a trifle tame. Throughout there is abundant variety, free from exaggeration and point-making. I can pay the performance no better tribute than to say that I took off the last disc with a greater admiration than ever for this beautiful work. Superior people may say that Franck is not wearing well. Nevertheless, the fact remains that, unequal as he was, he somehow contrived to leave masterpieces in at least five departments—the violin sonata, the quartet and quintet, the symphony, the two major pianoforte solos, and a good handful of some of the finest organ music ever written. When we remember this we may well forget his disappointing essays. Certainly these records justify the claim of his admirers that for sheer long-sustained beauty of thought and sound, the Quartet has very few equals—perhaps none, for the works that excel it do so rather by virtue of other qualities.

Lalo's Norwegian Rhapsody—brilliant stuff, with not much in it—is excellently played by the Orchestre Symphonique of Paris, conducted by Pierre Chagnon (9707).

Respighi's 'The Pines of Rome' receives the right vivid treatment from the Milan Symphony Orchestra under Lorenzo Molajoli. This is descriptive music, perhaps in rather too detailed a shape for most of us. For example, in No. 3 of the four pieces—a moonlight scene—there is supposed to be heard the singing of a nightingale. Most composers would have been content to indicate this by any one of the familiar orchestral means that have been so long used. Not so Respighi. He must have the real nightingale song, so a gramophone record thereof is included among the orchestral material. It is only poetic justice that the device is less effective than a mere orchestral suggestion would be. The lesson is that composers should credit their hearers with brains and a little fancy (5310-12).

Sir Henry Wood and the Queen's Hall Orchestra give a resounding performance of 'Finlandia.' But when are we to hear some of the other and finer Sibelius music that has lately proved so successful in the concert room? (9655).

Here is a military band record good enough to attract the attention of listeners who do not usually care for this particular medium—the B.B.C. Wireless Military Band, conducted by Walton O'Donnell, playing an arrangement of Debussy's 'Golliwog's Cakewalk,' and the conductor's transcription of the 'Dance of the Tumblers' from Rimsky-Korsakov's 'Snow-maiden.' The Debussy strikes me as being too peppy and over-emphatic generally. This is perhaps inevitable. It may be doubted if any medium will suit this piece so well as the pianoforte. The Rimsky-Korsakov dance is first-rate, and is a good example of the excellent results that may be obtained in transferring music from the orchestra to the military band when discretion is used in the choice, and skill

in the process. In its liveliness and precision the playing is a joy (9744).

The Chorus and Orchestra of the Théâtre Nationale de l'Opéra are heard in the 'Soldiers' Chorus' and the 'Fair Scene' from Gounod's 'Faust.' The record is made in the Paris Opera House, and no conductor's name is given. Perhaps he preferred to remain anonymous, for the vocal tone is very hard and the style crude. This kind of operatic chorus-singing may suit France, but it happens to be one of the things we can do far better in this country (9747).

There is a very good sample of organ recording—Commette playing his own Scherzo, in Lyons Cathedral. The music is of the type that organists enjoy, but which cuts little ice with the average listener. The Lyons instrument and surroundings seem to be unusually good for recording purposes (5315).

Player-Piano Notes

ÆOLIAN

Audiographic.—Albert Stoessel has done a really first-rate piece of work in arranging, explaining, and playing the first movement of Beethoven's fifth Symphony. It is good in every way, and will enable even the veriest novice to get on familiar terms with the work. It is to be hoped that the other movements will be treated in like manner (D841). The one other roll in this section is of Chopin's 'Three Ecossaises,' delightfully played by Godowsky, with an introduction by Sir Alexander Mackenzie (D851).

Duo-Art.—Dai Buell gives a lively and rhythmic performance of Liapounov's 'Lesghinka.' The colouring is rich, too—a capital roll (7302).

Schumann's 'Night-Piece' in F (Op. 23, No. 4) is a thing of beauty at any time, but in Paderewski's hands it is a sheer delight and a model of *cantabile* playing (7262).

Liszt's transcription of Isolde's 'Death Song' is as successful as a pianoforte version of such music can be. Walter Damrosch is the capable pianist (7225).

Palmgren's picturesque 'The Sea' loses none of its effectiveness at the hands of Katharine Goodson (7296).

Metrostyle.—Only two of these have come to hand, but both are good, though not outstanding in musical interest. They are Liszt's 'Soirées de Vienne' (T30432*c*) and Grainger's attractive little 'Handkerchief' Dance (T30431*a*).

Readers will be glad to know that the prices for all rolls, with the exception of the 'Duo-Art,' were considerably reduced on June 1. This should bring them within the compass of modest exchequers. Hand-played rolls are to be discontinued, and all new Song-rolls will be issued under the 'Meloto' label.

D. G.

We are asked to announce that the lecture-recital at St. Mary Aldermary, by the Rev. William E. Lees, on 'The Use of the Organ in Church,' which was arranged for May 27, had to be postponed, and will take place on July 1, at 6 p.m. Admission is free, without ticket. St. Mary Aldermary is in Queen Victoria Street, opposite the Mansion House Underground station. The series of lectures, of which this is one, has proved to be very successful and well-attended.

Wireless Notes

BY 'ARIEL'

I believe I shall be doing many of my fellow-musicians a good turn by directing their attention to the programmes played by the Wireless Military Band from 2LO. Until recently I was inclined to give them a miss on general principles. Like most musicians, I was put off by the fact that the bulk of the music consisted of transcriptions, and sometimes by the nature of the vocal items that provided relief. Moreover, there is a natural prejudice against military bands—a prejudice not without foundation. The programmes of such bands at holiday resorts have long been made up of fourth-rate music rigidly performed, and the medium has inevitably suffered in prestige. My recent comments on the B.B.C. Wireless Military Band have brought me some correspondence, and as a result I have sampled a good many programmes, and have also had the pleasure of a chat with the conductor, Mr. Walton O'Donnell. Being struck by the soundness of the policy behind the B.B.C. band programmes, I take this opportunity of making it more widely known. That policy owes its origin to the fact that just as the average trained musician listens to orchestral and chamber music and switches off when the military band begins, so a vastly larger proportion of listeners tune in for military band music and fight shy of orchestral and chamber music. Now the published repertory of the military band is notoriously weak. The B.B.C., loth to perpetuate the existing repertory, has therefore set out to make a new and better one. If our composers would rise to the occasion and write first-rate military band music there would be rejoicing at Savoy Hill. But as they apparently prefer to write orchestral music which is rarely if ever heard, rather than military band music which would be performed to millions, the B.B.C. has no option but to set about transcribing on a grand scale. The bulk of this work is being done, and done most ably, by Mr. Gerrard Williams, a musician whose skill and taste have long been recognised. The choice of works for this purpose is generally good. Occasionally I feel that a bad shot has been made, but a few slips of the kind are inevitable, and we may be sure that when performance has proved the shot to be a bad one the work will be heard no more. I have lately heard some transcriptions that in interest and effect have made a very near approach to the orchestral original.

Here, then, musicians have a new source of pleasure in the weekly programmes. It is true that this pleasure may sometimes be of an intermittent nature. As I hinted above, the vocal items are apt to fall below the instrumental in quality and interest, and are too often performed by the members of the wobbling sisterhood. The inclusion of weak vocal items may deter musicians from switching on during the Wireless Military Band programmes. Failing a supply of good singers and worthy songs it might be well to draw on instrumental solos for relief. A good bit of fiddling or pianoforte-playing, for example, would provide an excellent foil to the wind instruments. After all, it is as important (perhaps even more important) to wean band enthusiasts from indifferent songs as from trivial band pieces.

However, perhaps a reform of this kind must come slowly. Anyway, here is a sample of the band music from a programme announced for June 25: two Norwegian Dances, Grieg; Overture, 'Russlan and Ludmila,' Glinka; Characteristic Suite, Op. 9, Glazounov; and Stanford's first Irish Rhapsody. Here is another programme which was down to be played a couple of days earlier: Massenet's Dramatic Overture, 'Phedre'; Fantasia from Delibes's 'Coppelia'; a Russian Dance, by Lehar; Liadov's 'Musical Snuffbox'; a Suite from Coleridge-Taylor's 'Othello'; and Six of Brahms's Waltzes, arranged by Gerrard Williams. It is not easy to over-estimate the importance of thus giving a multitude of non-orchestral listeners an opportunity of hearing a great store of excellent music they would otherwise miss. Recent transcriptions have included some Bach, and movements from Beethoven's Symphonies. I think there is a big field waiting here. The best movements from Handel's Organ Concertos would also transcribe well. The success of Holst's arrangement of Bach's 'Gigue' Fugue showed that many of the more tuneful and attractive of Bach's organ works could be turned into admirable band pieces. In fact, for the type of fugue that makes its effect mainly by animation, and that depends very little on emotional or intellectual appeal, the military band is an even better medium than the orchestra. Its comparatively dry tone, and its great possibilities in the matters of clarity and precision, make it very suitable for rapid polyphonic work. Another feature of the Wireless Band programmes is the considerable number of really excellent works that have been rescued from undeserved oblivion. Specially attractive have been some old operatic overtures by Rossini, Méhul, &c.—tuneful things of which even the titles have been almost forgotten. Altogether this military band policy of the B.B.C.'s is likely to prove a most useful bit of propaganda on behalf of good music.

The programme of music by young English composers, on June 3, was a brilliant success. I shall be surprised if it did not convince multitudes of listeners that we have some really young men (all those represented were on the right side of forty, and several are still in the twenties) who are pretty certain to do even bigger things in the future. I was particularly struck by William Walton's Sinfonia Concertante; and Constant Lambert's 'Pomona' turned out to be quite as delightful as I had been led to expect from my acquaintance with the pianoforte duet version. There was irony in the fact that the least satisfactory work seemed to be the Suite of Lennox Berkeley—a composer who (we are told) lives in France because he feels that England is not sufficiently interested in musical progress. The Suite contains little that is original, and depends so much upon purely orchestral effects that its interest soon peters out. Mr. Berkeley must forget a good deal of French and Russian music if he is to do anything worth while. Hely Hutchinson's skit on jazz was a first-rate piece of musical humour, adroitly scored, and in every way making Gershwin's 'Rhapsody in Blue' and similar 'symphonised syncopation' seem very small beer indeed. On an evening a week or two later we heard a further work by Constant Lambert—a piece called, rather curiously, 'Music for Orchestra.' It showed an admirable command of polyphonic writing, and was a really brilliant affair, with fewer discords of the fierce type than might have been expected. I must confess that the first work of Lambert's that came my way—the 'Romeo and Juliet' Ballet—disappointed me. It struck me as being too imitative, and imitative of a rather weak school that was fashionable about ten years ago. His later works show real individuality, and he and Walton should go far. I hope the B.B.C. will give us further programmes of this kind. Clearly the concert-room has no opening for our younger men just now, though somehow it manages to give a show to feeble works from abroad.

We have had welcome performances of the greatest and latest of Beethoven's String Quartets during recent weeks. I suggest, however, that a solitary performance or a couple at long intervals is not sufficient. After all, even those of us who attend chamber concerts in London get few opportunities of hearing such works, and it is obvious that the average wireless listener needs to hear them more than once or twice a year. I believe that there would be a welcome for two or three performances in a month of any one of these works. The policy of repetition is one that needs courage. The tendency at all concerts—including broadcast—is to repeat overmuch the popular and easily-understood works, and to fight shy of more than an occasional performance of the indubitable masterpieces that have yet to make their way with the average listener. Still, chamber-music enthusiasts have much to be thankful for. The programmes lately have given us not only the E minor, A minor, and 'Harp' Quartets of Beethoven; we have had also a week of Haydn's String Quartets and a week of Mozart in the 'Foundations of Music' series—real oases in these noisy, hurried days.

Apropos of repetitions, many listeners no doubt welcomed the second performance within a few months of Mendelssohn's Octet. Any kind of octet performance is rare; this was refreshing as well, both because of the fine playing and the quality of the music. Listening to it on June 16, I was more than ever astounded that such a work could be written in boyhood—surely an even more miraculous masterpiece than the 'Midsummer Night's Dream' music that came a few years later. What a start for a composer's career! What might he not have done later had he been blessed with a reasonable amount of poverty and hardship! The real tragedy was not that he died young, but that he was born lucky and rich.

We have received, too late for insertion in our correspondence columns, a letter from the British Federation of Musical Competition Festivals in connection with the Summer School of Chamber Music (Oxford, August 9-17). The letter points out that the number of members—ninety—holds out promise of a highly successful school, but there is a difficulty in the matter of balance. Viola and 'cello players predominate largely—and unexpectedly. The Federation is therefore extending the entry period in the hope that more violinists will come forward. For particulars write to Mr. H. Fairfax Jones, at the Federation Offices, 22, Surrey Street, W.C.2.

Teachers' Department

A MODERN APPROACH TO MUSIC-TEACHING:

VI.—THE PUPIL—WHY DOES HE LEARN MUSIC? SUGGESTIONS FOR AN IDEAL SCHEME

By NORAH H. BORE

Having analysed the two component elements of music, the teacher must turn his attention to the child's side of the problem and co-ordinate this with other aspects of music-teaching.

Why does the average child undertake the study of music—too often calling it 'learning the pianoforte'?

If we consider the matter carefully, it becomes clear that he does so for one of three reasons. There is first of all what may be called the *conventional motive*. 'Mother said I was to start having music lessons when I was eight years old' is a typical remark representative of an attitude of mind which reduces music to the level of a parlour trick.

Secondly, there is the *psychological reason*. A is having pianoforte lessons; B dislikes the sense of superiority which this confers on A. She starts learning the pianoforte to rid herself of what she considers an unfair handicap. C is young and sentimental; Miss D, the music mistress, completely realises her ideal of what an adult should be. C naturally contrives to have music lessons with Miss D. Take a further instance: E, after some period of initial drudgery, has discovered that music provides her with a comfortable refuge from the jars of actuality to which she is unable to adjust herself. She therefore uses music as a narcotic, taking refuge in an imaginary world to which music is the magic gateway, through which she may escape the unpleasant jolts and jars of actual life. F has discovered that music is the only sphere in which she can develop any sense of power or mastery. She is a failure intellectually, and her mediocre career at school affords her no healthy outlet for the development of that self-respect which successful achievement generates in all normal beings. Music, for her, is the only saving factor in an otherwise hopeless situation.

It is evident that the teacher must handle types such as these very differently. F should be encouraged to use music freely. E needs to re-adjust her attitude to it if she is to avoid a very real danger.

Lastly, there is the real *artistic urge*. This it is which drove little Handel to practise in a garret in spite of his father's threat; it made Bach creep downstairs at night to copy out his elder brother's manuscript regardless of the consequence. This is, of course, the ideal incentive and needs no further comment.

Let us pretend that the music teacher's Utopia has become a realised fact. What do we see? Every child of whatever musical ability is given at least one year of general musical training before any specialised work is undertaken. Difficulties of classification which now baffle the teacher have been solved by experimental methods. Easy material, co-ordinated with the play activities of the child, exists to test his musical capacity in pitch, rhythm, musical memory, muscular and motor control, emotional response. The teacher is thus able to group his pupils accurately according to natural endowment, and so avoid the error of expecting more from the child than he is capable of giving. The preliminary course of musical training is the same for all—the rate of progress varies according to individual ability and involves frequent re-grouping.

The general aim of Utopian musical training is education in musical discrimination. In the first years, music is closely co-ordinated with singing, rhythmic movements, free musical expression. Elementary work in pitch, rhythm, memorisation, motor and muscular co-ordination forms an important part of the scheme.

As training proceeds the pupils show varying tendencies, which lead the teacher to estimate their natural musical bent. Re-classification follows according to these different aptitudes.

Training is now modified to meet the requirements of these different types. Group 1 will evidently form the listeners of the future. It is a large group, and shows little capacity for artistic performance, and emphasis is laid on training in listening. Active listening is a form of creative activity at second-hand; it is capable of great development by exercise and training. Familiarity with the masterpieces of musical literature is aimed at. (Here wireless and gramophone may prove helpful.) These are studied both artistically and then against their historical background. Practical work includes familiarisation with the construction and method of sound production in instruments of all kinds, co-ordinated with handwork in the earlier stages, the pupils making simple instruments and playing them. Singing, aural work, and rhythmic movement are continued.

Group 2 shows greater critical faculty than the previous group. The number of pupils belonging to it is therefore smaller. It will give us amateur and professional critics, and for this purpose some degree of executive ability is to be encouraged, since some technical knowledge of the subject is essential. Closer study is given to the actual material of music and the relation of music to the other arts. Care is taken to set this material in its correct historic perspective. The critical analysis of music is the chief study of this group.

Group 3 is the performers' class. In this group no pupil is allowed to learn an instrument before the age of nine. General musical training does not cease when instrumental work begins. Ensemble work is encouraged at an early stage of attainment, and the pupil's choice of instrument is arrived at by a process of trial and error on his part.

In Utopia the music teacher rarely teaches as we mortals understand it. He is an explorer who discovers new worlds with his pupils. He occupies a subordinate position in the expedition, since he has little or no control in deciding what field is to be explored. He is, however, endowed with one unique function—he is a scientist who must handle a most delicate mechanism, the human mind. In guiding his pupil's musical development his relation to the child makes him comparable to the wireless engineer. His task is to control the set. He can adjust wires, connect switches, join up coils; shut off dangerous currents; call up new stations or switch on new wave-lengths. His task is, in short, to assist the mechanism to function at its best.

The teacher's most interesting work will be done with the type of pupil whom we originally classified as Class 2—those urged to learn music by psychological reasons. Class 3 will need little or no assistance from the teacher except in matters of technique.

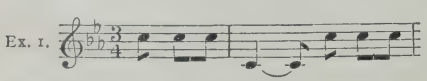
This ideal may sound fantastic and impracticable to the music teacher of to-day. Let us remember, however, that successful experiments are already in working order at schools such as Notting Hill High School, Streatham Hill High School, and the Mary Datchelor School. Here music is taught as a regular subject from the lowest to the highest forms. American and Continental schools are making other experiments. Mr. Dolmetsch at Bedales has emphasised the value of ensemble playing, and has dared to run counter to much standard teaching in order the more readily to achieve his purpose.

A scheme such as I have outlined is therefore not impossible of achievement. It will no doubt need modification to meet the differences of environment and material, and much work must be done before we can arrive at successful standards of measuring musical capacity. Above all, public opinion must be educated. An ideal is, however, an incentive to effort, and any contribution which we can make towards its realisation is infinitely worth while.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.

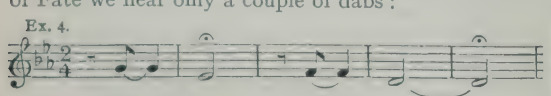
A. J. B.—You raise an interesting point that has often struck us when listening to the Presto of Beethoven's Harp Quartet. Like you, we have never yet heard the rhythm clearly shown. The last performance we heard was that broadcast recently, and, as usual, Beethoven's :



came out as :

In Cobbett's 'Encyclopedic Survey of Chamber Music,' just published, is a reference to this matter. Mr. Cobbett says, 'This movement provokes invariably the comment that it recalls the C minor Symphony, in which players find it notoriously difficult to avoid giving the impression of triplets in the opening bars, except by slightly stressing the second quaver of each group :

a proceeding not altogether orthodox.' Orthodox or not, we wish players would give the tiny stress at the beginning of the movement, so as to establish the rhythm; there would be no difficulty afterwards. Apropos of the fifth Symphony, it is not only the rhythm that is frequently lost; sometimes the definition disappears as well, and instead of the hammering blows of Fate we hear only a couple of dabs :



The above are only two of many such unsatisfactory details. Are they the result of too much pace, or too little thought?

A. C. T. (Fulham).—For your Bach lecture-recital you might well undertake the Cantata 'God's time is the best.' For separate chorales try the collection of 'Thirteen Chorales,' published by Novello. You say you have a 'cellist able to manage a few movements of the unaccompanied 'cello sonatas. Take our advice and let that 'cellist play something a little less forbidding to the ordinary hearer. Why not a good 'cello arrangement? (A vandalistic suggestion, perhaps, but we are not ashamed of it.) Bach's unaccompanied string solo works are for specialists, and for specialist hearers even more than specialist players. Don't begin your Bach propaganda work by boring people. Similarly let your pianist play a couple of groups of the livelier dance movements from the Suites; if the 'Forty-eight' be drawn on, see that the more tuneful and readily attractive numbers be chosen. As you have a two-manual organ at your disposal, you will of course include one or two organ solos. For books on Bach, for the benefit of the lecturer we suggest any of the following: 'Bach,' by Rutland Boughton (John Lane); Schweitzer's 'J. S. Bach,' translated by Ernest Newman, two volumes (Breitkopf & Härtel); Parry's 'Johann Sebastian Bach' (Putnam), and, of course, 'Spitta' (Novello).

T. J.—(1.) Apparently no articles on Raff and Moszkowski have appeared in the *Musical Times*—at all events in recent years. (2.) Mr. Francesco Berger's address is 38, Hardwicke Road, N.13. (3.) We cannot discover the titles of Moszkowski's Op. 3 and Op. 90, nor the opus number of his 'Phantasticher Zug' and the Scherzo for violin and pianoforte. (4.) We cannot spare space or time to give you a critical analysis of Max Reger's Variations and Fugue on a Theme of Beethoven for two pianofortes. It will be an interesting and profitable occupation for you and your fellow player to analyse it (and criticise it, too, if you can) as you study it. (5.) You ask why Raff's music is so little performed now. We imagine that like most of the lesser composers of his day, he is squeezed out, partly by fashion and partly because he is not big enough to hold his own with the giants, and too good to be able to compete with the composers of popular trifles. (He wrote at least two good trifles, though—the Cavatina and 'La Fileuse.' We agree that the latter is one of the most charming of pianoforte solos.

R. D. S.—We do not propose to add to your already extensive list of 'systems.' Instead, we would draw your attention to the oft-repeated advice of the really great teachers of the age: Find material for your development in music itself. Cull difficulties from the music you are actually working at. Don't search for problems in books of 'Technical studies' when better ones lie at your very door in almost every piece you play. On the other hand, the nature of your technique has to be considered. This must be founded upon free and natural movements. A simple illustration will suffice. Turn, freely and easily, the handle of a door. Do it several times. Then go to the keyboard and play a passage of broken octaves. Are your muscular movements similar? Are they effected with equal ease? If not, your technique can neither be free nor natural. Upon analogies of this kind the whole of modern technique of the best stamp is based. The principles themselves are simple, though the 'systems' often confuse them or actually transform them into complexities. E. F.

E. W.—You are suffering from the divine discontent which often afflicts those who 'look into the glory beyond.' That is all to the good. But it must not induce you to take the risk of so momentous a step as you propose, even with our stalwart advice as a support! No! The better way will be for you to submit yourself to the judgment of an experienced and sympathetic teacher. Write to such a one, asking him to suggest an all-round programme of work to be brought to him as a test after, say, three months' study. Then abide by the result. That will try your mettle in more ways than one; in patience and endurance, for instance. E. F.

Vocalist.—(1.) We know no setting of 'Revenge, Timotheus cries,' other than that of Handel. (2.) You ask us which of Wagner's operas contains the finest bass solo music. This is a poser! So much depends upon the particular bass who sings it. On the whole, we think 'The Mastersingers.' (3.) Books on voice-culture are so numerous that we really prefer to make no suggestion. Be guided by your teacher. (4.) You ask for a 'list of bass songs (classics, of course) for displaying the low notes of the voice.' You add, 'I hope you understand my meaning.' We do. It is that you have some good low notes and want to show them off! Try the following: Handel's 'Droop not, young lover,' in A minor, and 'Hear me, ye winds and waves,' in G minor, Gounod's Vulcan's Song, in A minor, Mendelssohn's 'I'm a roamer,' in C (this shows off the high ones as well, as, in fact, do almost all these bass songs), Schubert's 'Doppelgänger,' in G minor, and 'O ruddier than the cherry.' Then think more of middle notes than the abysmal ones.

Inquirer.—We gather that the path of the teacher is one in which you have no experience. That is a great drawback, especially as you propose to start with children—one of the hardest of tasks. It is true that children's methods exist, but if you are wise and enthusiastic you will cultivate one of your own. Remember that all depends upon the development of the three senses used in practical music. Your children must be taught to listen; therefore you will play often to them. They must be helped to read what they hear; therefore you will develop their visual sense and correlate it with the aural. Their progress in playing will depend upon the growth of their ear-power and eye-power. Keep this sequence always before you, and success will come. Ignore it, by giving pure keyboard work with no aural and visual preparation, and you will fail. E. F.

M. M. W.—You ask for a complete list of books written by Dr. Bairstow and Mr. Harvey Grace. The former has written 'Handel's Oratorio, "The Messiah"' (Oxford University Press, 1*s.* 6*d.*); the latter: 'The Organ Works of Bach' (Novello, 9*s.*), 'The Organ Works of Rheinberger' (Novello, 5*s.*), 'French Organ Music, Past and Present' (Gray, $1.50), 'The Complete Organist' (The Richards Press, 6*s.*), 'Beethoven' (Kegan Paul, 7*s.* 6*d.*), 'A Musician at Large' (Oxford University Press, 6*s.*), and 'A Handbook for Choralists' (Novello, 1*s.* 6*d.*). We cannot 'mark with an asterisk those that are the most instructive from a musician's point of view,' because all depends on what are the musician's chief interests. You ask also if there are any biographies of these writers. Not yet; but you will find brief particulars in 'Grove.'

R. L.—The reading of musical notation should be precisely like the reading of letters. When the symbols do not stand for sounds, reproduction is accompanied by very great difficulty. When the sounds indicated by the symbols are aurally and definitely recognised, reproduction becomes a relatively easy process. There is but one way of reaching the power which hears, reads, and plays a passage with equal ease, and that is through the study of harmony adapted to the three senses in question. This has recently been brought into special prominence by Ernest Fowles in his 'Ear, Eye, and Hand in Harmony-Study' (Oxford University Press).

C. A. B.—Here are some good clarinet solos (not arrangements): Gade—Fantasiestücke, Op. 43; C. H. Lloyd—Duo Concertante; Reger—Two Pieces, Op. 49; Reinecke—Fantasiestücke, Op. 22; and Op. 167 and Op. 256; Saint-Saëns—Op. 167; Schumann—Fantasiestücke, Op. 23; Tovey—Op. 16; Walthew—Suite; Weber—Grand Duo, Op. 47. All from Novello.

Cornwall.—Your formidable batch of questions is suspiciously like an examination paper, and is rather beyond the scope of this column. Unless our answers were copiously illustrated with music-type they would have no interest for the general reader, and we have to consider that point. Sorry!

A. C. G.—In conducting quick movements of the type you mention it is not necessary to beat in such a way as to show the grouping of the bars (three-bar rhythm, four-bar rhythm, and so on). If the pace be such that the bar is the unit, you simply beat the bars, though naturally you would see that the rhythmic scheme was grasped.

Descant.—It is hard for us to suggest music for your prospective choir, as we have no idea of the degree of difficulty required. Presumably you have; so we advise you to write to Novello's for a parcel of part-songs, &c., on approval. Mention one or two suitable pieces as a guide.

F. B.—For your study of the American organ try King Hall's 'Harmonium Primer' (Novello). For pieces and studies try the same composer's 'Original Studies and Arrangements.' There are also many collections of pieces for harmonium, and organ music for manuals only, published by Novello.

H. H. C.—Mr. Thalben Ball tells us that the setting of the Gloria Patri about which you inquire is peculiar to the Temple Church, and is unpublished.

K. I.—Schumann's 'Carnaval' and Andante and Variations are available in duet form (one pianoforte). They can be had from Novello.

Lay-Vicar.—We confess ourselves stumped by the term 'E lami,' which appears at the beginning of Creighton's Service in E flat. Can a reader explain?

A large number of readers have kindly sent information in reply to 'A.R.C.M.' Apparently the book our correspondent inquired about is either 'In Praise of Music,' by Sayle (Elliot Stock), or 'The Bond of Music,' edited by Duncan and August McDougall (Truslove & Hanson). Our impression is that the book we ourselves treasured and lost was the latter.

Occasional Notes

The twenty-fifth anniversary of the founding of the Oriana Madrigal Society is an event that ought not to go unchronicled. Memories are short, and it is necessary to remind many musicians that the revival of the English madrigal school began a good many years ago. The June *Musical Times* contained an obituary of Lionel Benson, who was doing good work in this field nearly forty years ago with the Magpie Madrigal Society. And twenty-five years ago—which sounds even more imposing if we call it a quarter of a century—Mr. Kennedy Scott began the activities which he has carried on ever since with a mixture of enthusiasm, modesty, and good taste that is not likely to be over-praised. Since the inception of the Oriana choir much has happened. Practically the whole output of the Elizabethans has been made available for performing purposes; and madrigals are now sung (and sung well) in many quarters up and down the country where a decade ago the mere name and form were practically unknown. When the credit for this revival is shared—with specially warm acknowledgments to Dr. Fellowes and his research work, and to the English Singers for their object-lessons in performance—let us not forget the pioneering Magpies and the long spell of work by the Oriana conductor and singers. Mr. Scott and his choir have steadily built up a London public for madrigals, and have set a standard in *a cappella* singing of old and new music which is probably unexcelled in the country. We write this not unmindful of the brilliant achievements of such bodies as the Glasgow Orpheus and the leading competitive choirs in the North and Midlands. In an estimate of this kind, however, the question of répertoire is of prime

importance. A choir that can maintain so consistently high a standard as that of the Oriana, year in year out, in a repertory that ranges from the early polyphonists, not only of the English but also of the Continental schools, down to the most exacting examples of present-day choral writing, may claim the right to look for its peers only among choirs that have covered the same ground. We suggest that an appropriate way of celebrating the twenty-fifth birthday of the choir would be a publication of a full list of works performed by the Society, with information as to publishers, &c. Such a booklet would be of interest and value to choral conductors and others, as well as a permanent record of a fine achievement.

It was a happy chance that within a few days of the twenty-fifth anniversary concert of the Oriana there took place a concert by the Philharmonic Choir which was agreed on all hands to have reached the high-water mark of the Choir's work. London daily paper critics have not as a rule been over-kind to Metropolitan choirs. (Often their notices might be boiled down to: 'The singing was good—for a London choir.') This Philharmonic Choir concert produced unadulterated eulogy. Here are a few stray blooms from these rare bouquets—the only ones on which we can lay our hands at the moment:

'First-class performances . . . . . one of the most brilliant performances of Holst's "Hymn of Jesus" that the work can ever have had . . . . . Mr. Kennedy Scott may be proud of his modern programme and of his splendid choir.'—*The Times.*

'Of the choir's complete familiarity with the complex texture of "The Hymn of Jesus" this performance left us in no doubt whatever. One has rarely experienced quite the same thrill from the acid harmonies and crashing climaxes as was achieved with so competent an air last night.'—*Daily Telegraph.*

'This concert was an experience to be grateful for . . . . so high a standard that Northern choirs will have to look to their laurels.'—*Observer.*

'. . . . a performance of Holst's "Hymn of Jesus" that brought out the peculiar mystical rapture better than any I had hitherto heard.'—*Sunday Times.*

The reference to Northern choirs seems to be inevitable! But with all our admiration for the tonal splendour of these choirs, we regard any

(*Continued on p.* 630.

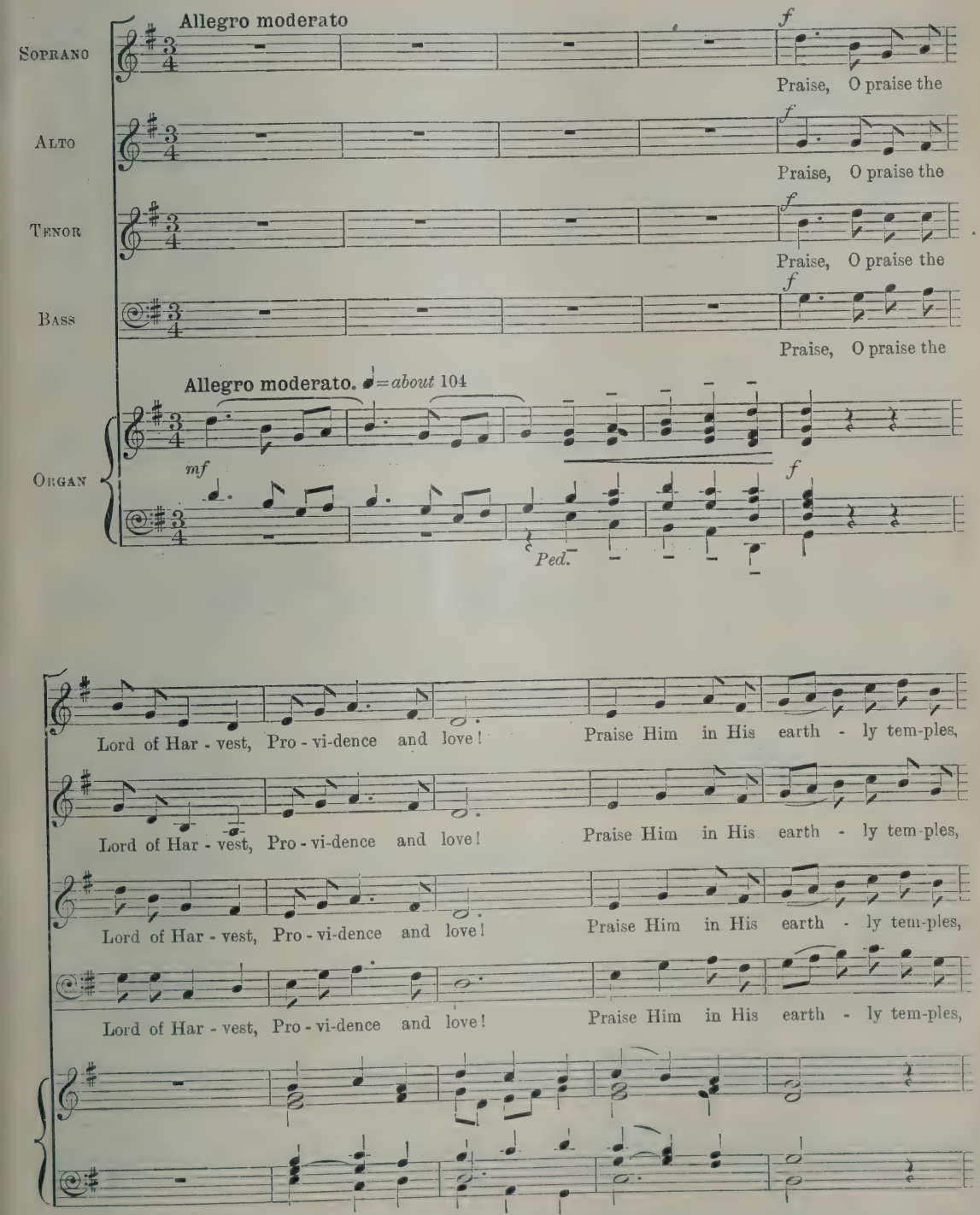
Photo by] CHARLES KENNEDY SCOTT [*G. C. Beresford*

Praise, O praise the Lord of Harvest

ANTHEM FOR HARVEST

Words by James Hamilton Music by Eric H. Thiman

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Allegro moderato
Soprano
Praise, O praise the
Alto
Praise, O praise the
Tenor
Praise, O praise the
Bass
Praise, O praise the
Allegro moderato. ♩=about 104
Organ
mf
f
Ped.
Lord of Har - vest, Pro - vi-dence and love!
Praise Him in His earth - ly tem-ples,
Lord of Har - vest, Pro - vi-dence and love!
Praise Him in His earth - ly tem-ples,
Lord of Har - vest, Pro - vi-dence and love!
Praise Him in His earth - ly tem-ples,
Lord of Har - vest, Pro - vi-dence and love!
Praise Him in His earth - ly tem-ples,

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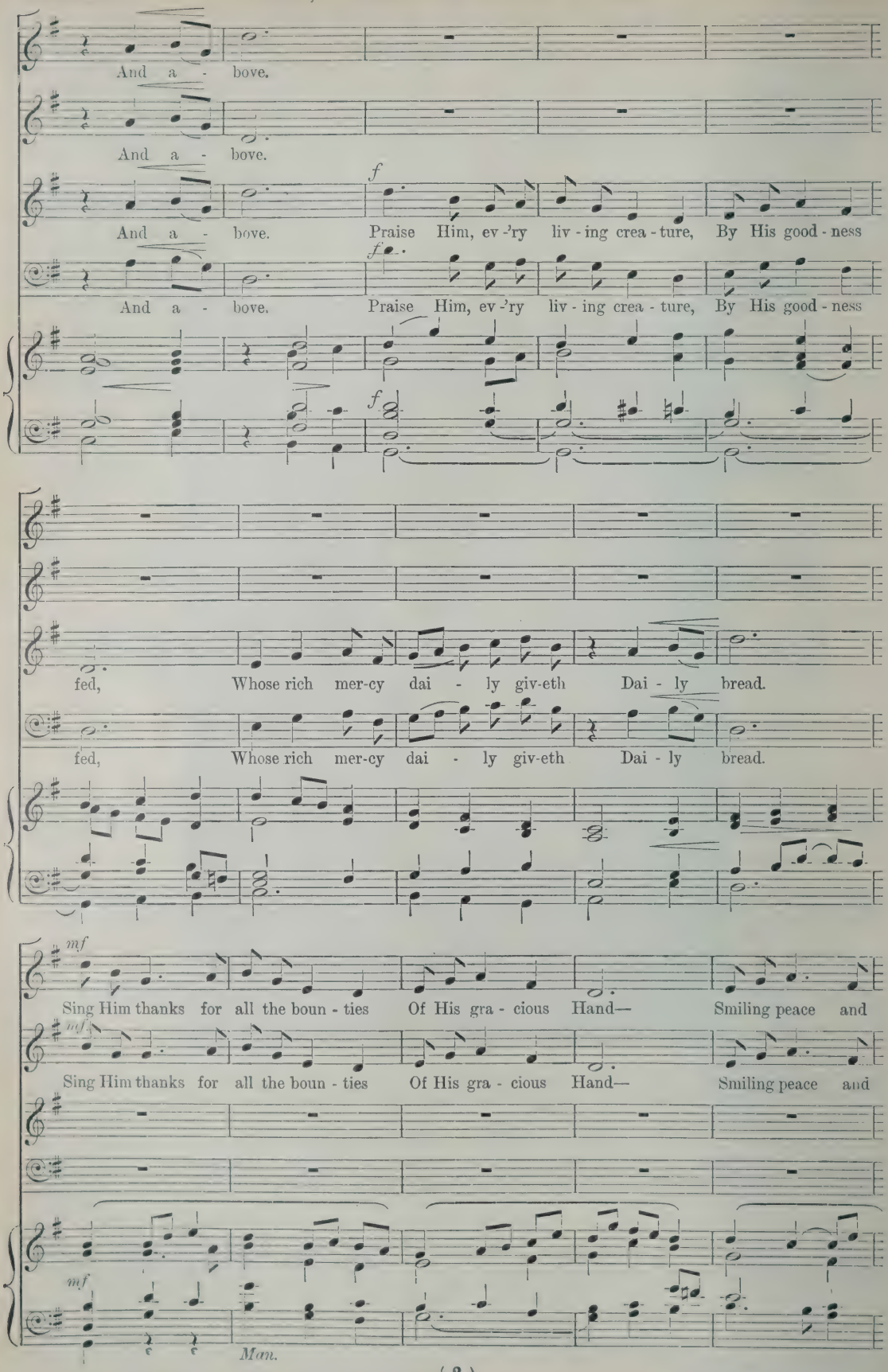
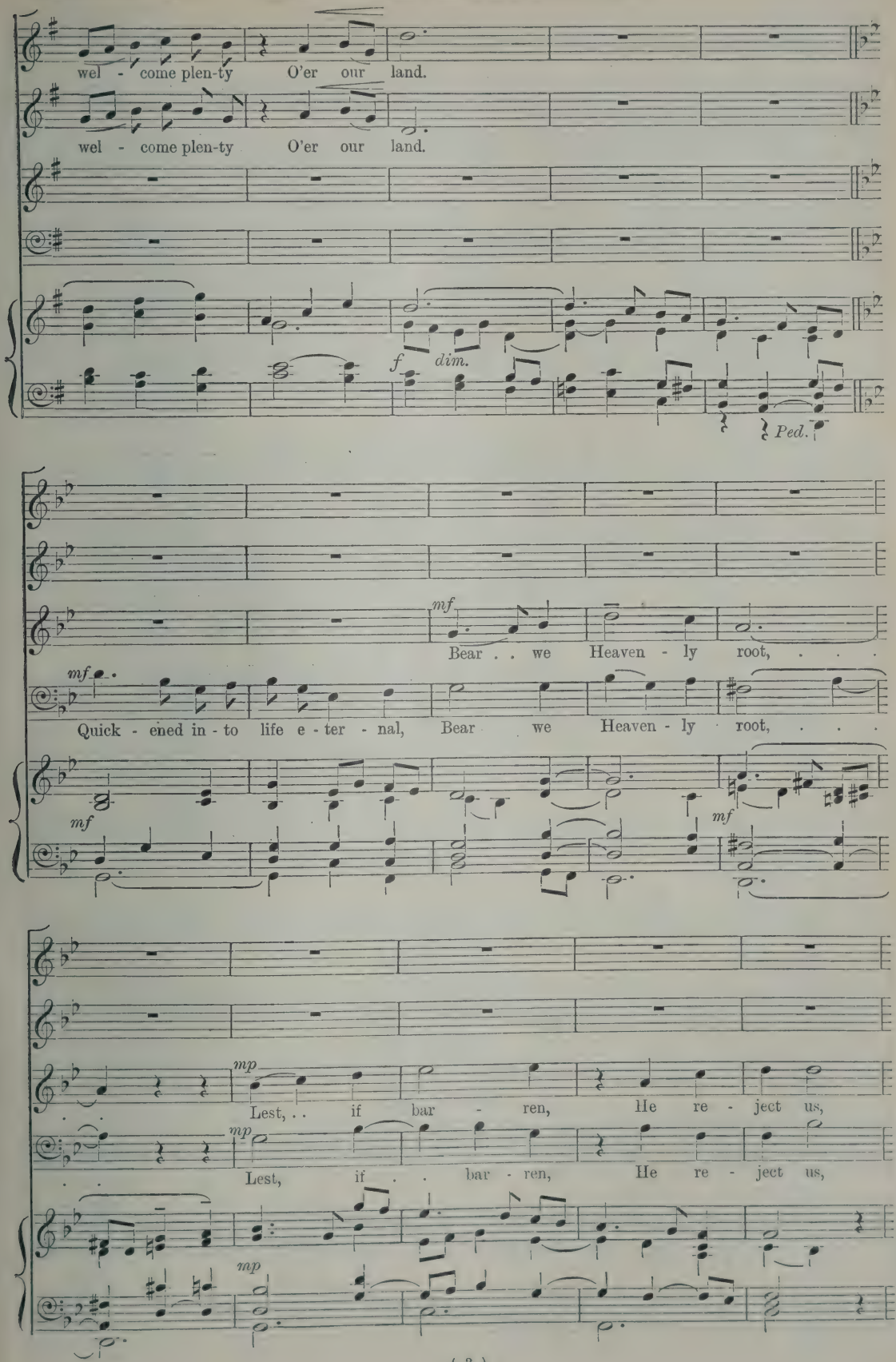
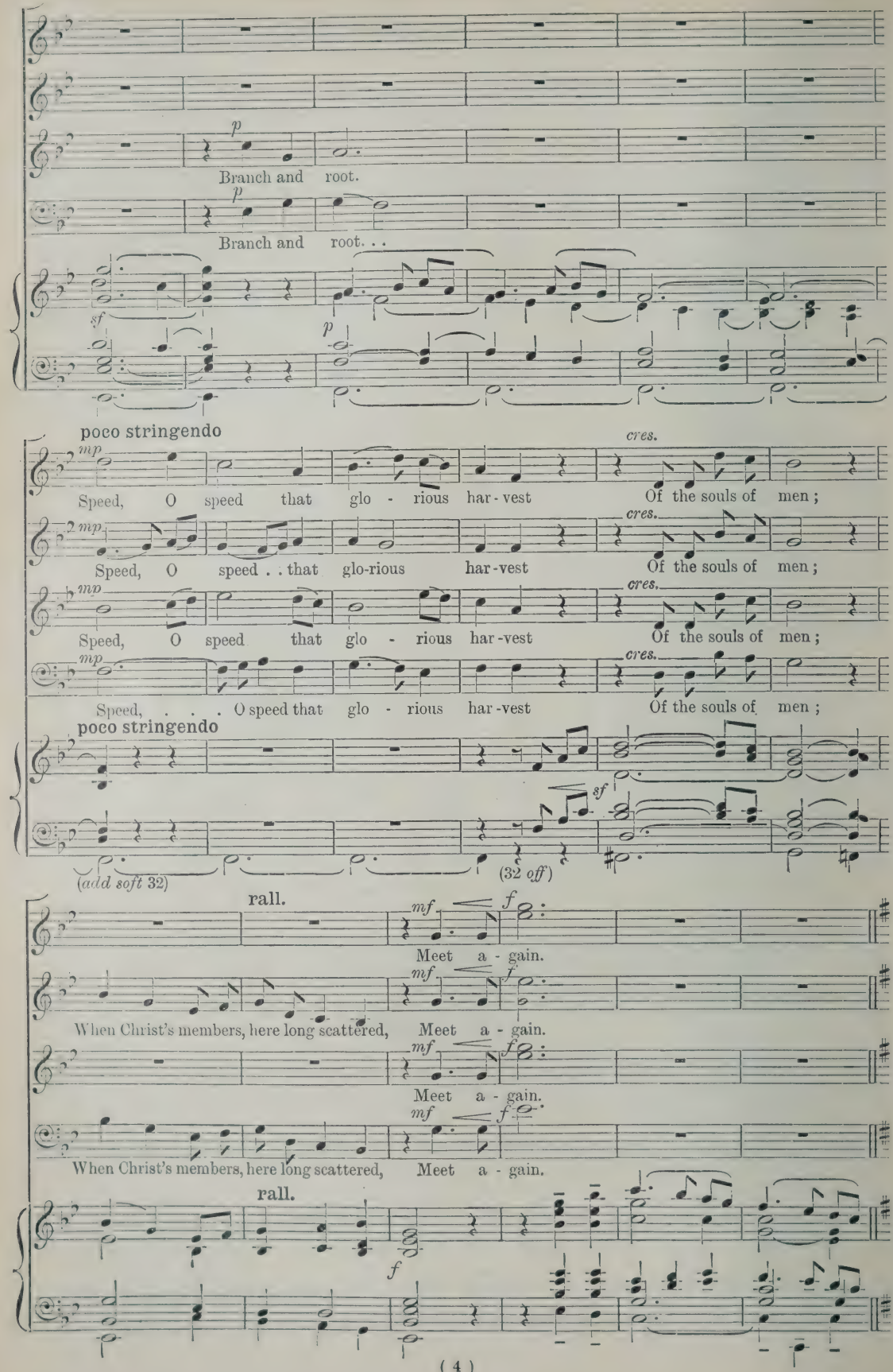
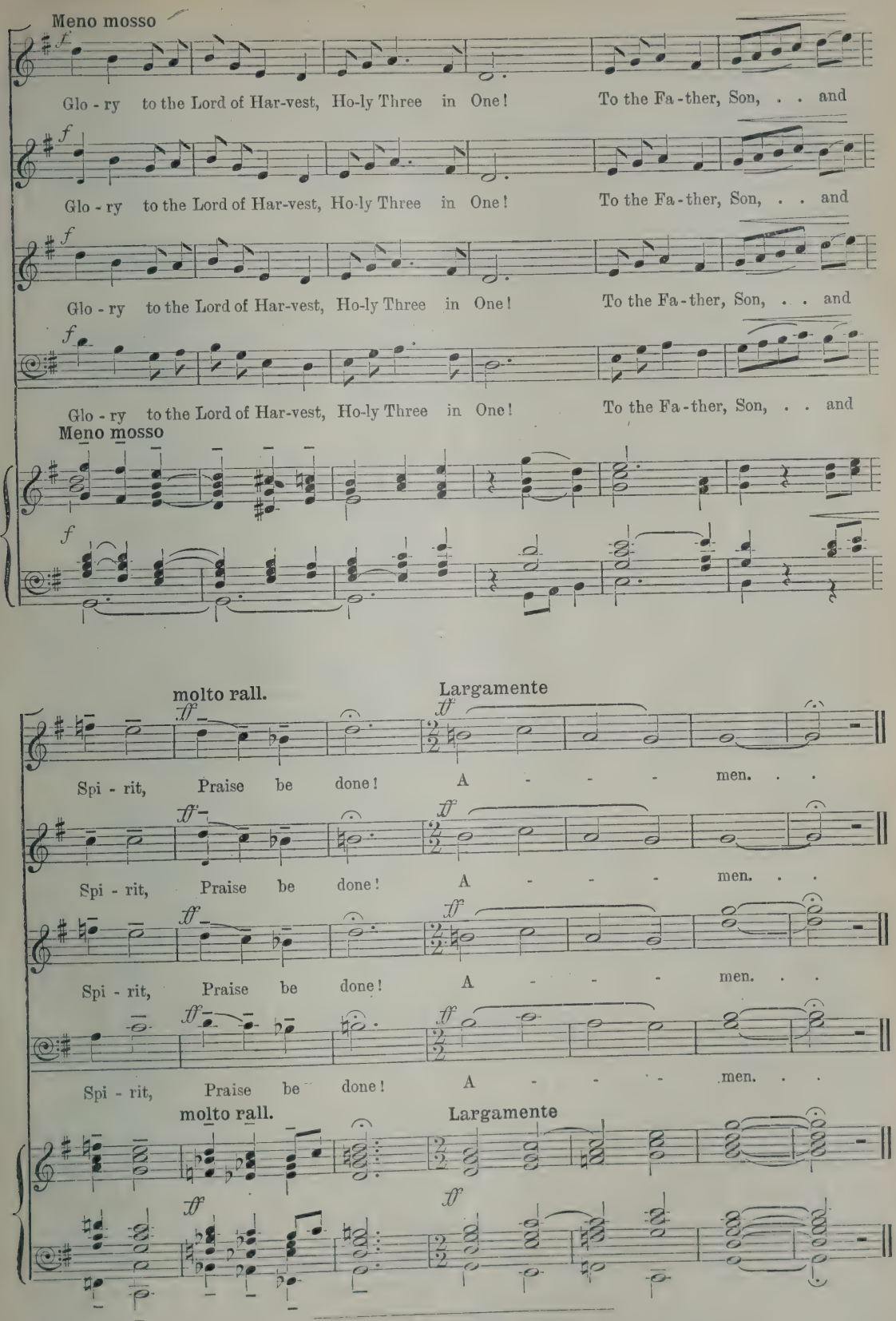

And a - bove.
And a - bove.
f
And a - bove. Praise Him, ev-'ry liv - ing crea - ture, By His good - ness
f
And a - bove. Praise Him, ev-'ry liv - ing crea - ture, By His good - ness
f
fed, Whose rich mer-cy dai - ly giv-eth Dai - ly bread.
fed, Whose rich mer-cy dai - ly giv-eth Dai - ly bread.
mf
Sing Him thanks for all the boun - ties Of His gra - cious Hand— Smiling peace and
mf
Sing Him thanks for all the boun - ties Of His gra - cious Hand— Smiling peace and
mf
Man.


wel - come plen-ty O'er our land.
wel - come plen-ty O'er our land.
f dim.
Ped.
mf
Bear . . we Heaven - ly root, . . .
mf
Quick - ened in - to life e - ter - nal, Bear we Heaven - ly root, . . .
mf
mf
mp
Lest, . . if bar - ren, He re - ject us,
mp
Lest, if . . bar - ren, He re - ject us,
mp


p
Branch and root.
p
Branch and root. . .
sf
p
poco stringendo
mp
cres.
Speed, O speed that glo - rious har - vest Of the souls of men;
mp
cres.
Speed, O speed . . that glo-rious har-vest Of the souls of men;
mp
cres.
Speed, O speed that glo - rious har-vest Of the souls of men;
mp
cres.
Speed, . . . O speed that glo - rious har-vest Of the souls of men;
poco stringendo
sf
(add soft 32)
(32 off)
rall.
mf
f
Meet a - gain.
mf
f
When Christ's members, here long scattered, Meet a - gain.
mf
f
Meet a - gain.
mf
f
When Christ's members, here long scattered, Meet a - gain.
rall.
f


Meno mosso
Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and
Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and
Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and
Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and
Meno mosso
molto rall.
Largamente
Spi - rit, Praise be done! A - - - men. . .
Spi - rit, Praise be done! A - - - men. . .
Spi - rit, Praise be done! A - - - men. . .
Spi - rit, Praise be done! A - - - men. . .
molto rall.
Largamente

Also published in Novello's Tonic Sol-fa Series, No. 2577.

(*Continued from p.* 624)

kind of comparison as out of the question until our friends in the North tackle the same kind of programme. At present we doubt if there exists anywhere a choir that can equal the record of the Philharmonic in the number of new, unfamiliar, and difficult works it has successfully performed during the nine years of its life.

All this leads up to a final and interesting fact, namely, that the founder and conductor of these two unique choirs has given his services for twenty-three of the Oriana's twenty-five years, and during the whole of the Philharmonic Choir's existence. Such a sacrifice would be notable if he were a leisured amateur. But he is not. He is a busy professional musician, so we leave readers to find a sufficiently laudatory adjective. We can't. At the Oriana concert mentioned above, Mr. Scott was presented with a laurel wreath, which he bestowed at once on his senior bass, a gentleman who has sung with him longer than any other member of his choir. A laurel wreath is a picturesque form of tribute, but it has two disadvantages. Its presentation is witnessed by few, and it soon withers. We prefer the circulating and enduring printed word. That is why we have written the above.

Mr. Arnold Bennett's Wednesday article in the *Evening Standard* is one of our weekly pleasures. We like Mr. Bennett especially because, almost alone among literary men, he finds music worth mentioning, and (more wonderful still) can talk about it in a sensible manner. Here is a typical little paragraph. Discussing the technique of writing, he adds :

> 'The fact is that people who have no natural feeling for literature can only meddle with literature on pain of being silly. I remember once sitting down to struggle with Beethoven's Pianoforte Sonata, Op. 3. A great pianist happened to enter the room. He said to me laconically, "If I were you I shouldn't meddle with that." I didn't meddle with it.'

Mr. Bennett is a familiar figure in many rôles—yachtsman, painter, dramatist, novelist, publicist, journalist, &c. It is pleasant to see the brilliant all-rounder as a struggling pianist, having a quiet wrestle with Beethoven's most difficult sonata, being put in his place by an expert, and modestly admitting the fact. By the bye, mention of Mr. Bennett in connection with music reminds us of the very interesting structure adopted by him in a recent article. By chance or design—we think the latter—the form was that of a Rondo. We regret that we did not keep the copy, so cannot quote the passage that was analogous to the principal theme of a rondo. But it made its appearance at least three times, as a properly-conducted rondo subject must do. For obvious reasons the recurring subject had to be short and the episodes long. But the reading of it gave us so much pleasure that we wondered if there are not unexplored possibilities in this way. It is true that many writers have used musical labels for their essays, but the likeness has usually stopped with the label. (For example, de Quincey's 'Dream Fugue' is a rhapsody rather than a fugue.) The result can most easily be obtained in verse form, where, for example, the connection between the musical rondo and the rondel is obvious. Not long since we had (but lent and lost) a book of poetry in which was made an attempt to imitate various musical forms. But there is, of course, a fatal bar to such an imitation. Language can work only in one dimension, and so it can represent only melody—and that but roughly. This book of poetry tried to produce something analogous to musical polyphony, several lines being printed in different colours and read (by those who could manage the feat) simultaneously.

The analogy broke down, because the combined lines of type produced mental confusion in the reader, whereas combined strands of melody produce harmony.

Coming back to Mr. Bennett and music, his review of Romain Rolland's 'Beethoven the Creator' strikes us as being a model of the brief, pithy type. We venture to quote a little from it—although to quote a little is to quote almost the whole :

> 'First . . . this book is largely on Romain Rolland. Too much of "a portrait in a mirror." . . . Second, it suffers from an excess of eloquence. . . . Romain Rolland might advantageously have followed Verlaine's poetic advice : "Take eloquence and wring its neck." I consider that Ernest Newman should have taken and wrung its neck on behalf of the author. . . . Nevertheless, "Beethoven the Creator" is a book full of illumination and lofty emotion, and extremely readable. Physically it is too thick and heavy for comfort—perhaps because of the plates, which are very interesting. And the stitchery of the binding has not yet won my confidence.'

It has lost ours. Already, after a moderate amount of handling, there are signs of approaching disintegration.

In the June *Musical Times* mention was made of the Newcastle Bach Choir's performance of Tallis's Forty-part Motet. The current number of the *Dominant* contains an interesting account by Dr. Whittaker of the preparation for this performance. As there may be a few *Musical Times* readers who don't see the *Dominant* we pass on some of the material. The article leads off with a paragraph which we dwell on because it has some bearing on our remarks above. The Newcastle Bach Choir, like the Oriana, has a unique record, though of a different sort. It has more performances of Bach's cantatas to its credit than any other English choir, and has probably sung more out-of-the-way works than any other body of singers. Dr. Whittaker says that in order to acquire a wide basis of technique and a mental stimulus, the Choir each year embarks upon some adventure. 'These annual hazards have ranged from the first complete performance of Byrd's Great Service, in 1924, to Warlock's "The Full Heart," the minute-and-a-quarter performance of which necessitated some thirty-six rehearsals.' That is the right (and unusual) combination of qualities—adventure and sticking power!

Dr. Whittaker says that the appearance of the Tallis volume in the Carnegie series last year made him long to tackle the Motet. As a boy he had cast covetous eyes at Dr. Mann's 1888 edition, wondering whether he would ever have the

opportunity of unravelling the work. The new Carnegie edition proved to be 'as seductive as a map of Treasure Island,' and he decided to tackle the Motet with his Newcastle Choir. There were many obstacles, and the first one might easily have been insuperable. The copies cost thirty shillings apiece, besides being so large and so heavy that Dr. Whittaker had doubts about the ability of singers (even these stout Tynesiders) to hold the volume up during a long rehearsal. (We point out that the copy is stoutly bound, stands just over 2-ft. high, and a little over a foot and a half across!) However, the difficulty was solved by one of the members undertaking to write out two copies of each voice-part—permission having been duly obtained from the publishers, of course. This devoted copyist—with a sister to assist him—not only wrote out the due eleven thousand bars; he also devised an excellent system of cues, 'so that every chorister could trace some easily heard line (given in red ink) throughout every rest, thus making each new start as plain as any singer could desire, and lessening enormously the intricacies of rehearsal. In addition, this noble pair of enthusiasts bound every copy in strong covers.' (Let the names of the noble pair be duly published—Mr. W. R. James and Miss James.)

Much still had to be done before rehearsals could be undertaken. If ever a score needed preliminary study on the part of a conductor it was this one. Dr. Whittaker soon saw that the chief danger would be that of 'meaningless stodging through the vocal lines, an inevitable temptation when so many bewildering and conflicting sounds would be heard by the singer on all sides, and when in the nature of things no member of the choir could realise the effect as a whole.' Another detail that had to be considered was the very frequent high G's for the soprano voices, which would lead to a monotonous prominence of that note unless preventive steps were taken. A careful dynamic scheme had therefore to be worked out, with a leaning towards the soft side, and a marking of every phrase in accordance with the generally-accepted principles of the performance of vocal polyphony. The score thus contained some hundreds of expression marks. As the Motet is laid out for eight five-part choirs (S.A.T.B.B.), and the Newcastle Bach Choir numbers only forty-eight singers, additions had to be made. Obviously, at least two voices were necessary for each line of the Motet, so four sopranos, four contraltos, four tenors, and twenty basses were added to the Choir for the occasion.

> 'The disposition of these eighty voices, the weighing up of light against heavy voices, the choice of high and low compass to suit individual choristers, the allocation of the more reliable singers to the more troublesome lines, the coupling of someone experienced in Tudor music with someone new to it, meeting the wishes of friends who desired to be together, and the provision of eleventh-hour substitutes for those compelled by illness to drop out, was a task compared with which the organization of a general election political campaign would be child's play.'

Each choir was arranged with four women in front and six men behind. Of the eight choirs Nos. 6, 7, and 8 were in front from left to right, 3, 4, and 5 immediately behind, and 1 and 2 at the back. This suited the structure of the work, and was also a convenient arrangement for the conductor, being easy to remember.

As we mentioned in our report last month, the work had three performances at this concert. In our review of the Carnegie edition some months ago, we alluded to the fact that many musicians were disposed to regard the work merely as a learned curiosity. From a study of the score we dissented from that view, and expressed our conviction that it was a masterpiece. We are therefore interested in the conclusion of Dr. Whittaker's *Dominant* article, wherein he discusses the æsthetic side of the Motet. He says that he has frequently been asked whether it is merely a freak of ingenuity and whether there is any real musical interest in it. He says that few works have moved him so powerfully in rehearsal and performance. He goes on:

> 'The serious beauty of the themes, the range of emotions, the variety of the music, tender, massive, exhilarating by turns, the rich colouring owing to the large proportion of male voices, the numerous changes of shade and power obtained by the treatment of various groupings, and the consummate ease with which the composer leads his multitudes through their pilgrimage, make the Motet of living interest from start to finish. The portion where all voices move independently suggests the throbbing cries of many nations prostrate before their Maker, and is a curious anticipation by nearly three hundred years of one part of the extravagant dream of Berlioz related in the final chapter of his work on orchestration. Other sections attain a remote serenity which few passages in music can equal. Whether viewed as an architectural scheme, a contrapuntal feat, an experiment in colour, an expression of emotion, or as an essay in musical thought, *Spem in alium* is undoubtedly a work of genius.'

For the information of conductors who, fired by the Newcastle exploit, and bursting to be up and at the Motet, we add that it takes nine and a half minutes to perform.

The Committee of the Mendelssohn Scholarships Foundation announces that a scholarship of the value of £200 a year, for which there were twenty-four competitors, has been awarded to Mr. David Moule Evans. Miss Imogen Holst and Miss Elizabeth Maconchy were adjudged to be next in order of merit.

Mr. Evans, who is twenty-four years of age, and a Mus. Bac., Oxon., received his musical education at the Royal College of Music, where he studied composition under Mr. Herbert Howells. Several of his works have been performed at Patrons' Fund Concerts at the College, and his Concerto for String Orchestra was published by the Carnegie Trust last year.

The outcry against the vocal wobble has already produced results, if we may judge from the inclusion in a competition syllabus of a class for 'Fixed Voice Choirs.' On the other hand, the announcement may be merely a sly dig on the part of the printer. Anyway, the idea is worth following up, and we hope that Savoy Hill will start a vigorous recruiting campaign for Fixed-voice Sopranos.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 20, at 2.15 p.m. Members only.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to the distribution of diplomas by the President, Dr. E. C. Bairstow, at 3 p.m., on Saturday, July 20. The President will deliver an address on 'Music in Relationship to Life,' and Mr. G. D. Cunningham, organist of Birmingham Town Hall, will play upon the College organ the following pieces selected for the January examination, 1930:

FELLOWSHIP

Introduction and Passacaglia in D minor *Alan Gray*

Allegro con grazia (5-4), from 'Symphony Pathétique,' No. 5 ... ... *Tchaikovsky*
(Arranged for the organ by Charles Macpherson.)

Fantasia, 'Valet will ich dir geben,' in B major ... ... *J. S. Bach*
(Novello, Book 19, p. 2; Peters, Book 7, No. 50; Augener, p. 863.)

ASSOCIATESHIP

Air (No. 2 of Three Short Pieces) (Novello) ... ... *Samuel Wesley*

Choral Improvisation, 'O Ewigkeit, du Donnerwort' ... ... *Karg-Elert*

After the organ recital there will be an informal conversazione to which members and friends are invited. Tea and coffee. No tickets required, but, as accommodation is limited, admission is not guaranteed.

The doors will be open for the distribution at 2.45 p.m. H. A. HARDING, *Hon. Secretary.*

ORGAN PEDAL TECHNIQUE

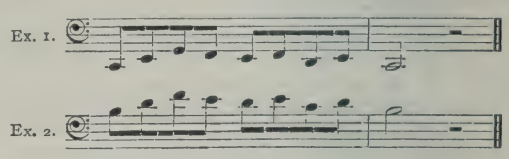
By J. E. BARKWORTH

[The following article appeared in the *Musical Times* of November, 1918. It is reprinted, by way of supplement to the recent debate on the subject in our columns.—EDITOR.]

There has recently been some discussion in the *Musical Times* on Organ Pedal Technique. Now the remarkable fact about pedal technique is that its principles have never been deeply considered nor systematically worked out like those of pianoforte touch or violin fingering. One of our foremost teachers confessed to me that he had acquired his pedalling haphazard in boyhood, and had no system to teach; and he spoke the simple truth. The various instruction books give pedal exercises and scales, with the footing marked empirically and on no system. Even the design of the pedals is not uniform; about twenty years ago the Royal College of Organists adopted a new standard pedal-board, and the American Guild of Organists another. Apparently these two bodies neither consulted each other nor any eminent organists of France or Germany. The American and British pedal-boards are superficially alike, but there are many small points of difference, all, to my mind, in favour of the American pattern. And the bench, which is as important as the keys, has never been considered in the light of the real nature of the physical action involved. Yet modern organ actions admit of a great development in pedal playing. In many organs the touch is so light that a *glissando* is easy; and there is no reason why pedal-playing should be cumbrous, uncertain, or fatiguing.

When I was teaching in Baltimore, I worked out the elements of a system by which my pupils quickly acquired rapid and certain execution; it was founded on a book by Nielsen, the Swedish organist,* who in turn derived his ideas from Lemmens. It remained incomplete, because I ceased to teach; but a brief account of it may be of interest.

While it is wrong to slide along the bench to reach the extreme keys, yet these cannot be reached without turning the body on a vertical axis. To prove this, play the following passages:



During the minim rest you have to turn the body on a vertical axis. But since neither feet nor hands are touching anything, you will find that you can only make this turn by an awkward jerky wriggle. If the bottom C were a semibreve, and there were no rest, you would turn the body by pushing from the left foot resting on the C key; or if there were still a rest, but your hands were on manual keys, you would turn the body by pushing from them, though you might be unaware of it. This turning of the body corresponds to the shift in violin-playing; and some means must be found for judging the amount of the turn with surety. But with an ordinary bench this amount depends on the extent of the friction between the surface of the bench and the clothes of the player; and this friction is variable, and causes physical irritation and discomfort.

It is better to be seated on a revolving music-stool; this saves irritation and fatigue, and makes it possible to gauge with certainty the amount of revolution of the body.

Next, it is not necessary on a modern pedal-board, with smooth-surfaced keys and light touch, to wear boots or shoes; it is better to play in stocking-feet. At first you will be afraid of stubbing your toes, but this will not happen; and in a week it will seem as clumsy to wear boots on your feet as to wear hedging-gloves on your hands. The absence of boot-heels makes it necessary to set the stool an inch lower—that is all.

The shape of the keys is another point in the material equipment. Among recent attempts at improvement, a few organs have discs projecting outwards from the bottom C sharp and the top E flat keys, on which the toe (as it is called, really the ball underneath the root of the great toe) falls more easily. A few have a raised step on the forward end of the two A flat keys, to obviate the difficulty caused by the three short keys in succession; and Nielsen suggests that all the short keys might be made long enough to use the heel on them. But these points of design are not likely to be generally adopted, and we will deal with the ordinary concave and radiating pedal-board.

* An English translation is published by Messrs. Schirmer.

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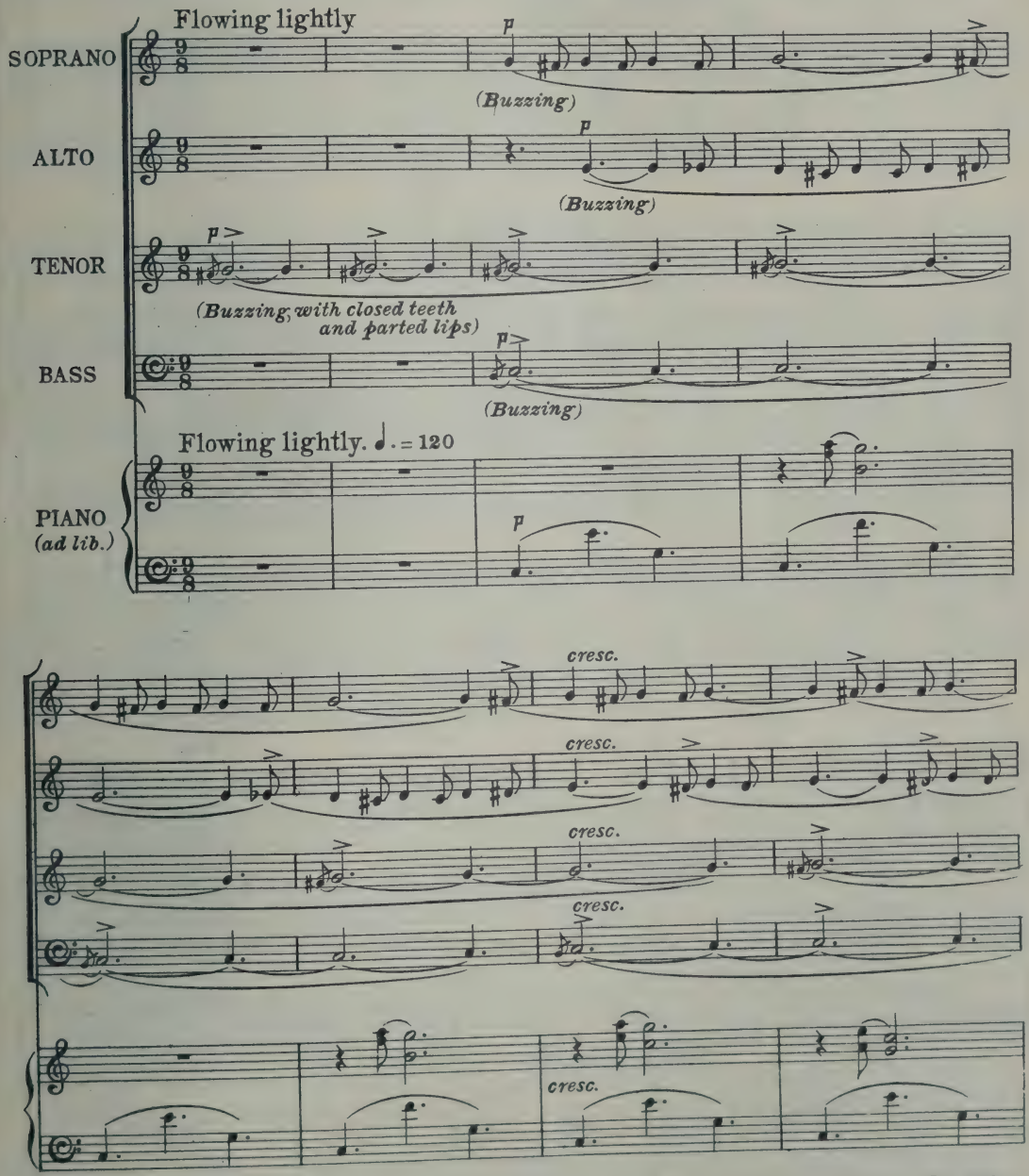

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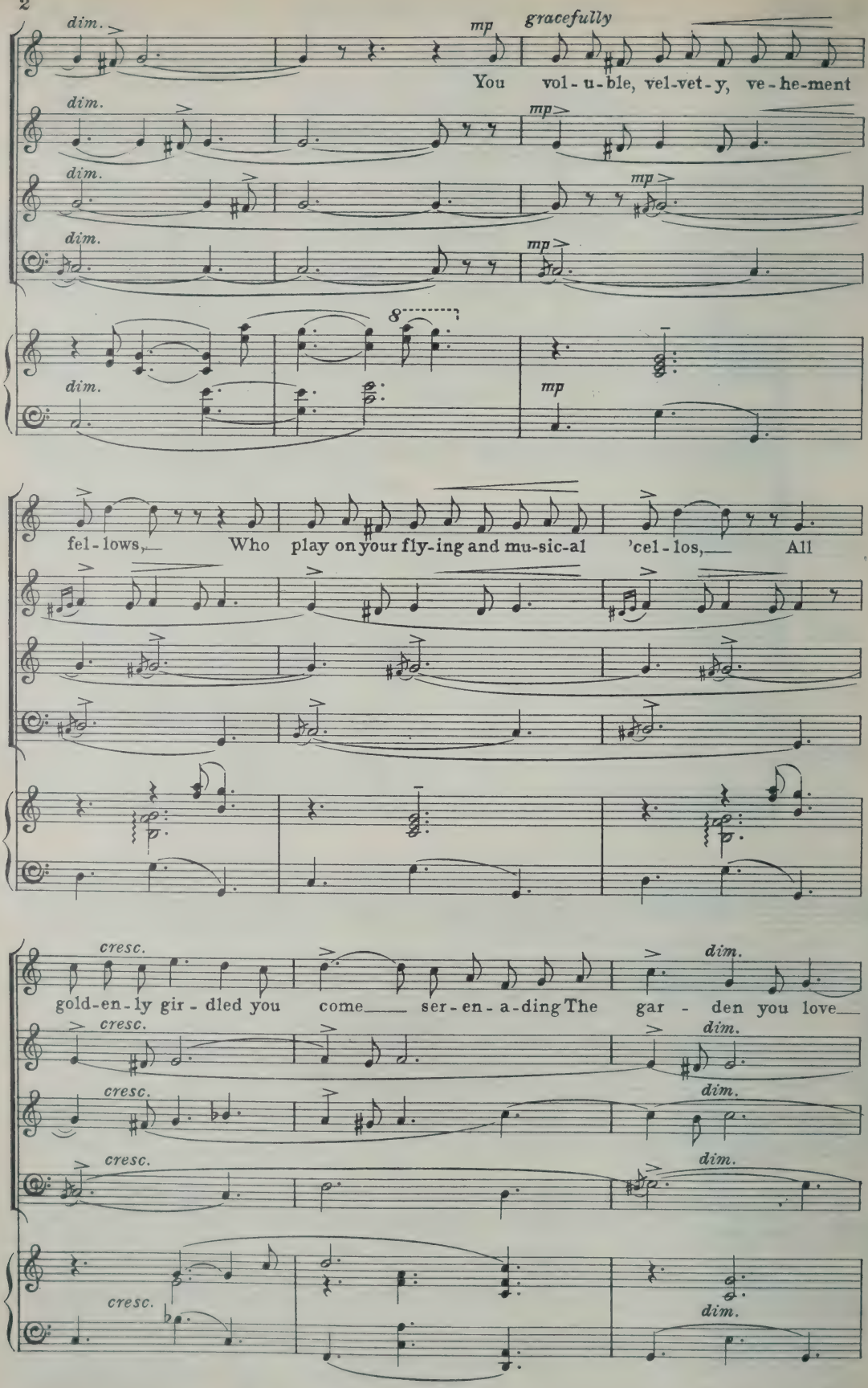
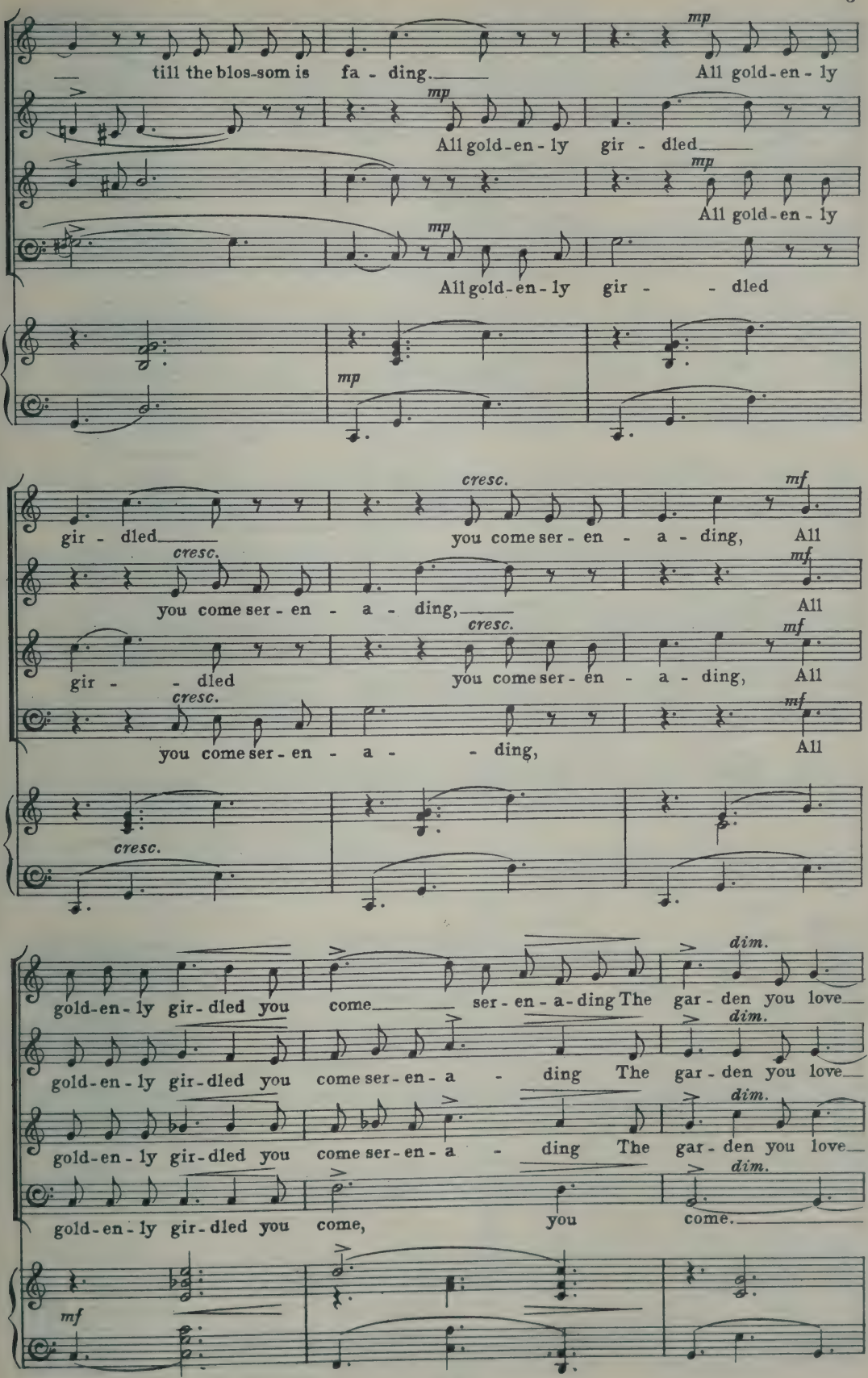
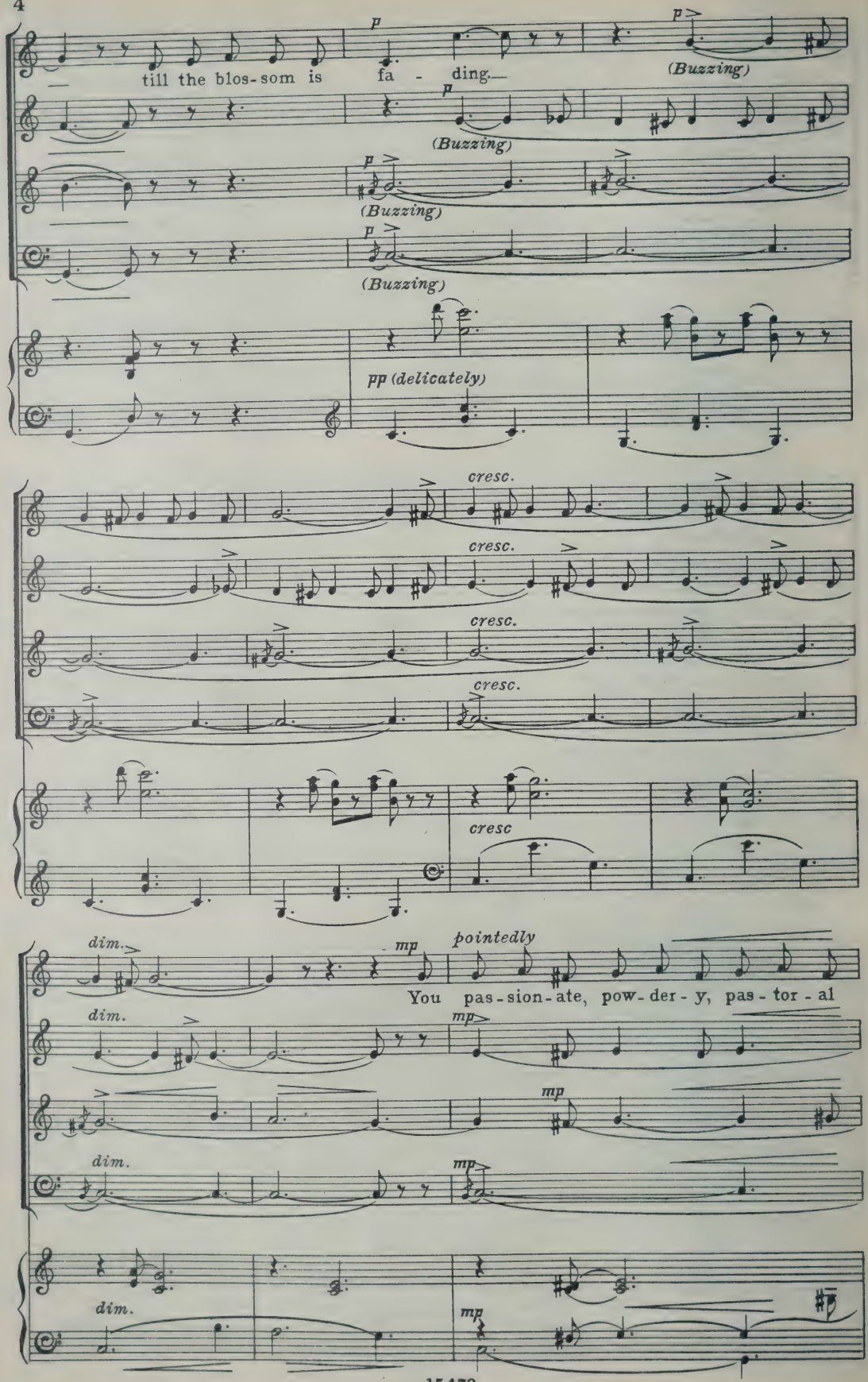
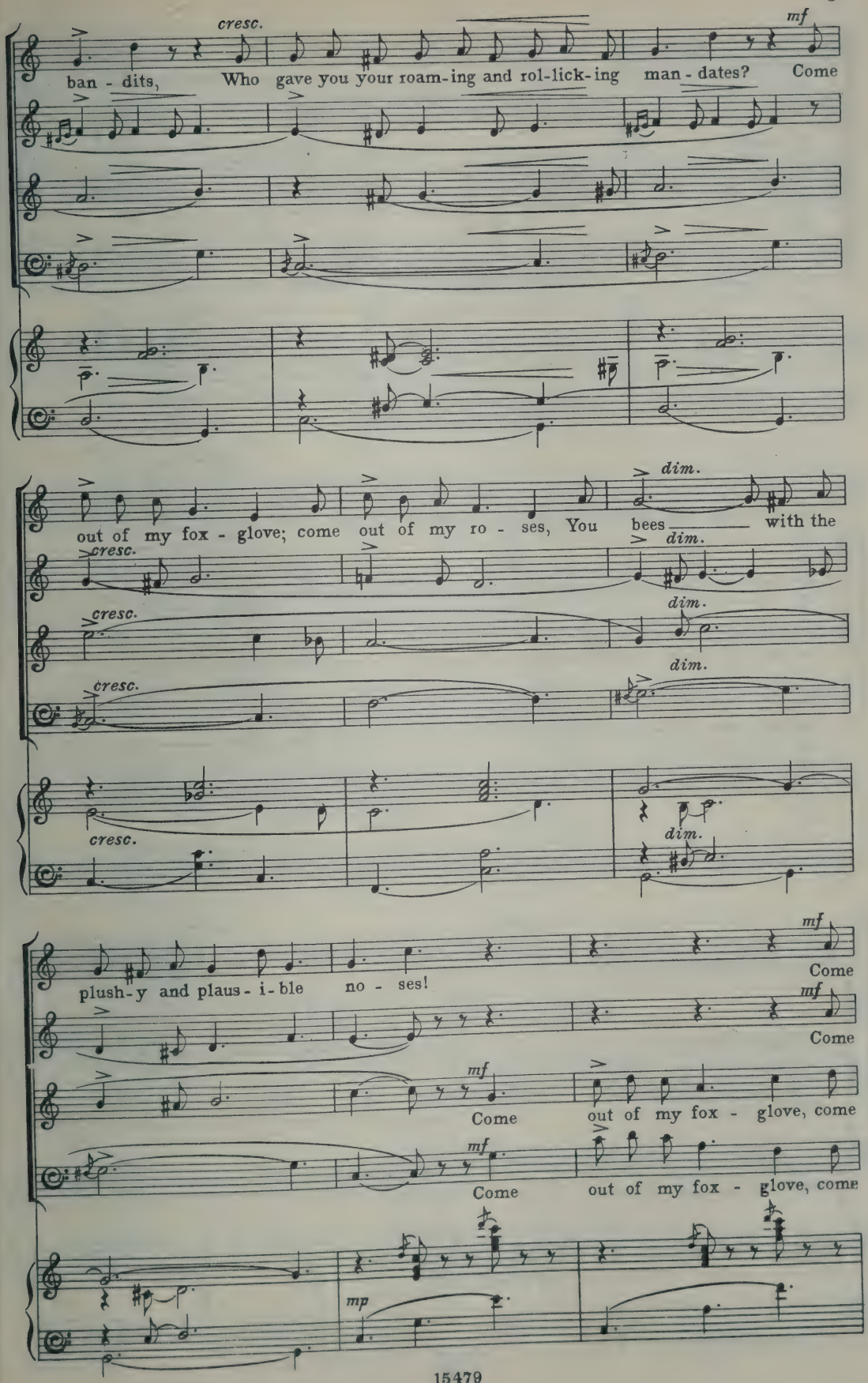
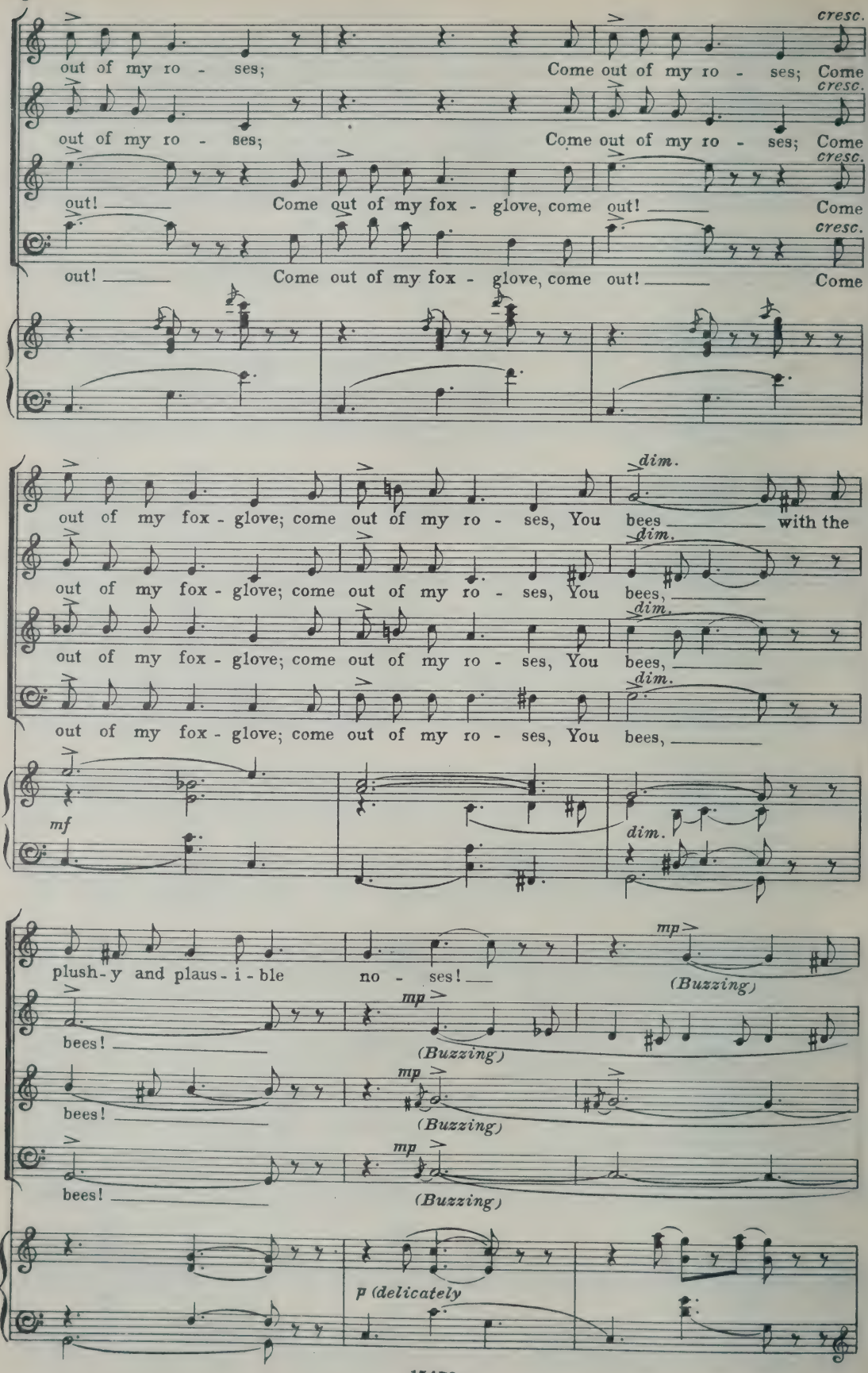
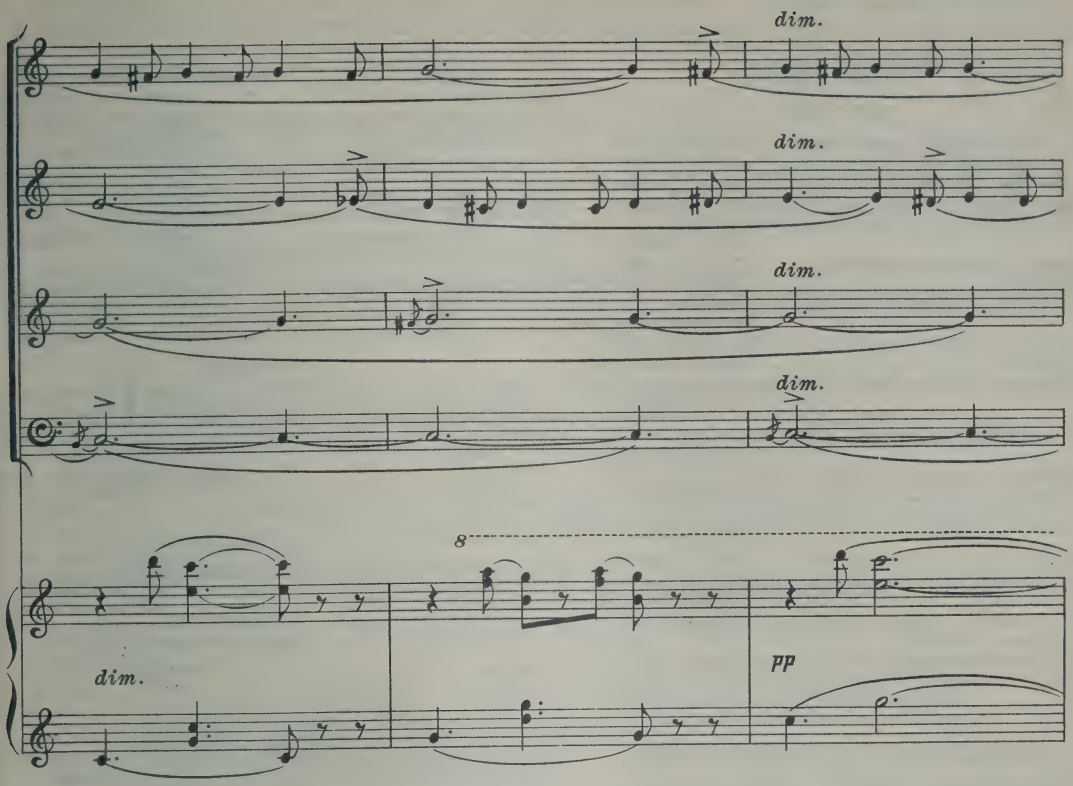

dim.
mp
gracefully
You vol-u-ble, vel-vet-y, ve-he-ment
dim.
mp
dim.
mp
dim.
mp
dim.
mp
fel-lows, Who play on your fly-ing and mu-sic-al 'cel-los, All
cresc.
dim.
gold-en-ly gir-dled you come ser-en-a-ding The gar-den you love
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.

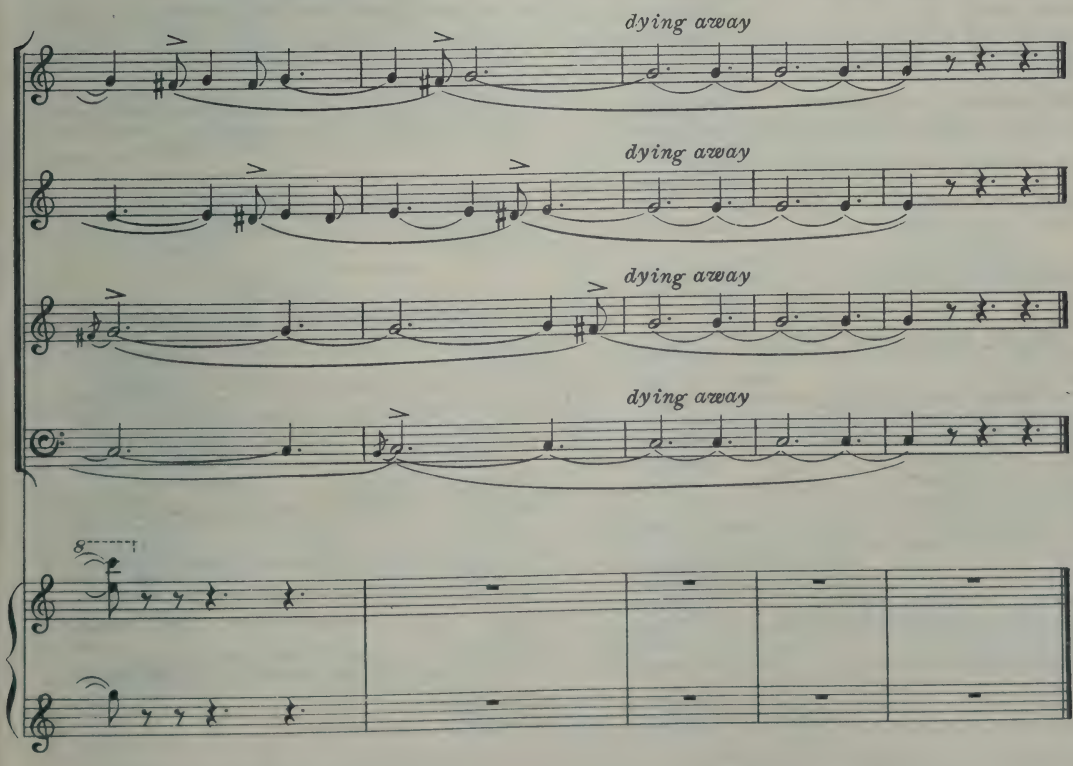

till the blos-som is fa - ding.
All gold-en - ly
All gold-en - ly gir - dled
All gold-en - ly
All gold-en - ly gir - - dled
gir - dled
you come ser - en - a - ding, All
you come ser - en - a - ding,
All
gir - - dled
you come ser - en - a - ding, All
you come ser - en - a - - ding,
All
gold-en - ly gir - dled you come ser - en - a - ding The gar - den you love
gold-en - ly gir - dled you come ser - en - a - ding The gar - den you love
gold-en - ly gir - dled you come ser - en - a - ding The gar - den you love
gold-en - ly gir - dled you come, you come.


till the blos-som is fa - ding.
p
(Buzzing)
pp (delicately)
cresc.
cresc
dim.
mp
pointedly
You pas-sion-ate, pow-der-y, pas-tor-al


cresc.
mf
ban - dits, Who gave you your roam-ing and rol-lick-ing man - dates? Come
dim.
out of my fox - glove; come out of my ro - ses, You bees with the
cresc.
dim.
plush-y and plaus - i-ble no - ses!
Come
Come
Come
out of my fox - glove, come
Come
out of my fox - glove, come
mp


cresc.
out of my ro - ses; Come out of my ro - ses; Come
out of my ro - ses; Come out of my ro - ses; Come
out! Come out of my fox - glove, come out! Come
out! Come out of my fox - glove, come out! Come
dim.
out of my fox - glove; come out of my ro - ses, You bees with the
out of my fox - glove; come out of my ro - ses, You bees,
out of my fox - glove; come out of my ro - ses, You bees,
out of my fox - glove; come out of my ro - ses, You bees,
mf
dim.
plush - y and plaus - i - ble no - ses!
mp
(Buzzing)
bees!
bees!
bees!
p (delicately





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NOVELLO'S RECENT PUBLICATIONS

Folio Songs

SACRED

	s.	d.
AS A SPIRIT DIDST THOU PASS. Tenor Solo, from "The Light of Life" ... ... Edward Elgar	2	0
BIRDS, THE. In 2 keys, C and D ... Eric H. Thiman	1	6
COME, O THOU TRAVELLER UNKNOWN. In 2 keys, D and F. Melody by Robert King, 1722. Arr. by H. A. Chambers	2	0
GOD OF LOVE MY SHEPHERD IS, THE. In 2 keys, F and A♭ ... ... Eric H. Thiman	2	0
IN THE BLEAK MIDWINTER. In 2 keys, D and F Eric H. Thiman	2	0
JESUS, THE VERY THOUGHT OF THEE. In 2 keys, B♭ and D ... ... Eric H. Thiman	2	0
MY MASTER HATH A GARDEN. In 2 keys, F and G Eric H. Thiman	1	6

SECULAR

DOLLY (THE MILKMAID). In 2 keys, C and E flat E. Douglas Tayler	2	0
LORDING'S DAUGHTER, THE. In 2 keys, D minor and F minor ... ... Edward German	2	0
PRAISE OF CYNTHIA. In 2 keys, C and D Edgar L. Bainton	2	0
RAINBOW, THE. In 2 keys, E and G Eric H. Thiman	2	0
SILVER SWAN, THE. In 2 keys, B♭ minor and C minor Eric H. Thiman	1	6
SONG OF THE VOLGA BOATMEN (arr. by John E. West). In 3 keys, C, D and F	1	6
SPRIG OF SHAMROCK, A (Four old Irish Airs). String Quartet or Pianoforte accompaniment. High or low voice. Adapted and arranged by A. Herbert Brewer	3	6

Part-Songs for Female Voices

BLESSED DAMOZEL, THE. S.S.A.A., with Semi-Choruses, 1 and 2 ... ... Julius Harrison	1	6
BRIDAL SONG (S.S.A.) ... ... Edgar L. Bainton	0	3
GREEN LINNET, THE. Two-Part ... Edgar L. Bainton	0	4
PERSEPHONE (S.S.C.) ... ... Ethel Boyce	0	4
RAINBOW, THE (S.S.C.) ... ... Ethel Boyce	0	4
*SONG OF THE WATERS, THE. Two-Part, George Rathbone	0	4
*TO DAFFODILS. Two-Part in Canon ... Eric H. Thiman	0	3
*WHEN THE GREEN LEAVES COME AGAIN. Two-Part Percy E. Fletcher	0	4
*WHO IS SYLVIA? Two-Part (arr. by John Pointer) Edward German	0	4
WOODED HILL, THE (Four Two-part Songs):		
No. 1. EARLY SPRING, THE ... ... Ethel Boyce	0	4
2. SUMMER HEAT ... ... ,, ,,	0	3
3. AUTUMN TIME ... ... ,, ,,	0	4
4. THE HOLLY ... ... ,, ,,	0	4

Part-Songs for Mixed Voices

BEES (S.A.T.B.) ... ... Percy E. Fletcher	0	4
BREAK FORTH INTO THANKSGIVING. For Massed Voices in Unison (or S.A.T.B.) ... ... Martin Shaw	0	4
*CAMEL'S HUMP, THE (arranged) ... Edward German	0	4
*COME, LIVE WITH ME ... ... Frank Idle	0	4
GOLDEN SKEIN, THE ... ...Edgar L. Bainton	0	3
*MADRIGAL OF SPRING ... ...Percy E. Fletcher	0	3
SLEEP (S.A.A.T.B.B.) ... ... Bernard Johnson	0	4
*SONG OF THE VOLGA BOATMEN (S.S.A.A.T.T.B.B.) Arr. by H. Balfour Gardiner	0	4
*STARS OF THE SUMMER NIGHT W. A. C. Cruickshank	0	3
THERE IS A GARDEN IN HER FACE H. A. Chambers	0	4
THERE IS A LADY SWEET AND KIND Eric H. Thiman	0	4
TO BLOSSOMS... ... ... W. G. Alcock	0	3
TURTLE SOUP (Humorous) ... ... N. F. B. Johnson	0	3

Part-Songs for Male Voices

	s.	d.
CALL, THE (T.T.B.B.) ... ... Thomas F. Dunhill	0	4
*FAIN WOULD I CHANGE THAT NOTE (T.T.B.B.) R. Vaughan Williams	0	3
FAREWELL, MANCHESTER (arr. for T.T.B.B.) Thomas F. Dunhill	0	3
IF I WERE YONDER WAVE (T.T.B.B.) Edgar L. Bainton	0	4
*IN SILENT NIGHT (T.T.B.B.) German Folk-Song Johannes Brahms	0	3
*SONG OF THE VOLGA BOATMEN (T.T.B.B.) Arr. by H. Balfour Gardiner	0	4
THE LEE SHORE (T.T.B.B.) ... ... Percy E. Fletcher	0	4
THE LEE SHORE (T.T.B.B.) ... S. Coleridge-Taylor	0	4
TURTLE SOUP (T.T.B.B.) (Humorous) N. F. B. Johnson	0	3

Anthems

AND I SAW A NEW HEAVEN ... ... Edgar L. Bainton	0	4
COME, MY WAY, MY TRUTH, MY LIFE (with Solo for Contralto or Mezzo-Soprano) ... ... Roy Thompson	0	3
GOD OF LOVE MY SHEPHERD IS, THE. (Vesper Anthem) ... ... Roy Thompson	0	3
HAIL, GLADDENING LIGHT. (Short Anthem for Evensong) ... ... Hugh Blair	0	3
HOLY, HOLY, HOLY (Trinitytide) ... G. A. Alcock	0	3
*I'LL PRAISE MY MAKER ... ... J. A. Meale	0	4
*LET ALL THE WORLD IN EVERY CORNER SING Eric H. Thiman	0	4
O FATHER, WHO DIDST ALL THINGS MAKE. (Unaccompanied, for Evensong) ... ... Eric H. Thiman	0	3
O GOD OF WISDOM... ... ... F. W. Wadely	0	4
O REND THE HEAVENS. (Motet) ... Johannes Brahms	0	4
O WORSHIP THE KING. (Harvest or General use) Ernest Bullock	0	4
*PRAISE, O PRAISE THE LORD OF HARVEST Eric H. Thiman	0	3
REMEMBER, O THOU MAN (Carol-Anthem) ... C. S. Lang	0	4
SUN OF MY SOUL (Hymn-Anthem) N. F. Byng Johnson	0	4
THUS SAITH THE LORD. (Short unaccompanied Anthem for Saints' days or General use) H. C. L. Stocks	0	2
*STRIFE IS O'ER, THE ... ... Eric H. Thiman	0	4
WHEREFORE NOW HATH LIFE. (Motet for S.S.A.T.B.B.) Johannes Brahms	0	6

Cantatas, &c.

GOD WITHIN. Motet for Chorus, Orchestra, and Organ. A. Herbert Brewer	1	0
JOHN GILPIN. For Female (or Boys') Voices, in Unison (2nd part optional), with Pianoforte accompaniment (2 Violins and percussion optional) ... Colin Taylor	2	0
LIE STREWN THE WHITE FLOCKS (Pastoral). For Chorus (Mezzo-Soprano Solo), Solo Flute, Drums, and String Orchestra ... ... Arthur Bliss	2	6
LOCHINVAR. Ballad for Chorus and Orchestra C. S. Lang	2	0

Violin (or 'Cello) and Pianoforte

CRADLE SONG ... ... Byron Brooke	2	0
NOCTURNE ... ... Colin M. Campbell	2	0

Organ

ALLELUYA. Festal Prelude on "Lasst uns Erfreuen" W. Faulkes	1	6
BENEDICTION (Wedding Souvenir) ... Alfred Hollins	1	6
BOURREE ... ... Alfred Hollins	2	0
CHORALE, "Jesus bleibet meine Freude" (J. S. Bach) arr. by John E. West	1	6
CHORALE PRELUDE, "Ye servants of the Lord" (Tune, "Narenza")... ... ... Charles Macpherson	1	6
ELEVEN CHORALE PRELUDES (Ed. by John E. West) Book 1 (Nos. 1-4) ... ...Johannes Brahms	3	6
Ditto Book 2 (Nos. 5-11)	3	6
FANTASIE IMPROMPTU ... ... W. G. Alcock	2	0
FIVE SHORT AND EASY PIECES, founded on Hymn-Tunes ... ... C. Hylton Stewart	2	0
MAYTIME (Gavotte) ... ... Alfred Hollins	1	6
PARTITA IN E (Op. 100), in seven movements S. Karg-Elert	5	6
SICILIANA ... ... Alfred Hollins	1	6
SUITE FROM "BONDUCA" (arr. by Eric H. Thiman) Henry Purcell	2	0
THREE DANCES FROM "HENRY VIII." Edward German ... ... each	2	0
VARIATIONS ON ARNE'S "WHERE THE BEE SUCKS" (arr. by Chastey Hector) ... Julius Benedict	2	0

A selection may be had on approval.
Compositions marked * may be obtained in Tonic Sol-fa.

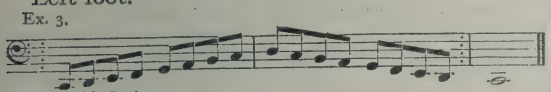
London: NOVELLO AND COMPANY, *Limited*

(July, 1929)

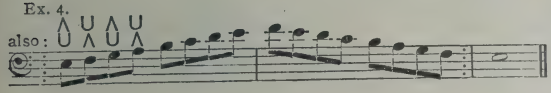
Now the distinguishing notes of modern pedalling are the greatly extended use of the heel, and, partly as a consequence, the less frequent crossing of the feet, which in rapid passages is to be avoided as much as possible, and should not occur oftener than the crossing of one finger over another. Toeing and heeling a number of notes with one foot used to be condemned as leading to involuntary phrasing, and deprecated as a bad trick acquired by the player who wished to keep the other foot always on the swell pedal. Neither objection will stand. After a few days of elementary practice with the toes, the pupil should learn to play a true *legato* with toe and heel, practising the following exercise :

Left foot.

Ex. 3.



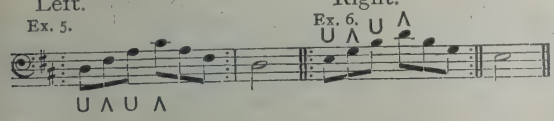
Ex. 4.



and some exercises in thirds, of which I will give only one specimen :

Left. Right.

Ex. 5. Ex. 6.

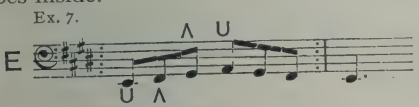


the point of which will appear later.

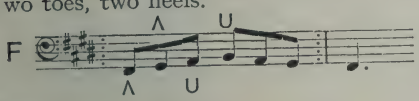
Next consider this. The two toes and two heels together resemble a hand with four fingers, except that, unlike the four fingers, they can succeed each other in any order, and should learn to do so. Take the scale of E major and make groups of four notes. We shall find nearly every variety of succession of the two toes and two heels :

Toes inside.

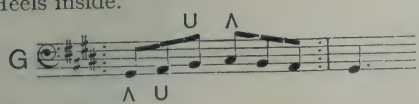
Ex. 7.



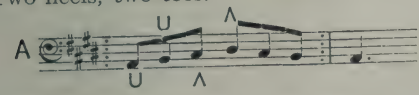
Two toes, two heels.



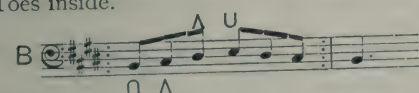
Heels inside.



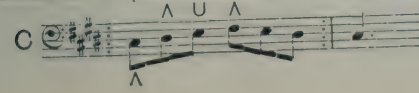
Two heels, two toes.



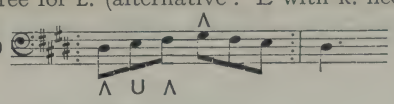
Toes inside.



Three for R. (alternative : E with L. heel).



Three for L. (alternative : E with R. heel).



Same as the first.

Leave F and A till the last. They involve the use of two toes followed by two heels (or two heels by two toes)—a difficult succession, but most useful. Work out a similar exercise in the key of A flat.

When these can be played quickly with ease, proceed to scales. Rapid scales on the pedals seldom extend beyond an octave, and should be so practised.

Take Exx. Nos. 5 and 6, and interlace them. You get the scale of D :

Ex. 8.

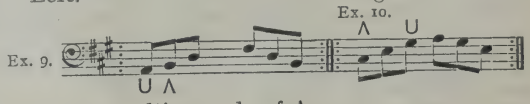
Each foot uses toe and heel alternately, and there is no crossing of feet. Practice will soon enable you to play this scale *presto*.

The scales of C, G, and F have the same model as D.

Model for the scale of A :

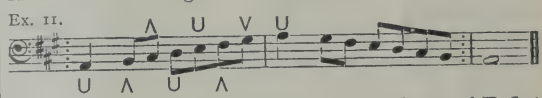
Left. Right.

Ex. 9. Ex. 10.



And the resulting scale of A :

Ex. 11.

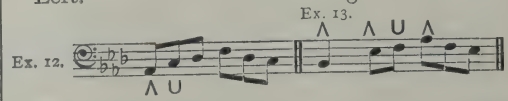


The scale of E is similar. So are those of E flat and B flat, except that in these scales the toe begins in the left foot, and the heel in the right.

A flat is unique. Model :

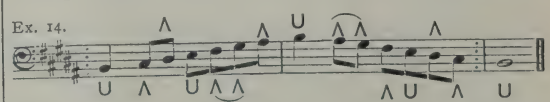
Left. Right.

Ex. 12. Ex. 13.

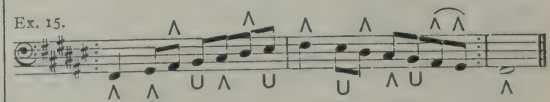


The scales of B, F sharp, and D flat are peculiar, owing to the three short keys coming in succession :

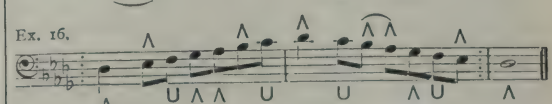
Ex. 14.



Ex. 15.



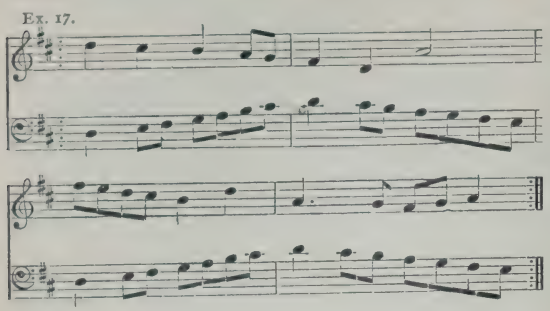
Ex. 16.



I will not now take up space by working out the minor scales ; perhaps a later opportunity will be found for dealing with them, and also with the shift mentioned above, the use of which is best explained in connection with broken chords.

The pupil should, after practising each exercise with feet alone, add a counterpoint for the left hand, thus :

Ex. 17.



This assumes some intelligence in the pupil; but it is wise to do so.

At Bangor Cathedral, on June 2, the choir gave a fine recital of English Church music, the programme including Byrd's Magnificat (Gregorian tones), Gibbons's 'Hosanna to the Son of David,' Purcell's 'Thy Word is a Lantern,' Battishill's 'Call to Remembrance,' Wesley's 'Wilderness,' Parry's 'There is an old belief,' Bairstow's 'Save us, O Lord,' &c. Mr. Leslie Paul conducted. The organ at this Cathedral has recently been re-built by Messrs. Hill, and is now a fine instrument of four manuals, with sixty-four speaking stops and twenty-one couplers. Recitals following the opening have been given by Mr. Paul (Handel's Concerto in G minor, Hollins's Concert Overture, Slater's 'An Easter Alleluya,' and Harwood's 'Pæan'; and Dr. H. C. L. Stocks (Bach's Toccata and Fugue in C, Guilmant's March on a Theme of Handel, Sullivan's 'In Memoriam' Overture, &c.).

Ernest Austin's tone-poem 'The Pilgrim's Progress' has been played in its entirety (twelve parts) on recent Sundays by Mr. Oliver H. Edwards at Prince's Road Welsh Presbyterian Church, Liverpool. For the performance of the last two parts Mr. Edwards had the assistance of harp (Miss Alwena Roberts), violin (Mr. Edgar Evans), tubular bells (Mr. Hywel Jones), and voices. Annotated leaflets supplied by the publisher have enabled the congregation to follow the work with interest and understanding.

The organ at Springfield Hall Wesleyan Mission, Wandsworth Road, has been rebuilt by Messrs. Henry Willis. The opening took place on June 10, Mr. Allan Brown giving a recital (Schumann's Canon in B minor, Lemare's Fantasia on 'Hanover,' Bach's Great G minor, Franck's Pastorale, Wolstenholme's Finale in B flat, &c.).

At Mill Hill Chapel, Leeds, on June 2, the 'XXV.' Orchestra played a Mozart Symphony and, with Mr. W. J. Emery, played Handel's Organ Concerto in B flat. The choir sang Wesley's 'Wilderness' and Bairstow's 'Blessed be Thou, O Lord God of Israel.' Mr. J. Chalmers Park conducted.

Mr. Vernon Butcher gave an organ recital for children at St. Andrew's Church, Oxford, on May 17, playing thirteen pieces, all by English composers, from the Elizabethan period to the present day.

Mr. Herbert Westerby has broadcast over two hundred modern English organ pieces from the new Grosvenor Hall, Belfast, on Fridays during the past year.

Messrs. Rushworth & Dreaper have installed a new organ in Stowe School Chapel—a three-manual of forty-three speaking stops and thirty adjustable pistons.

RECITALS

Mr. Norman Askew, St. Martin-in-the-Fields—Fantasia and Fugue in G minor, *Bach*; Prelude on 'St. Peter,' *Darke*; Meditation, *Bairstow*; Prelude and Fugue in A flat, *Macpherson*.

Mr. Stephen Chantler, Grahamstown Cathedral, S. Africa—Prelude and Fugue in E flat, *Bach*; Trumpet Tune and Air, *Purcell*; Sinfonia, 'Wailing, Crying,' and March in D, *Bach-Grace*; Largo and Fugue in A minor, *William Russell*.

Dr. William Bradley, St. Aidan's, Leeds—Toccata in F, *Bach*; Fugue, *Frescobaldi*; Canzone, *Haigh*; Concert Overture in C minor, *Fricker*.

Mr. N. S. Wallbank, Scarborough Parish Church—Prelude and Fugue in D, *Bach*; Arcadian Idyll, *Lemare*; Pastorale, *Franck*; Toccata, *Widor*.

Mr. Leonard Herival, Presbyterian Church, Midvale Road, Jersey—'Now thank we all our God,' *Karg-Elert*; Meditation, *Grace*; Fugue in B minor, *Bach*; Postlude in D, *Smart*; Prelude on 'Wareham,' *Charlton Palmer*; Grand Chœur in E flat, *Guilmant*.

Mr. Laurence M. Ager, Seaford Baptist Church—Toccata and Fugue in D minor, *Bach*; Fourth Movement (Sonata No. 4), *Mendelssohn*; March for a Church Festival, *Best*; Postlude in D, *Smart*.

Dr. Charles F. Waters, St. Lawrence Jewry—Toccata in C, *Bach*; Pastorale (Symphony No. 1), *Vierne*; Bourrée, *Hollins*; Improvisation on the 'Old 124th,' *Harris*; Two Preludes on 'Westminster,' *Waters*.

Mr. Reginald A. Jevons, Stamford Hill Congregational Church—Toccata and Fugue in D minor, *Bach*; Romance, *Borowski*; Andante Cantabile, *Tchaikovsky*; Allegro (Symphony No. 2), *Vierne*.

Mr. Harry Wall, St. Clement Danes, Strand—Concerto in F, *Handel*; Scherzino, *Lyon*; 'Pax Vobiscum,' *Karg-Elert*; 'An Easter Alleluya,' *Slater*.

Mr. P. A. Tapp, Christ Church, Hendon—First Movement (Fantasia Sonata), *Rheinberger*; Spring Song, *Hollins*; Chorale, 'Jesu, Joy of man's desiring,' *Bach*; Postlude on the 'Old 100th,' *Grace*.

Mr. E. Emlyn Davies, Westminster Congregational Church—Variations on 'Weinen, klagen,' *Liszt*; Andante (Symphony No. 2), *Mahler*; Second Movement (Symphony No. 4), *Bruckner*; Movement from Organ Symphony, *Sorabji*.

Mr. W. J. Comley, St. Andrew-by-the-Wardrobe, E.C.—Sonata No. 7, *Rheinberger*; Passacaglia, *Bach*; Fantasia in F minor, *Mozart*; Epithalame, *Guilmant*.

Mr. Arthur E. Watts, St. Margaret Pattens, E.C.—Preludio (Sonata No. 20), *Rheinberger*; Concerto in G minor, *Handel*; Fugue in E flat, *Bach*; Spring Song, *Hollins*.

Mr. Claude A. Forster, St. John's, Forfar—Finale, *Schumann*; Sonata in A minor, *Rheinberger*; Prelude on the 'Old 104th,' *Parry*; 'The Tritone,' *Wolstenholme*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—'An Easter Alleluya,' *Slater*; 'Rheims' ('Sonata Eroïca'), *Stanford*; Overture to 'The Bartered Bride,' *Smetana*; Festal Postlude, 'Alleluya,' *Faulkes*; Fugue in E flat, *Bach*.

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Sinfonia to 'We thank Thee, God,' *Bach*; Fantasy-Toccata, *Leslie Woodgate*; Concert Overture in C minor, *Hollins*.

APPOINTMENTS

Mr. Sidney S. Campbell, choirmaster and organist, Chigwell Parish Church.

Mr. Cyril C. Cyphus, choirmaster and organist, St. Stephen's, Lewisham.

Mr. Christopher M. Jaggard, choirmaster and organist, Childwall Parish Church.

Mr. W. A. Macduff, choirmaster and organist, Cathedral Church of St. John the Divine, Oban, Argyllshire.

Mr. William N. Macquarrie, choirmaster and organist, Kelvinside U.F. Church, Glasgow.

Mr. Arthur J. Ward, choirmaster and organist, Westbourne Church, Glasgow.

Letters to the Editor

A BEETHOVEN READING

SIR,—On p. 431 of the *Musical Times* for May there is a curious 'mix-up' in the Answer to Correspondent 'R. G. R.' Quoting from the second section of the second subject (first movement of Beethoven's Op. 10, No. 3), it reads thus :

'In Beethoven's Sonata in D, Op. 10, No. 3, the phrase :

Ex. 1.

should be played :

Ex. 2.

Beethoven was in the habit of writing appoggiaturas without crossing the quaver.'

So do we all. Beethoven wrote acciaccaturas *first*, according to Nottebohm, but apparently changed his mind later and 'corrected in the long appoggiatura wherever this motive appears'! I quote from Reinecke's 'Letters on the Beethoven Sonatas.' He writes it thus in his edition (Breitkopf) :

Ex. 3.

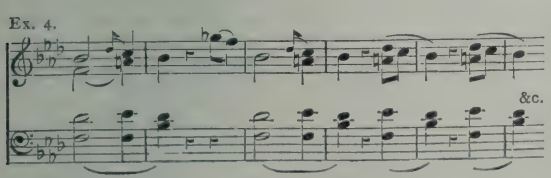
and so do d'Albert and Corder, while Lebert, Lamond, Casella, and Macpherson make the grace note an acciaccatura.—Yours, &c.,

NANCY GILFORD.

40, Argyle Square, W.C.1.

[The apparent 'mix-up' is due to our having omitted the word 'short' before 'appoggiaturas.' Miss Gilford's quotation from Nottebohm as to the 'long appoggiatura' shows that the 'long' and 'short' may be used to distinguish between the acciaccatura and the appoggiatura proper. Until we looked up the point in Casella we had always followed the reading Miss Gilford gives of this D major Sonata example. (It sounds better, for one thing.) But Casella puts the case so logically that we felt he was right. Here is his ruling : 'In the music of Beethoven's time it is not always easy to see whether an appoggiatura is long or short. But so far as Beethoven himself is concerned the question has been from henceforth exhausted. [This we take to be translator's English for 'the question is now settled.' *Per quanta riguarda Beethoven, la questione è armai esaurientemente risolta.*] We know that, as a matter of fact, from his earliest youth he wrote all long appoggiaturas in actual notes. To prove this it is sufficient to quote the famous example taken from Sonata Op. 2, No. 1 :

Ex. 4.



If Beethoven had wished the 𝅘𝅥𝅯 to be long (*i.e.*, to have the value of a quaver) he would not have written :

Ex. 5.

the second and third time. The confusion existing in times past arose from the fact that Beethoven's short appoggiaturas (*acciaccature*) almost never have the stroke through the tail. But numerous cases like the following :

Ex. 6.

or :

Ex. 7.

are so many proofs in support of the above assertion.'

Throughout, therefore, Casella regards such examples as the one quoted in Miss Gilford's letter as short appoggiaturas, and writes them 𝅘𝅥𝅯 accordingly. Logically, we think he is right—but musically? It looks very much as if players must use the form they prefer. In any case, we imagine that no examiner would penalise a candidate on so disputable a detail. —EDITOR.]

'OUR BERLIOZ EXCLUSIVES'

SIR,—I am reluctant to prolong a controversy of which most of your readers have by this time probably had more than enough, but in his notes last month your exuberant contributor, 'Feste,' has seen fit to make statements with reference to my attitude towards Berlioz that I can hardly allow to pass without comment and correction. He quotes a sentence from my 'History of Music,' in which I say that the admirers of Berlioz are in a sense a race apart, that one is either for him or against him, and then proceeds to draw implications from this simple statement which are entirely gratuitous and erroneous. He seems, for example, to imagine that I and those who think like me 'swallow Berlioz whole,' as he puts it, and 'maintain that the king can do no wrong.' What reason has he for supposing anything of the sort? This is the last attitude I should ever dream of maintaining towards any composer whatsoever.

No artist who has ever lived is without faults and weak passages, and I am quite cheerfully prepared to admit that Berlioz can show as many of them as, and possibly even more of them than, other great composers. Consequently, 'Feste's' lengthy citations of alleged crudities—leaving aside for the moment the question as to whether his particular examples are so or no—are entirely beside the point. Nothing would be easier than to compile an anthology of platitudes from the works of Beethoven, Schubert, Mozart—almost any composer in fact; but 'Feste' would, I hope and believe, be the first to admit that they would prove nothing whatsoever except the well-known fact that even Homer sometimes nodded. It is fairly safe to say that nine-tenths of Wordsworth and nineteen-twentieths of the poetry of Coleridge are virtually unreadable to-day, but they remain great poets none the less; and even if 'Feste' were able to convince me that no larger proportion of the music of Berlioz was of lasting interest and value, my estimate of his intrinsic artistic significance would in all probability remain fundamentally unchanged.

The point at issue in fact is not whether Berlioz did or did not sometimes write inferior music, but whether, taken all in all, he is a figure of primary significance. If you receive from his music, generally speaking, as I do, the impression of a major personality, and as profound and authentic an æsthetic emotion as that which you receive from that of the greatest masters, then you accept his faults and failings, for without them he would also be without his unique and irreplaceable qualities. They are all part and parcel of the man and his art, and inextricably interwoven with each other; you cannot separate them.

If, on the other hand, you do not receive this impression of fundamental greatness in all he does, even in his inferior work, you will no doubt regard Berlioz as 'Feste' would seem to do, as a second-rate artist (if that) with interesting moments, which is an entirely different thing from a great master with occasional or even with frequent lapses, which is how he appears to me to be. That is the issue in a nutshell, and from this point of view I think I am justified in

claiming that one is either for Berlioz or against him. In a word, you either accept him as a great artist or you do not; nothing else matters very much.

In conclusion, while profoundly convinced of the uselessness of doing so, I willingly accept the courteous invitation extended by 'Feste' and yourself to contribute to your pages some time in the near future an article on Berlioz considered as a melodist.—Yours, &c.,

CECIL GRAY.

Campden Hill, W.8.

['Feste' writes:—'I am glad to find that Mr. Gray didn't mean what he plainly said. I have re-read the passages I quoted from his "History of Music," and I fail to see that I misrepresented him. I won't argue, having argued enough already. Instead, I refer readers to the passages quoted in my June article. It is good to hear that Mr. Gray accepts the invitation to write on the melodic side of Berlioz. But why does he say such an article will be useless? Does he suppose that the so-called anti-Berliozians are not open to conviction? Or is he nervous as to the supply of evidence concerning Berlioz's genius as a melodist?']

SIR,—Your 'Feste' article threw me back on the youthful days when August Jaeger, to whom I was 'first English friend,' took me to join the Richter Choir, which was then rehearsing Berlioz's 'Faust' at Store Street under that vociferous disciplinarian Herr Frautzen Jaeger. I loved those rehearsals, and as we then daily worked together, we were constantly whistling and singing the melodies! Those which have been with me through the years are 'The Sylphs,' the 'Flea Song,' the rollicking Serenade, the Students' Chorus ('Jam nox stellata,' &c.), and others in snatches to which I cannot give a name. They are, of course, mainly chorus melodies—we did not become intimately familiar with the arias, except as cues.

I think you go a little far in saying that the Rakoczy March is the only melody 'most of us can whistle.' The fact is that the March is heard apart from Berlioz, who himself has had no publicity. If he had enjoyed as much hackneying as Wagner ('Walkürenritt' and 'Meistersinger' Overture, *e.g.*), Berlioz might have proved himself captivating to the plain man. What always struck me in his melodies was their unconventionality and ingenuousness—so different from the toe-the-line character of those of Schubert, in which I was then soaked (and am not dry yet!).—Yours, &c.,

Walden, Cheam, Surrey. F. C. TILNEY.

SIR,—I have been greatly interested in the writings concerning Berlioz's compositions. This month I am delighted with 'Feste' when he says the March in 'Faust' is *not* by Berlioz. I have long wanted someone to agree with me on this subject. I was at the first performance at the Albert Hall, and was startled by knowing the March since I was a boy. I have an ancient copy, with portrait on cover, which says: 'Ràcoczy's Hungarian March, as performed at the London Wednesday Concerts, arranged by Jules Guggenheim, London, published by John Griggs, Southampton Row, Russell Square, and to be had of J. Campbell, 53, New Bond Street.'

I have long wanted to know how Berlioz came to place this march in his 'Faust'; his name is not mentioned on my copy. I have been trying for a long time in vain, but find this march dates back to 1790.—Yours, &c.,

Exmouth. FRANÇOIS EMILE CHOVEAUX.

A GOOD WORD FOR HENRY SMART

SIR,—I read with great pleasure in the April number of the *Musical Times* your commendation of Smart's organ music, and with equal pleasure some time back, in your very interesting interview with Dr. Alfred Hollins, his views concerning this composer.

I am afraid Smart is very little played nowadays, at any rate by leading English organists, and he may himself have been contributory owing to the fact that, with few exceptions, his works are from the present point of view of only moderate difficulty.

I recollect that about the beginning of last century an organist, then eminent, but now of outstanding eminence, remarked to me that he could not put Smart into his recital programmes for this very reason. At this time Lemare was holding sway at St. Margaret's, and my friend said, 'You know Lemare makes it awfully difficult for us fellows, as we are obliged to follow him.' I myself was brought up on Smart. I remember hearing W. T. Best (at the old Bow and Bromley Institute) play the early 'Con Moto' in B flat. This recital was, in more senses than one, epoch-making to me, as it gave me my first interest in the organ, which from that day has continued. Best very frequently included Smart's works in his programmes, and in fact Smart was almost the only English composer besides himself whose works Best played.

I wish the present generation of organists could interest themselves again in the works of this great organ composer. He died in July, 1879—fifty years ago. Little was done in 1913 to recognise the centenary of Smart's birth, and few of us now alive will be here to see the centenary of his death. I should like to think that organists throughout the country would call to memory Henry Smart by playing his works as their voluntaries. Thus, although we cannot celebrate the hundredth anniversary of his death, the fiftieth anniversary could receive some recognition.—Yours, &c.,

64, Replingham Road, S.W.18. J. D. TETLEY.

COPYRIGHT IN PROGRAMME NOTES

SIR,—The compilers and editors of concert programmes are apparently frequently ignorant of the fact that annotations used in such programmes are subject to the law of copyright equally with other literary and artistic property. Literary work is not thrown into the public domain merely because it is unsigned, and annotations cannot be borrowed wholly or in part without their author's copyright being infringed unless his authority has previously been obtained.

The former author of the annotations published in the *Radio Times* recently found that his work was being reproduced without acknowledgment and without his consent in the programmes issued on behalf of the managing body of the concert-room of a famous watering place, and it was discovered that the piracy had been systematically going on for many months. The only defence put forward by the person responsible for the infringements was that he was unaware that copyright subsisted in such work, and a plea 'in misericordiam' was accepted by the Society of Authors on the instructions of the author concerned, who had no desire in the circumstances to exact punitive damages.

Offenders will not in future, however, be dealt with so leniently, and it is to be hoped that in their own interest the compilers of programmes will confine their annotations to the fruit of their own brains or obtain the proper authority before availing themselves of the fruit of the brains of other persons.—Yours, &c.,

11, Gower Street, W.C.1. G. HERBERT THRING (*Secretary, Society of Authors, Playwrights, and Composers*).

A GOOD WORD FOR MECHANISED MUSIC

SIR,—In your June number Mr. Rutland Boughton makes the extraordinary statement that 'no one wants to see the same cinema play several times . . . or to hear the same gramophone record over again even though the source of the work be Bach or Beethoven.' If Mr. G. K. Chesterton had uttered this, one would have looked for the hidden paradox, but apparently the writer means to be taken seriously.

As regards the cinema film, it has to be remembered that this is not an age-old institution like the legitimate drama, but is in its infancy, and it is its infant crudities which prevent it being enjoyed over and over again. Nevertheless, a cinema proprietor told me he had seen

Charles Chaplin in the 'Circus' five times running and enjoyed it more each time, fresh subtleties of that consummate genius which had been previously missed being observed. Again, a master-work like 'Metropolis' needs to be seen several times before the beauties of the huge canvas of production are appreciated.

How much more so is this with the great works of music, and how can anybody possibly appreciate them the first time? During the last twelve months I have run through on my own gramophone: Brahms's Quintet in F minor, thirty-five times; Schubert's Trio in B flat, Op. 99, twenty-five times; Tchaikovsky's 'Pathetic' Symphony, twenty times—and so on. Could I by any other medium become really familiar with these great works, and add to the pleasure of listening that of analysis? How much would the average listener make of one performance of the Brahms Quintet, beyond a vague feeling that there were 'a lot of very pleasant melodies all mixed up'? How could he hear the Schubert Trio without a passionate desire to hear it again and again?

I am getting tired of the constant girding at 'our mechanised age.' It is a very pleasant age, and the machines are going to make it a great deal pleasanter. Of course, commerce must be served first. Before one can think of art at all, one must go out and hustle for food. But man does not and cannot live by bread alone, and once he has used his machines to grind his daily bread, he will use them secondarily to grace his life with the arts. And it is no more good for gentlemen like Mr. Boughton to try to stop the progress of the machines in art, than it was any good for the weavers of Bolton to break the machines in the 18th century.

To reduce the argument to absurdity, why have an organ when one could so easily go back to Pan's pipes? Even if one retires to cymbals and shawms one is still the creature of the machine.

Let us make the most and the best of our 'civilization-made machines' and not talk so much about our 'machine-made civilization.'—Yours, &c.,

'Mossgiel,' BRIAN EVEREST.
Northcote Street, Wick.

PROF. SANFORD TERRY AND NOVELLO EDITIONS OF BACH

SIR,—I cannot refrain from writing to express my gratification at your comments on the omission from Dr. Sanford Terry's latest book on Bach of any reference to the Novello edition of Bach's organ works.

When I read this book during the last Christmas holidays, I noticed this omission with pain and surprise. The omission is the more inexplicable to me as, in his valuable Appendix to his edition of Forkel, Dr. Terry did refer to this edition, which, after all said and done, was the first, and remains to date the only actual English edition of these works, properly so called, and therefore I should have thought that in an English book, written apparently for English readers, Dr. Terry would have repeated his Forkel procedure of adding Novello's to the editions to which he refers.

There is a further gap in Prof. Sanford Terry's 'Life of Bach' which you have not mentioned, and that is that, although in his Bibliography he does actually include the English translation of Spitta (well do I remember the joy with which I obtained these three volumes in July, 1899), all, or nearly all, of his references to Spitta in the text are to the German edition, which I should say very few people—except certain exceptional erudite musicians—possess in this country. In this same work there are a good many quotations in the original German, which, for ordinary English readers, should I think have been translated, and all these facts drive me to the conclusion (in which of course, I may be wrong) that Dr. Terry prepared his English book with a special view to the projected German edition—which by this time has, I think, become an accomplished fact. If this is so, the reason for the omission of any reference to the English edition of organ works, and the English translation, of Spitta, and all the German quotations, is fully explained. The book, as written, would have made the German translation a much more easy and convenient proceeding.—Yours, &c.,

J. D. TETLEY.
64, Replingham Road, S.W.18.

SOPRANOS ARE RARE

SIR,—In the weekly and daily papers of late there have appeared certain criticisms on certain items in the performances provided by the British Broadcasting Corporation. In my humble opinion a good deal of this criticism is a little hard on a body that has so great a public responsibility, and so very difficult a position. It may be exceedingly difficult to obtain the fare that is demanded in many of the departments. I beg leave to illustrate by mention of one special point. As a singing master, I speak from my own point of view about one of the complaints that have been repeatedly made to me of late. Some time back one of your contributors quite justly complained of a serious deterioration in first-class singing, generally speaking. The complaints have been almost entirely applied to the soprano element. Now in my opinion this is hardly the fault of the B.B.C. They must be at their wits' end to remedy a defect which certainly does exist. The secret of the matter is the appalling scarcity of true soprano voices. Nine out of ten who appear on the programme as sopranos are not even mezzo-sopranos—they are high contraltos. This is a fact, though it does not appear to be generally known, and may indeed come as a surprise to a number of your readers.

The public has, nowadays, a unique opportunity of hearing multitudes of professional singers, and many a listener is an extremely good natural critic of voice production as well as artistic rendition. But those who cater for the public can only do the best they can with unsatisfactory material as far as the providing of soprano vocalists is concerned. All I can state is that the real or pure soprano voice is by far the rarest voice among women, and substitutes for it are found in lower voices that are specially trained to sing higher than their natural register. I am quite ready to prove this statement if it should be a matter of interest to your readers. The position of the substitute soprano is a tragic one.—Yours, &c.,

H. TRAVERS ADAMS.
4, Albany Mansions, S.W.11.

'ORGAN PEDALLING: PAST AND PRESENT'

SIR,—With further reference to the subject of organ pedalling, I should appreciate the opportunity of replying to Mr. Ellingford's remarks in the May issue of your journal.

The fact that Mr. Ellingford draws our attention to the 'Lemmens Organ School' is interesting insomuch that the possibilities (not hopeful) of oblique angle movement, gliding and placing of the feet, were shown to me by those who themselves were trained upon the modernised version of the lines laid down by Lemmens, who in this work talks about the new method of placing the feet.

With reference to Mr. Ellingford's thirty-four ways of pedalling the passage from the D major Fugue, I regret to say that by far the greater majority of these seem to be merely 'permutations and combinations,' and in practice very awkward, ungainly, and quite impossible to tread naturally, as advocated in the book 'Science of Organ Pedalling'; and further, I would remind Mr. Ellingford of his remarks on p. 57 of this book, in the course of which he says: 'It is this variety of footings to which a passage can be subjected that has brought about so much confusion, and an absence of any reasoned method in treating the footing of the pedal part.'

Further, if we accept the explanation given to 'Feste's' criticism of Ex. 2 in this journal's March issue, p. 221, well and good, but this does not explain the many instances of heel-toe inwards movement on long keys of both feet, and this, I think, was the

objection raised in the first place, although it was not put in so many words. This movement, besides being an unnatural one for the feet in treading, often causes fouling, as 'Feste' said in his article 'Organ Pedalling, Past and Present,' and therefore I maintain that for ease and naturalness of execution heel-toe inwards movement should be avoided on all intervals greater than a major second on long keys. Some instances taken at random from the book in question will be found as follows: Part 1, Exx. 30, 55, 56, 58; Part 2, Exx. 2, 8, 9, 18, 26, 29, 56; Part 3, Exx. 16, 17, 18.—Yours, &c.,

R. A. JEVONS.

120, Cazenove Road, N.16.

SIR,—I have only just been able to read 'Feste's' interesting review of the book 'The Science of Organ Pedalling' (Ellingford and Meers), which appeared in the March issue of the *Musical Times*. I have also just seen the subsequent correspondence in the April and May numbers, and I have been struck by the fact that in connection with the question of giving credit to previous authors who have advocated the liberal use of the heels in pedalling, no one has mentioned the name of Arthur Page.

In his little book 'On Organ Playing' (Vincent Music Co.), Page devotes about a third of his space to the subject of pedal-playing, and insists from the first that the heels should be used as freely as the toes. Not only does he give a complete series of scales (major and minor) 'footed' according to his theory, but he devised special exercises to enable young organists to acquire what the Ellingford-Meers book calls the 'oblique-angle movement' of the feet. I have always considered Page's little book a most excellent one, not only on the subject of pedalling, but also in the other departments of organ-playing with which it deals, and as the first edition of the book was published as long ago as 1899 the author must, I think, be given some credit as a pioneer.

I must plead distance of four thousand miles as an excuse for this somewhat belated contribution to the subject under discussion.—Yours, &c.,

GEORGE D. GOODE.

Hope Gardens,
Kingston, Jamaica, B.W.I.

BRAHMS AS SYMPHONIST

SIR,—Mr. Elliot's article on the above makes the fundamental mistake of supposing that musical criticism has a definite standard on which one can argue. If a man says that Brahms's E minor Symphony is austere, he says it because he feels it; he can prove his feeling with a pianoforte in front of him, or music-type illustrations at his command. But if his audience or readers cannot share his feeling he can only prove it to himself. Brahms's E minor Symphony is as near being a piece of philosophy as music can come, I think; it is a summary of the sternness, the tenderness, and the humour of life; and the last movement was meant to summarise all the preceding material. This is what the music tells me personally, and there is an end of the matter; no possible argument could affect me, any more than my argument can affect the reader who has an entirely different interpretation.

Mr. Elliot's complaint that the C minor Symphony is spoilt by over-emphasis of the dramatic side, and that the D major Symphony is a more perfect work, does not constitute argument, but a statement of the very ordinary fact that he likes the D major better than the C minor—which is interesting, but not conclusive. To me, Brahms wrote one symphony and three fine essays, the first symphony standing alone and having here and there almost the real Beethoven in it; the second, third, and fourth are comparatively—I say comparatively—Mendelssohnian in outlook and result. But of course I cannot prove this to anyone who is, after due consideration, unable to see the music as I see it.

Musical critics have a way of dictating their views with an imperial disregard for their own human weaknesses; they often forget that they have only one pair of ears, and that all their reasoning must be based on what those organs tell them. Brahms's fourth Symphony does not sound austere to Mr. Elliot; but he cannot know what it sounded like to its composer (unless he had the chance of discussing it with him), and it is rubbish to try to prove that it cannot be austere because Brahms is this and is not that.

Incidentally, may one be permitted to ask the writers of musical criticism to write plain English? I almost expected to see at the end of Mr. Elliot's article 'Q.E.D.' If the idea of the writer was to interest the lawyer and the mathematician in Brahms he could not have chosen a better style. Let any of my readers compare the style with that of 'Ad Libitum' or the 'Musician's Bookshelf,' and they will see that the homely style of writing gets very much nearer the point, and probably saves a great deal of space, besides being really interesting.—Yours, &c.,

H. V. SPANNER.

17, Lanercost Road, S.W.2.

SIR,—May I add a few remarks to Mr. J. H. Elliot's article 'Brahms as Symphonist,' in your June number? That the musical public is taking an increasingly intelligent interest in Brahms's orchestral works is shown by the recent gramophone recordings. Eighteen months ago nothing reliable could be obtained. To-day one can have the 'St. Anthony' Variations (H.M.V.) and the Violin Concerto (H.M.V. and Col.). The four Symphonies are all obtainable—three recordings of No. 1 by Stokowski and by Abendroth (H.M.V.) and by Weingartner (Col.); No. 2 conducted by Damrosch (Col.); No. 3 conducted by Stokowski (Victrola); No. 4 by Abendroth (H.M.V.) and by Damrosch (Col.). The possession of these four Symphonies enables a most intimate study of them and reveals, *on the whole*, a striking uniformity of thematic and developmental treatment. A comparison between the first theme of movement 3 (No. 1) with the first theme of movement 2 (No. 3), and again the development sections of movement 1 (No. 2) and of movement 4 (No. 3), will show what I mean. Can we not imagine a fifth Symphony by Brahms more easily than a tenth by Beethoven? The above recordings of the four Symphonies reveal the beauty and wealth of significant detail which Brahms lavished upon them. I may say I have converted many previously 'anti-Brahmins,' who are now far from accusing Brahms of 'flat-footed pedantry' and of austerity.—Yours, &c.,

ARTHUR G. BROWNE.

Villa Hélène,
Avenue Contigny,
Cour-Lausanne, Switzerland.

ORGAN RECITALS AND THE PRESS

SIR,—I should like to comment on Mr. Kaikhosru Sorabji's letter in the June *Musical Times*. Whenever I read Mr. Sorabji in the press I feel that he has a grudge against the musical world; his articles are often so very personal and so very bitter. I sympathise with Mr. Sorabji. I have seen his stacks of beautifully bound and printed compositions (printed in Vienna), which anyone would be proud to own and which any owner would want to hear performed. But Kaikhosru Sorabji's music can only be *seen*. . . . I will cite only a few of his works. I have seen two huge Pianoforte Concertos and the stupendous Organ Symphony. The complete Symphony, Mr. Sorabji told me, would take the full time of an average recital to perform. The texture of these works is extremely complicated, the harmonies decidedly modern; indeed, the criticism I would venture, after hearing part of the third (?) Pianoforte Concerto which Mr. Sorabji played to me, is that within a few bars the resources of the pianoforte (or of the orchestra or the organ) are too fully explored, thus leaving little scope for climax. It is interesting to note that Kaikhosru Sorabji writes straight into full-score all his compositions without making any preliminary sketches—a most remarkable feat of imagination, skill, and confidence. His works have been privately printed with the exception of two, both

for pianoforte: 'Le Jardin Parfumé' and the 'Fantaisie Espagnole.' The latter I have thoroughly examined, and it is only after careful study that the structure as well as the ingenuity and original thematic development can be appreciated; for everything that this composer writes is on such a vast and complicated scale. Attention is particularly drawn to Sorabji's ability to write effectively and understandingly for the pianoforte.

I am sure that the 'Fantaisie Espagnole' would make a favourable impression if tackled by a first-rate pianist. It is encouraging to know that Mr. Emlyn Davies has had the courage and skill to perform part of the Organ Symphony.

I associate somehow (and possibly quite wrongly) Sorabji's music with that of Scriabin, though Sorabji has not confined himself to the Scriabin scale and explores a more modern technique. I most sincerely wish that some musical association would give a public performance of a work of this enigmatic giant. May we hope that the B.B.C. will tackle a pianoforte concerto? —Yours, &c., BM/BNXK.

London, W.C.1.

SIR,—In a letter in your June issue Mr. Sorabji wonders whether 'organ recitals are under all and every circumstance, in any place but a concert hall, taboo?' Perhaps it may be because the already over-burdened critic finds it exacting, in addition to the ordinary round of recitals which are specially prepared, to go and listen to an organist who gives a certain number of recitals a year as part of his routine. This may be true in many cases, but not in every one. The critic who thinks thus may occasionally lose an opportunity of recording the fine performance of a very original programme (witness the interesting series of recitals given in past seasons by Mr. Emlyn Davies at Westminster Chapel).

Then, too, omission of reports of organ recitals in the daily press may be due to the unwillingness of the editor to sacrifice valuable space to matter which, he thinks, will interest only the church-going musical public. The report of, say, a pianoforte recital makes a far wider appeal than does that of an organ recital, even though in the former case both programme and performance may be of an inferior quality.

What seems to me a more curious point than that raised by Mr. Sorabji is the question as to how far the organ voluntary has been responsible for the lack of interest taken in the organ and its music by musicians and music-lovers in general. It is often noticeable that the people who throng to a musical festival in a church, and listen most attentively to the programme, will, when one of the great Bach works is played as a voluntary, beat a hurried and noisy retreat, although this may often be the finest music in the scheme. Here is an instance. Some years ago a Purcell Commemoration at Westminster Abbey attracted a crowded attendance. The programme announced at the end an item of greater interest than the ordinary voluntary—the 'Chaconne,' played by a string orchestra. Even so, enjoyment of this by the few was marred by reason of the noise made by the many leaving the church. So far as I can see, such cases as these can only be accounted for by the foolish tradition that some kind of music—good, bad, or indifferent—must 'play the people out.' —Yours, &c., GABRIEL SHARP.

36, Finborough Road,
Redcliffe Gardens, S.W.10.

THE HALLÉ SOCIETY

SIR,—As a regular member of the Hallé audience I must protest against Mr. John Russell's defence of Sir Hamilton Harty's programmes in your May issue. If, as he claims, he is one of those who desire to hear more new music, he should keep quiet. But for some reason or other he has taken it upon himself to represent the Hallé Committee, Sir Hamilton Harty, and the Hallé audience, all at the same time. The Committee and Sir Hamilton are apparently incapable of defending themselves, but it must not be thought that Mr. Russell's views represent those of the audience.

In the first place, it is common knowledge that it is not just a small minority but a large and increasing body of opinion which is dissatisfied with the Hallé programmes. What particularly annoys us is that we should be fobbed off with contemporary puerilities by Hely Hutchinson, Bryson, Atterburg, Goldmark, &c., when there is so much serious work by Sibelius, Ravel, Stravinsky, Bax, Holbrooke, and others (not to mention Bartók and Schönberg), aching, as 'C. H.' rightly said, for performance. Are the Sibelius Symphonies considered too cacophonous for the delicate Hallé ears? And what about the neglected Mahler?

It is perfectly possible to give the public what it wants and to educate it at the same time. Mr. Russell is surely not going to suggest that anyone but a fanatic would stay away from a performance of a Brahms Symphony just because Schönberg's Five Orchestral Pieces (for example) are in the same programme? Even if much of the music of to-day is pure experimentalism, as Mr. Russell asserts, it is tolerably certain that when the New Music does arrive we shall be unable to appreciate it until we have travelled with the experimenters; and those that laugh at Honegger will then laugh on the other side of their faces.

At any rate, Sir Henry Wood has succeeded in educating London audiences in all the great modern composers, and I see no reason why Sir Hamilton Harty should fail in this respect.

Mr. Russell refutes his own statement that Manchester's musical culture is unprogressive when he relates how Dr. Richter's retirement came about 'mainly through the attacks of those who would have the modern at all costs.' I venture to predict that the same procedure will happen again before long, if nothing is done about the matter.—Yours, &c.,

The University Union, WILLIAM L. NORMAN.
Manchester.

[We close this correspondence with a quotation from an interview with Sir Hamilton Harty in the Manchester edition of the *Daily Express* of May 25:

> 'I am going to work on a new policy in the Manchester concerts next year, however. I know I have been accused in the past of neglecting modern works which Manchester people have a right to hear, and preserving a too conservative outlook. Well, I am going to alter all that.
>
> 'Next season we shall experiment to our heart's content. Previously I have been afraid, partly because I did not think the modern works as good as that music which for convenience we call classical, and partly because I did not feel that the Hallé Society could afford to risk experiments. However, we are going to take our chance.'

We should like to see the Hallé Society take a few chances with Elgar.—EDITOR.]

'VOICE AND VERSE'

SIR,—May I try to explain my point of view concerning the relative popularity of vocal and instrumental concert numbers.

I am not in the least anxious to uphold poor songs or poor singing simply because they *are* songs or singing—I only contend that as it is evidently the more intimately personal sympathy conveyed and aroused by the human voice which reaches and delights the average audience, so we instrumentalists must try to use our instruments so delicately that they become as nearly as possible like human voices. So long as the vast majority even of very fine pianists persist in regarding the pianoforte as a percussion instrument, instead of realising that it is also a stringed instrument with great possibilities of resonance, nuance, and sustaining tone, just so long will even the mediocre songs be understood and enjoyed, while the beautiful

pianoforte music is ignored as lifeless and mechanical —without any 'tune.'

The horrible fashion now rife among pianists of attacking each note of a melodic group as a separate objective, approached from above instead of from its preceding note—deals an inevitable death-blow to the songfulness of great pianoforte music which, treated artistically, can and does hold an audience just as spellbound as the simplest and most popular ballad.—Yours, &c.,

ENID MORRIS.

Clevedon.

SINGERS' ARTICULATION

SIR,—Kindly allow me to correct an error in my letter in your June issue, p. 538, five lines from the end. It should read: 'C.P. and P.N.P.' ('Cathedral Psalter' and 'Psalter Newly Pointed'). The mistake was, I fear, my own. At the same time I would like to support Mr. Munro Davison upon the subject of 'Singers' Articulation.'

As a teacher, however, equally alive to the importance of the subject, and one who is untiring in his efforts to secure in individuals and choirs a fuller appreciation of word-formation by means of perfectly-shaped vowels and clean-cut consonants, by which alone the full meaning, beauty, and significance of the poetic thought can be conveyed, I feel bound to bear testimony to the extreme difficulty of persuading the great majority of people to do those things which alone will bring the desired result. The national characteristic of hiding the feelings seems to be an insuperable barrier. People can express their *own* thoughts and feelings naturally enough; but when it comes to interpreting those of someone else, and with the consciousness that others are listening, few seem to be able to break through this reserve and let their imagination have free rein. In short, it is the lack of histrionic ability.

But even if few possess *this* great gift, there is nothing to prevent anyone—except those with speech-impediment—from acquiring 'good, distinct English'; but it needs thorough attention to detail, persistently applied; and this is another quality which few possess. Hence the few who succeed in getting their words 'over.'—Yours, &c.,

FREDERIC LEEDS.

Lewisham, S.E.13.

THE LIGHTNING EFFECT WAS *NOT* BY MR. MEALE

SIR,—I was unaware of any press reports of my recent recital at Coventry until I read the extract in the June *Musical Times*, with the highly diverting comments thereon. However, it is high testimony to the alertness of your correspondents.

I must however disclaim any responsibility for the turning out of lights and subsequent flickerings. Doubtless it was the impulsive act of some enthusiastic steward with a love for the dramatic.

I am thankful to think I have sufficient resource as to have no need to resort to scenic effects to make a recital interesting. Not that I should desist if I found it necessary, even though it should provide an occasional opportunity for a little friendly leg-pulling. Wishing you and all readers of the *Musical Times* a pleasant summer, free of thunderstorms and lightning (still, there will be some who will find interest and exhilaration within reasonable proximity of Vesuvius!)—Yours, &c.,

ARTHUR MEALE.

Hatch End,
Middlesex.

[We print Mr. Meale's letter with pleasure, for two reasons: (1.) It clears him in the matter of those lightning flashes; and (2.) it is an all-too-rare example of the right friendly and sporting way of taking frank and well-meant criticism.—EDITOR.]

A manuscript Sonata for violin and continuo by Bach has recently been discovered. The handwriting is Bach's, and no doubts are felt as to the genuineness of the work. An article on the Sonata, with music-type examples, will appear in our next number.

ROYAL ACADEMY OF MUSIC

The summer term is always a busy one, and this year is no exception to the rule. A more than usually interesting chamber concert was given on Thursday, May 30, in the Duke's Hall. The Academy has at the present time a number of good singers, and two of them, Miss Jean Campbell Kemp, from Glasgow, and Miss May Turtle, from Belfast, gave an almost perfect performance of Saint-Saëns's bolero 'El desdichado.' Both singers sing well, and their voices moreover blend well.

It was interesting to hear two movements of a Violin and Pianoforte Sonata in B flat, by Guirne Creith, played by Jack O'Brien, with the composer at the pianoforte. I have written before about this young student, for she promises to do things some day. In this particular work there are good ideas, but too many of them; in fact, at the moment the composer is a spendthrift, but so much of the writing is good, and much of it tuneful, that it attracts. Two of Arnold Bax's songs were sung well and with understanding by Miss Betty Sheard. On the Monday of the same week two opera performances were given in the Duke's Rehearsal Theatre. The main feature of the enterprise was the fact that the production was entirely done by the students, the producer being Mr. William MacLurg, and that the music of 'Dido and Æneas' had been adapted and orchestrated by Mr. Maurice Miles.

Opinions differ as to the worth of this policy; personally, I have no doubt as to its efficacy. It gives the young actors confidence in their own powers, and by inviting the critics they are able to see where the performances might be bettered. But the criticism should be constructive and not destructive. The performance on the whole was admirable; but there were differences of opinion between the orchestra and chorus here and there. Miss Kemp and Mr. Geoffrey Davies, as the heroine and hero, both sang and acted well. The ballet was most effective, and the lighting and stage-work generally reached excellence. Purcell's work was followed by 'The Blue Peter,' a one-Act opera by C. Armstrong Gibbs. The music is clever, crisply written, and very tuneful.

The orchestral concert at Queen's Hall took place on Tuesday afternoon, June 11. It was a plucky thing to 'put up' the Prelude and first scene of the third Act of 'Götterdämmerung,' and the result justified the adventure. Under Sir Henry Wood the large orchestra gave a highly creditable performance of the Prelude, and the quartet sang remarkably well. Especially is this true of the three students—Miss Jean Campbell Kemp, Miss Irene Morden, and Miss Valetta Iacopi. All three have beautiful voices, and Miss Iacopi is an exceptionally good contralto. Mr. Topping was at times overwhelmed by the orchestra—Queen's Hall is not Covent Garden. All these young singers are pupils of Mr. Thomas Meux, himself a Wagnerian stalwart of the Richter régime.

Among the audience was Mr. Glazounov, and he heard an excellent performance of his Violin Concerto in A minor, in which Mr. Sydney Griller played the solo part.

The Opera Class will give its annual opera week at the New Scala Theatre from Monday to Saturday, July 8-13. The operas to be presented are Verdi's 'Rigoletto,' Puccini's 'La Bohème,' and German's 'Merrie England.' Mr. Julius Harrison will conduct, and the producers are Mr. L. Cairns James and Miss Isobel McLaren. The performances will begin at 8 o'clock each evening.

F.

The following awards have been made: Lionel Tertis Viola Prize to Eileen Grainger (Gloucester); Sir Edward Cooper Prize (ensemble) to David Taylor (first violin), Watson Forbes (second violin), Percy Dyer (viola), and David Thomas ('cello); Matthew Phillimore Prize (male pianists) to Robert Edwards (London), Yelland Richards being highly commended; Piatti Prize ('cello) to Colin Hampton (London),

Ruth L. Pirie and David Thomas being highly commended; Charles Lucas Prize (composition) to R. Norman Fulton (London); Cuthbert Nunn Prize (composition) to Dorothy Parke (Londonderry), Marjorie Playne, Muriel G. Crowther, and Margaret Judd being commended; Frederick Westlake Memorial Prize (male pianists) to Yelland Richards (Leighton Buzzard).

ROYAL COLLEGE OF MUSIC

The outstanding concerts of the past month were two given by the First and Second Orchestras. At the former, Sibelius's rarely-heard Symphony in C and Respighi's brilliant impressions of the Fountains of Rome were the principal features, the performance, under Dr. Malcolm Sargent, reflecting the highest credit on the orchestra, which displayed remarkable beauty of tone and considerable artistic perception. The concerto was Lalo's 'Cello Concerto, an exacting and in many respects unsatisfying work, dexterously handled by the soloist, Maurice Hardy. The Second Orchestra, besides giving young conductors the customary opportunities, had the enviable distinction of producing for the first time a vocal orchestral work by a woman student, Betty Lutyens. It proved to be a composition of much charm and something more than promise, with many encouraging signs of further possibilities for the composer.

Mid-day recitals have once more proved an attraction, conspicuous among them being one given on the viola d'amore by Miss Violet P. Brough, whose musical and sympathetic performances on the instrument are familiar to broadcast listeners.

In the Parry Opera Theatre two performances were given by the Dramatic Class, under the guidance of Mr. Cairns James, of Ian Hay's riverside comedy, 'A Happy Ending,' with alternate casts. On both occasions they displayed a style and finish rarely associated with students' work. The Operatic Class gave three performances of 'The Magic Flute,' conducted by Sir Thomas Beecham and Mr. Aylmer Buesst, and produced by Mr. H. Procter Gregg. The class made great efforts to prove themselves worthy of the confidence reposed in them by Sir Thomas Beecham, and succeeded in exhibiting many novel points of individuality and distinction.

TRINITY COLLEGE OF MUSIC

The work of the College is going on steadily. The rehearsals for the performance of 'Monsieur Beaucaire' at the Scala Theatre on July 4, 5, and 6, give promise of an excellent entertainment.

The Controller of Examinations, Mr. Edward d'Evry, proposes to visit South Africa in the summer vacation, and will assist in the College examinations there.

It is gratifying to note that a cable of condolence with the College at the death of the late Principal, Prof. J. C. Bridge, was received from the Premier of New South Wales and the Conservatorium of Music in that State.

It is with regret that the sudden death is noted of Mrs. Richardson, the energetic local secretary of the Grimsby centre, where she will be much missed.

Distributions have been held at Bath, Folkestone, and Wrexham.

The lecture by Mr. Hubert Foss on 'The Later Works of John Ireland,' at Grotrian Hall, attracted a large and interested audience.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young lady pianist wishes to meet violinist and 'cellist for mutual practice. Blackpool district.—B. A. T., c/o *Musical Times.*

Pianist wishes to meet young violinist or singer for mutual practice. S.E. London.—D. J. K., c/o *Musical Times.*

Lady pianist wishes to meet violinist or 'cellist for mutual practice. Classical music only. S.E. district.—G. M. B., c/o *Musical Times.*

Amateur clarinettist (played in the orchestra and band of a large public school for about two and a half years) wishes to join amateur orchestra on leaving school in August.—C. A. B. MAINE, B., Christ's Hospital, Horsham.

Moderately advanced amateurs wanted to form string quartet. Rehearsals at Camden Town.—HAROLD MADDREN, 80, Great College Street, Camden Town.

Experienced pianist and violinist wish to meet 'cellist for mutual practice.—762, Coventry Road, Small Heath, Birmingham.

Pianist (young gentleman) wishes to meet instrumentalist or vocalist for mutual practice.—C. E. ROBINS, 14, Serlo Road, Gloucester.

Lady pianist wishes to meet vocalist or instrumentalist for mutual practice of classical music.—B. H., 19, Cavendish Mansions, Clapton Square, Clapton, E.5.

Young violinist (male) wishes to meet pianoforte accompanist for mutual practice.—A. J. LENTELL, 58, Brecknock Road, Camden Road, N.7.

Young pianist wishes to meet violinist and 'cellist to form trio. Would also like to meet singer for mutual practice. E. Ham district.—A. P. D., c/o *Musical Times.*

Good viola player wanted for quartet, &c., mutual practice. Fine library. Sundays, 11 a.m.—6, Newton Street, Hyde, near Manchester.

'Cellist required to complete chamber orchestra, rehearsing mornings, W.1 district.—EDWARD NEILSON, 19, Hobbes Walk, Roehampton, S.W.15.

Pianist and violinist wish to meet 'cellist to form trio. Purley or Croydon districts.—M. G., c/o *Musical Times.*

Vocalist (baritone) wishes to meet accompanist for mutual practice. S.W.4 district.—BEL, c/o *Musical Times.*

Soprano and baritone wish to meet pianist for practice of songs, duets, oratorios, &c.—DUET, c/o *Musical Times.*

Young gentleman (pianist) wishes to meet violinist and 'cellist to form trio. Would also like to meet another pianist.—F. W. B., c/o *Musical Times.*

A number of string players, constituting a small orchestra contemplating useful public work for good objects, would welcome the co-operation of another 'cello and viola player, and also a trumpet and other wind players.—JOHN H. MOON, Hon. Conductor, 7, Grove End House, St. John's Wood Road, N.W.

Three public school men wanted to form male-voice quartet. State compass. Good voices unnecessary. S.E.24 district.—C. N., c/o *Musical Times.*

Sharps and Flats

Rudolf Friml, to my mind the greatest living composer. . . .—*Samuel Goldwyn, 'Film Magnate.'*

I think people would come to our mid-day services if we had more lively music. Bach simply does not appeal to the multitude. Young people want to hear gymnastics on the organ.—*Vestryman of St. Mildred's, Bread Street, E.C.*

'Wiltshire Musical Festival: Trainer sent for trial.'—*Local paper.*

Senior Choral Competitions: Fixed Voice Choirs.—*Another local paper.*

At my church last Sunday we had no music at all during the collection; the choir just sang an anthem instead.—*Incumbent at Suburban Church Council Meeting.*

'A Tale of Old Japan . . .' Handel.—*Poster in Welsh Town.*

About two hundred and fifty singers took part in the Leicester Diocesan Choral Association Festival, held at St. Peter's Church, Leicester, on June 6. Dr. Gordon Slater conducted, and Mr. J. W. Burney accompanied.

Competition Festival Record

CO-OPERATIVE CHORAL FESTIVAL

A new Festival was held at the Crystal Palace on May 11 by a joint organization of some of the larger co-operative societies in the London area. Six competitions were opened, and the entries totalled sixty-seven, representing forty-one choirs. Prizes were won by choirs from Enfield Highway, Croydon, Sheerness, and, in a junior class with fifteen entries, Woolwich. Choirs also came from Brighton, Swindon, Rochester, and Chelmsford.

BRIGHTON (May 25-31).—At the fifth Festival there were fifteen hundred entries, largely spread over a number of well-supported solo classes. The proportion of choirs and other group bodies to the total was larger than is usually found in southern Festivals, and the adjudicators gave high praise to their work. In the competition for mixed-voice choirs of forty to sixty voices there were only two choirs, Shoreham Choral Society being first, but there were five choirs in the class for twenty-five to forty voices, the prize going to Wellington Square Choral Society, Hastings. Apollo Choir, Chichester, was best of four male-voice choirs, Brighton Municipal Training College the better of two female-voice choirs. Some good singing on the part of elementary school children resulted in awards for Sussex Street Boys' School, Brighton, out of six entries, and St. John's Senior Girls' School, Brighton, out of four entries. The British Legion Women's Choir, Hastings, was first of four in the class for Women's Institutes and Societies. Military and Brass Bands were a strong feature. London Bands prevailed on the opening Saturday, but a week later the Brighton Borough Police Band won against four Metropolitan Police Bands. The award for string orchestras went to the Symphonic Players' Training Orchestra, Brighton.

CHELTENHAM (May 9-11).—This four-year-old Festival is growing in importance and gradually raising choral singing in the neighbouring countryside to an artistic standard. In the working-out of an all-round syllabus nothing sensational occurred, but the general level was creditable. The promise of a fine male-voice contest came to nothing, for three out of five choirs failed to appear and a fourth was a 'sporting' entry; Malvern Wells Choir (Mr. J. H. L. Gauntlett) was able to win easily. 'A Cheltonian Choir' (Mrs. P. J. Taylor) won in the female-voice class, Cam Choral Society (Mrs. E. F. Thomas) in the village choir and choral society classes. One of the most successful features was a competition in ten-minute camp-fire programmes for Scouts and Guides. There were forty elocutionists under twelve years of age.

HITCHIN (May 9-11).—The North and East Herts Festival, with its twenty classes for choirs (out of a total of thirty-one) is now an important choral meeting. Although the area is small, so much choral activity is contained in it that the Festival is not easily to be accommodated except at Hitchin, and here the Festival is to be held again next year. In the chief mixed-voice class the Hatfield Choir was first and Welwyn second; Hatfield was also first in the male-voice class, and first prizes were won by Hatfield G.F.S., Hatfield Church Choir, and the orchestra of St. Audrey's School, Hatfield. Welwyn, Essendon, Harpenden, Baldock, Letchworth, and Hitchin Choirs also played a prominent part.

HULL (May 25, May 28-June 1).—This Festival upholds sight-reading (a hundred and thirty choirs and fifty soloists), and the own-choice principle in prepared tests. Several classes had both a prescribed test and a second test left to the competitors' choice, an arrangement which adds to the entertainment-value of the competitions. Entries were more numerous than ever before, the number of the competitors running probably to five figures. The opening day was occupied, very effectively and successfully, with children's folk-dancing. Children's choral singing occupied a large part of the later proceedings, and some very good performances were heard—Hull again ranking high as a juvenile Festival. The most successful choir was that of Hessle Council School (Mr. H. Calvert), which won three first prizes and one second. Other distinctions were won by Blenkin Street School Senior Choir (boys) and Crowle Street School (girls), both for two-part singing. Among the adults the chief successes were won by Needlers' Musical Society (Mr. Edgar T. Sales), first in the female-voice and mixed-voice classes. The chief prize for solo singing, competed for by the winners in various classes, was won by Miss Madge Morfitt, of Hull (soprano). Mr. Edward Lavin (baritone) was first in a class for *Lieder* singing, the competitors' 'own-choice' being allowed to range through Schubert, Schumann, Brahms, and Wolf.

MAIDSTONE (May 22 and 25, June 1).—Last year, at Folkestone, the Kent Festival attained its record of well over seven hundred entries. This year, at Maidstone, the number dropped to five hundred and seventy, owing probably to the shifting of the local appeal rather than to a general set-back. The competitions were still well-contested and interesting. New classes were open to choirs numbering eight to fifteen voices; one of these, for male voices, was won by a choir that competed in and won a class for larger mixed choirs—Lyminge Choral Society, conducted by Miss E. Jacob. The other was won by the Women's Institute of Ickham, Littlebourne, and Wickhambreux, conducted by Mr. J. Reid. The winning female-voice choir in the senior class was that of Maidstone Choral Union, conducted by Mr. F. Wilson Parish. The prizes for orchestral playing were won by Hartlip (villages under 2,000), Willesborough and District Labour Club (villages of 2,000-5,000), and the 'Old Barn Orchestra,' Sandling (towns).

RYDE, I.O.W. (June 3-8).—The increasing popularity of this Festival, which brought in over a thousand entries, necessitated an extension to six days. The chief choral competitions were held in mid-week. Ryde School of Music, holder of the prize for choral societies of not more than forty singers, maintained its place against Bembridge Choral Society, West Wight Choral Union, and Ventnor Philharmonic. Six female-voice choirs made an excellent competition, Newport Ladies' Choir being first by six marks. In the class for larger choirs Newport Philharmonic, the holder, was placed above Shanklin Philharmonic, Ryde Philharmonic, and Sandown Choral Society. Newport Gleemen were successful over their only rival, Ryde Male-Voice Choir. One of the best features of the Festival was the size of the audiences.

TRURO (May 15-18).—The Cornwall Festival now brings its thousand entries and a number of keenly contested choral classes, in which sight-reading takes a prominent part. In the chief mixed-voice class the order of the three competing choirs was the same in the prepared and unprepared tests—Penryn Choral Society first, Truro Musical Society second, and St. Mawes Choral Society third. In the male-voice class positions were changed; Mabe Choir, which was third to Truro People's Palace Choir and Newlyn West in the test-pieces, was first in sight-reading. Truro Musical Society was first in madrigal-singing. Competitions for Women's Institutes, &c., were well supported, and there was a good display of school singing, St. Austell County School being prominent. A Haydn Symphony was played by St. Meriadoc Orchestra, Camborne (first), and by Falmouth Music Club (second).

There were also held the Suffolk County Festival, at BURY (May 10 and 11); the second annual GOLDTHORPE Festival (May 18 and 20); the competitions of the MATLOCK BATH Musical Festival Society (June 7 and 8); the Norfolk Festival, at NORWICH (May 8-11); the PETERBOROUGH and District Festival (May 31 and June 1); the ninth Thanet Festival, at RAMSGATE (June 5 and 6); and the competitions of the National Temperance Choral Union, at the Crystal Palace, on

June 8. Children's Festivals were held by the Staffordshire Musical Association, at STAFFORD (May 13-16), and by the Essex Musical Association, at BECONTREE (June 5); the first Children's National Eisteddfod was held at CORWEN early in June. ALDERNEY held its first Eisteddfod on May 27 and 28.

SCOTLAND

BANFFSHIRE.—The third Banffshire Festival was held at Buckie, and ran for four days. The interest of the competitors and of the public continued to be keen, but attendances in the earlier stages were affected by the General Election. Principal awards: Mixed Choirs, Buckie Operatic Society; Women's Choirs, Cullen Ladies' Choir and Buckie Ladies' Choir; Church Choirs, North U.F. Church, Keith; Junior Choirs, Buckie Secondary School; School Choirs, Macduff Higher Grade School, Cullen Higher Grade School, Portsoy Public School, St. Thomas's School, Portsoy, Culvie, and Enzie Public Schools; Girl Guide Choirs, Keith; Women's Rural Institute Choirs, Arradoul; Scottish Country Dancing, Cullen Girl Guides and Arradoul Women's Rural Institute; Vocal Solos: (General) Miss Nen Paterson, Buckie; (Scots) Miss Nen Paterson, Buckie; (Hebridean) Miss Nan Taylor, Buckie; Pianoforte Solos, Miss Barbara Main, Burghead; Violin Solos, Miss Violet Dawson, Fochabers.

EDINBURGH.—The tenth Edinburgh Festival ran for eight days at Edinburgh, and occupied forty-six sessions with a hundred and forty-one classes. Interest among competitors was keen, but was not widely shared by the general public. Principal awards: Mixed Choirs, Kilmarnock Lyric Choir, Dalkeith Choral Union, and the Menzies Choir; Men's Choirs, Cambuslang Male-Voice Choir and Edinburgh Police Choir; Women's Choirs, Edinburgh Ladies' Gaelic Choir and Longniddry and Macmerry Women's Rural Institute; Church Choirs, Pilrig Church, Edinburgh, and St. John's U.F. Church, Leith; School Choirs, North Berwick School, Bristo School, Edinburgh, Milton House School, Edinburgh, St. James's School, Edinburgh, Tynecastle School, Edinburgh; Junior Choirs, North Berwick School; String Orchestras, Miss Isobel Marshall's String Orchestra, Glasgow; String Quartets, H.L.B. Quartet, Eskbank; Eurhythmics, Notre Dame School, Glasgow: *Lieder*, Roderick M'Leod and John Hunter Anstruther; Vocal Solos: (General) Miss Edith Menzies, Newport; (Scots) Miss Isabel Davidson, Kirkcaldy; (Operatic) Miss Betty Adams, Dalkeith; Pianoforte Solos, Miss Gwen M'Gill, Edinburgh; Violin Solos, Miss Maisie Johnston, Duns; 'Cello Solos, Miss Marjorie A. Ballantyne, Eskbank; Organ Solos, J. V. Bateman.

GALLOWAY.—The tenth Galloway Festival was held at Newton-Stewart. Principal awards: Mixed Choirs, Kirkcudbright Choral Society and Dalry Musical Association; Men's Choirs, Kirkcudbright Choral Society; Women's Choirs, Kirkcudbright Choral Society; Rural Institute Choirs, Dalry; Church Choirs, St. John's Church, Newton-Stewart, and Crossmichael Church; School Choirs, Douglas-Ewart School, Newton-Stewart, Penninghame School, Twynholm School, Parton School; Guides' and Brownies' Choirs, Stranraer Guides, Kirkmabreck Guides, Mochrum Brownies.

London Concerts

THE PHILHARMONIC CHOIR

Arnold Bax's contributions to choral music, beginning with 'Mater ora filium' in 1921, have been few but choice. His latest 'Walsinghame,' for tenor solo, chorus, and orchestra, will therefore be sure of a welcome, if only because it is a piece of true modern music which is none the less firmly rooted in the English choral tradition. Its first performance by the Philharmonic Choir at Queen's Hall, on June 6, showed that, though it is probably not the best of them, this latest essay in the combination of modern music with ancient words is a worthy companion to its predecessors. The orchestral introduction is chromatic, and reflects, in the manner of 'Tristan,' the uneasy longings of the love that is 'lost with a toy'; the unaccompanied verse is broad and diatonic, and shows the love that is a 'durable fire.' It is a noble 16th-century poem, and this setting is remarkable for the way in which Bax has woven its two component strands of thought into a single whole.

The concert began with one of the most brilliant performances that the 'Hymn of Jesus' can ever have had. Holst puts all his effects into the music itself, and they can hardly fail to 'come off,' but the 'Hymn of Jesus' sometimes sounds like a disintegrated series of such effects. In this performance Mr. Kennedy Scott held it together by well-judged tempi and a tight rhythm, so that the swiftness and unity of its conception were dazzlingly evident. Tightness and swiftness were instantly banished for the performance of Delius's 'Song of the High Hills,' which is an orchestral rather than a choral tone-poem. To this score Mr. Kennedy Scott brought some of the insight and flexibility with which he elucidates Elizabethan vocal music and gave, if one may say so without offence, an unexpectedly revealing performance of its many characteristic beauties, for Delius, unlike Holst, is not a composer who yields his message by merely playing the notes.

The Philharmonic Choir was in magnificent form at this concert, and sang with the virtuosity but without the self-conscious effort of some of the Northern crack choirs.

F. H.

ORIANA MADRIGAL SOCIETY

Elizabethan music is even now not of daily occurrence in the public practice of the art, but its position to-day is very much more assured than it was twenty-five years ago, when Mr. Kennedy Scott and the Oriana Madrigal Society started pioneering with it. This society has since been able to extend its attention to modern choral music, so well have its primary aims been accomplished. On May 28 it celebrated its twenty-fifth birthday appropriately with an exclusively Elizabethan programme, of which the chief feature was Byrd's four-part Mass. This was beautifully sung with the greatest flexibility of time and phrasing and admirable variety of tone (a solo quartet was employed to this end). Special insight is required with this placid-looking music to reveal the abundant life which it possesses, and this Mr. Scott has to a pre-eminent degree on account of his long experience in dealing with it.

The selection of madrigals which came at the end of the programme, and included Weelkes's expressive 'Death hath deprived me,' was similarly treated with the utmost variety of resource. A number of interesting rounds and popular songs from Ravenscroft were happily sung in the same untrammelled way. Between the two vocal parts of the programme Miss Harriet Cohen played some virginal music on the pianoforte. Her modern pre-occupation with variety of tone-colour resulted in revealing some of the beauties of the part-writing of these little pieces, but her selection was not very happy, since it obscured the abundant variety that is really to be found among this primitive keyboard music. There were too many grave and slow dances, and not enough Variations or examples of the more lively *jeux d'esprit*.

F. H.

GOOSSENS—STRAVINSKY CONCERT

A large audience gave a warm welcome to Eugène Goossens at Queen's Hall, on June 19—his first appearance in London for some years. He had an orchestra of a hundred and ten—opulence to which London is rarely treated in these lean times. Brahms's fourth Symphony, finely played, showed that Mr. Goossens had developed greatly during his busy years in America. Perhaps there was a touch of the Transatlantic in his apparent determination to make the symphony sound vivid, but the extra touch of colour and brilliance were no more than such works often need if they are

to be as vital to us as they were to our forbears. The kernel of the concert should have been the Stravinsky Pianoforte Concerto, which was given its first performance here, but it proved to be a very dry pip indeed. The medium, no less than the idiom, was responsible for this aridity. The composer eschewed all the strings save the double-basses, on the ground (I quote the programme note) of 'accentuating both the objective nature of the music and the percussive characteristics of the solo instrument, which would have been, so to speak, contradicted by the inflexional expression of string tone.' Stravinsky's desire to avoid the expressive was completely successful. Some promise of beauty and feeling seemed imminent occasionally—*e.g.*, at the start of the slow movement—but it was always knocked on the head promptly by a return to desiccated classicism. The idiom was mainly polyphonic, and the effect as a whole that of a Bach clavier concerto with the wind parts slightly askew. Stravinsky played the pianoforte part deftly, and was applauded loud and long. It was clear that he still stands for much with the bright young folk, but they are not likely to hear this Concerto often—or even again. The programme ended with Respighi's 'Roman Festivals,' a highly descriptive work heard here for the first time.

G.

BEATRICE HARRISON

Miss Beatrice Harrison played Dvorák's 'Cello Concerto at Queen's Hall on June 14, and, with her sister May, Delius's Double Concerto. Sir Thomas Beecham conducted. Delius's work had probably never before had so sympathetic a performance. It is no doubt not one of his finest masterpieces, but this time it was proved to be certainly not dull music. The soloists evidently knew it all intimately, and the conductor divined the right tempos and the essential melodies. It was, as well as a pleasure, a useful experience, for when in future Delius seems monotonous or shapeless we shall feel we know where to put the blame. In Dvorák's melodious and delightful Concerto Miss Harrison played with all her skill and refinement. A new Poem ('The Melodist and the Nightingale') by Cyril Scott had had as its inspiration Miss Harrison's exploit in persuading the Surrey nightingales to sing for the B.B.C. Into this descriptive piece the composer has not put the best of his talent.

C.

ANGEL GRANDE'S CHAMBER ORCHESTRA

Mr. Angel Grande's concert at the Faculty of Arts, in John Street, proved of more than usual interest, there being three new works on the programme. Poulenc's 'Trois Airs Chantés' are graceful essays in the neo-classical manner which this French composer, who must now be considered to have put his youth behind him, has already cultivated with no little originality. Miss Hortense Houghton sang them with a due appreciation of their *esprit*, and later in the evening demonstrated her skill in contributing to a really brilliant performance of 'Rout,' which we can now appreciate as a mosaic of many styles put together with a craftsmanship that amounts to genius. The other two novelties were Mr. Herbert Bedford's Suite de Ballet, 'Peribanon,' vivid and amusing, but necessarily sounding somewhat disjointed in a concert-room performance, and Malipiero's 'Grottesco,' a pretentious and rather dull affair. In both of these Mr. Busch made the most of the pianoforte parts that occupy a prominent place in the scores. Mr. Angel Grande's conducting is forceful and dynamic, and the playing of his orchestra faithfully reflects his qualities.

H. E. W.

ISOLDE MENGES AND HAROLD SAMUEL

The final concert of the series given by Miss Isolde Menges and Mr. Harold Samuel at Æolian Hall was devoted to concertos, which were accompanied by a string orchestra under Mr. Herbert Menges. The violinist played a concerto by Nardini, and Vaughan Williams's 'Concerto Accademico.' The latter is one of the best works the composer has written, and now that it has been published one hopes that its merits will be recognised. The slow movement, which is at once classical in design and modern in feeling, is a most beautiful piece of music, and the Finale is original and most effective. Miss Menges played it with her customary assurance and straightforwardness, but the two quick movements, especially the first, require more vivacity and lightness of touch. Mr. Samuel's performance of Bach's short Concerto in F minor was wholly delightful. His second contribution to the programme was Ernest Bloch's Concerto Grosso for pianoforte and strings, whose showiness, so effective at a first hearing, does not survive the test of more familiar acquaintance. Vaughan Williams's music may be homespun stuff, but it has more hard wear in it than this glowing fabric of artificial silk.

D. H.

DOLMETSCH

The five Dolmetsch concerts at Grotrian Hall in the second week of June covered, necessarily in rather summary fashion, the two centuries of musical history that ends with John Sebastian Bach. Two whole programmes were devoted entirely to that Master. One of the most interesting features was a 'Brandenburg' Concerto, where the timbres of the individual instruments, including harpsichord, viole de gamba, and violone, and their general balance, reproduced the composer's intentions, which are treated with scant regard in so many of our concert-halls.

On this programme was also a Prelude for the lute, of which Mr. Arnold Dolmetsch, who has been gallantly wrestling with its difficulties for some years, has now attained sufficient mastery to convince one that in sheer loveliness of tone it is unsurpassable. The other Bach concert was given up to his clavier music, and included a masterly performance of the 'Goldberg Variations' on the harpsichord, by Rudolph Dolmetsch, and the Chromatic Fantasia, which Arnold Dolmetsch played on the clavichord. Of these old instruments, the clavichord with its Virgilian tenderness must rank next to the lute in the affections of musical antiquaries.

Another favourite with Dolmetsch audiences are the recorders, which contributed two charming pieces for a consort of five of these instruments by Anthony Holborne, who has been dubbed the Lord Berners of Elizabethan music.

One rarely goes to concerts given by Mr. Dolmetsch without being introduced to some old composer whose acquaintance one desires further. The most remarkable thing we heard during the recent series was, perhaps a Fantasy for five viols by Diego Ortiz, a Toledan who flourished in the middle of the 16th century. This treated the viola da gamba part with a range and freedom that anticipated the treatment of the instrument a century later. A very fine example of solo writing for the seven-stringed viola da gamba at the time when this instrument was in its heyday was the unaccompanied Suite by Demachy (not Giuseppe, but a contemporary of Marais), played by Rudolph Dolmetsch. During the course of these concerts this young musician performed on half-a-dozen different instruments, and seemed equally at home on all of them.

H. E. W.

HEIFETZ

The two recitals given by Heifetz at Queen's Hall did nothing to cause us to modify the opinion we had formed of his abilities. At the first he played only music worth one side of a gramophone record. Ernst's Concerto may need two; it deserves not more than one. The second programme boasted of Mendelssohn's Concerto—a classical work which should have enabled the listener to establish some kind of comparison between Heifetz and other players of the same class. It was not to be, however. The moment the theme passed to the pianoforte, and the violin started on a passage requiring technical effort, Heifetz took the bit between his teeth and raced off; Mendelssohn was left behind, and we were given instead an exhibition of

brilliant but purposeless fireworks. It is true that the second subject was taken twice as slowly as anybody else ever thought of taking it; unfortunately the time here lost did not make amends for the time gained by the speed of the passage work. Thus Heifetz must still be ranked amongst the technicians pure and simple. Even he, however, found a couple of passages in the Ernst Concerto very trying. F. B.

THIBAUD

There are times when Thibaud's playing gives rise to considerable doubts, when, in spite of its brilliancy, it seems to sum up all it has to say in the first five minutes. On his last visit however the French violinist was in his best form, and the concert he gave at Queen's Hall must be considered the most interesting he has given here so far. Nachez's arrangement of Vivaldi's Concerto in A minor is a cold-blooded affair, and the poetic elements of Chausson's 'Poème' have been so often translated in prosaic terms by inexpert interpreters that its performance arouses more anxiety than hope. Thibaud, however, cast his spell in both compositions, and the Concerto, if not specially attractive, became at least alive and interesting, while the 'Poème,' presented with some restraint and measure, seemed more like a musical composition and less like a party manifesto than usual. In the Schubert Fantasie, Thibaud's dash and finish told with great effect, but his reading of Mozart's Sonata in B flat was more 'gallant' than tender. F. B.

SOPHIE PIMENIDES

Miss Sophie Pimenides, a young Greek violinist who appeared at Wigmore Hall on May 30, showed a decided talent. Her tone was round and her intonation accurate. Generally her playing was rhythmical, though she did not punctuate the phrases in the fast movements of the Sonata by Nardini with sufficient clearness. She was heard to the best advantage in Lalo's 'Symphonie Espagnole,' whose lively rhythms suited her vigorous style. Miss Pimenides shared the recital with a singer of whom the less said the better. D. H.

ZIGHERA

It was a mistake to include Handel and Mozart in the programme of the recital given by the French violinist, Léon Zighera, at the Court House, Marylebone. The more robust aspects of Handel's music he can interpret to perfection, but not the subtler shades of colour and emotion embodied, for instance, in the third brief movement of the Sonata in A. Mozart will never reveal his qualities under the stress of so coarse a vibrato as that of Zighera. But give him less intimate stuff, like the two fairly interesting but undistinguished modern compositions he played in the second part of his programme, and he will get through them with as much credit as anybody. Zighera played to a small audience in a small hall. Violinists not more skilled technically, nor more intellectual, have brought together very fair audiences at Queen's Hall. F. B.

EILEEN WRIGHT AND HAROLD CRAXTON

This recital of sonatas for violin and pianoforte, given at Wigmore Hall on June 4, proved a rather one-sided affair. Miss Eileen Wright is still too little assured of herself and of her technique to show whether she possesses the personality necessary for the performance of music in public. Her tone was pleasant, though on the small side, and she played the simpler melodic passages in John Ireland's second Sonata gracefully enough. Mr. Craxton's qualities as a pianist are too well known to need comment, and the occasion did not provide a real opportunity of judging his capabilities in this particular form of music. D. H.

HILDEGARD ARNOLD

The 'cello playing of Miss Hildegard Arnold has a very pretty character of its own. It is tender, gracious, neat, and technically efficient. It is heard in perfection in music of the type of Boccherini's Sonata in A major. In Bach it seemed to lack vigour, and occasionally it suffered from a faulty interpretation. The great climax to the Andante of the D major Sonata (for 'cello and pianoforte) loses its force when the 'little' notes are neglected and under-rated. But it was surprising to find this very gentle player doing full justice later to the emotional qualities of Bax's Sonata for 'cello and pianoforte. This performance held out promise of still greater things, and one feels confident that the promise will be redeemed in time. F. B.

BARJANSKY

Mr. Alexandre Barjansky is a 'cellist who belongs to the rhapsodical school. His collaboration with Mr. Howard-Jones therefore in a recital at Æolian Hall, on May 24, looked at first as though it would be a failure from sheer lack of like-mindedness, since Mr. Howard-Jones is not rhapsodical but restrained to the point of fastidiousness. The latter part of the programme, however, contained Delius's Sonata and four vivid pieces by Bloch, which are suited to Mr. Barjansky's sweeping phrases and full tone. Pianist and 'cellist, after a complete disagreement over two adaptations of Bach, had reached agreement in the slow movement of Beethoven's D major Sonata, so that a very positive success was brought out of a doubtful beginning. In exuberant music Mr. Barjansky is a 'cellist who takes a lot of beating, for he has all the chief virtues of a string-player—pure intonation, copious tone, and flexible phrasing. F. H.

BAUER

Harold Bauer 're-appeared' at Wigmore Hall after a considerable interval and played, in many ways, like the master he is. I hope it is not heresy to add that in one way he played rather unlike the master he was. Mastery of the instrument, mastery in the sense of understanding, he showed on his recent visit as he showed an hundred times before. But while once he took the composer's word as final, Bauer to-day seems now and then to argue the point. If Brahms in his waltzes condescends to play very gracefully with a popular form, Bauer, with a little touch here and another little touch there, will make it less popular. Similarly in the Schubert Sonata some effects seemed far-fetched. But the Finale was played most exquisitely, and only a great pianist could have given us performances of such wonderful variety and wealth of tone-gradation. F. B.

PHILIP LÉVI

Mr. Philip Lévi played less well than usual at his recital at Grotrian Hall on May 31. He seemed unable to play a movement through as a whole, but let it fall into sections. In view of this impression created by his performance of familiar things like Schumann's Symphonic Studies, it is perhaps unfair to accuse Busoni's Variations and Fugue upon Chopin's Prelude in C minor of being disjointed, since this may also have been due to the performance. The Variations were composed when Busoni was in his twentieth year, and in spite of an obvious indebtedness to Brahms's method of handling the variation form, show an originality and a bigness of conception which are remarkable in so young a man. The Fugue is a masterly piece of writing, a real precursor of the intellectual and compact style of Busoni's later music, and not the academic exercise which might be expected from a youth at the beginning of his career. After this work Mr. Lévi's own 'Sonatina Umoristica' sounded entirely insignificant, and we could discover no justification for its title. D. H.

JOHN GOSS

It is no disparagement of the many excellent concerts which Mr. John Goss has given previously to say that he surpassed them in his recital at Wigmore Hall on June 3. His actual singing was technically better.

He went out of tune at the cadence of 'I care not for these ladies,' but his tone was fuller and less nasal. On the artistic side his judgment did not fail once in a programme which set out to explore all the odd corners of the art of song. He excelled all his former efforts in framing recondite programmes, since of twenty-three songs, most of them unfamiliar and with no sort of connection or resemblance between them, all were 'winners' and most of them in the first class in quality. Loder's 'Brooklet,' Haydn's 'Englisches Nationenlied,' Franz's 'Marie,' and Stravinsky's difficult 'Pastorale' may be mentioned as having each in a different way revealed Mr. Goss's powers of interpretation and his versatility. F. H.

MARY JARRED

Miss Mary Jarred, who sang at Æolian Hall on June 3, confirmed the very favourable opinion created by her first recital. Her voice has the true contralto quality, and, with the exception that her intonation is not absolutely faultless, her technique is far above the average of the young singers who see fit to make public appearances. If Miss Jarred can ensure that she will always reach the true note and will develop her powers of interpretation, which are at present too limited in range, she should become a singer of note, for she possesses the rare combination of intelligence and a beautiful voice. Miss Jarred was particularly successful in Brahms's two songs with viola (Miss Rebecca Clarke) and pianoforte, which were also the best songs in her programme. Mr. George Reeves played the pianoforte accompaniments excellently, and Mr. Roger Quilter accompanied the singer in a group of his songs, most of which did not represent him at his best. D. H.

FFRANGCON DAVIES—PARKER

Perhaps it all comes of associations. We have seen Mr. Robert Parker so often on the stage that when he sang Brahms's 'Ernste Gesänge' at Æolian Hall, one was a little fearful lest he should break off these grave meditations and address us in the words of Tonio of 'Pagliacci.' But in admitting our own frailty, it must also be added that Mr. Parker did nothing to allay our fears. His tone was harsh; his rhythms questionable; he suggested nothing so much as a *Lieder*-singer *malgré lui*. Perhaps he was not in very good form; perhaps songs are not as familiar to him as opera. Miss Marjorie Ffrangcon Davies on the other hand seemed in high spirits, and whenever the music suited her mood, the performance was distinctly promising. But she has yet some work to do before she can be a mature artist both in respect of method of singing and of interpretative art. F. B.

COVENT GARDEN OPERA

To complete the record of the German season an extra performance of 'Walküre' is to be mentioned, the special interest in which lay in the important work done by British artists. Albert Coates conducted, Miss Florence Austral was the Brünnhilde, and Walter Widdop the Siegmund. As an impersonation, the Brünnhilde was rather too placid; but vocally (although Miss Austral was unwell) it was a magnificent performance. This glorious voice was made for Wagner's heroic music. Mr. Widdop distinguished himself. He sang in German, and this was, of course, a handicap. It caused a certain stiffness in the performance. But Mr. Widdop has the gifts to make a nearly ideal Siegmund. The music does not lie too high for his fine, robust voice, and he is to be credited with honestly singing it, every phrase. He certainly eclipses most of the German tenors heard at Covent Garden. He is a singer we may be proud of.

The Italian season began with 'Don Giovanni,' sung by a mixed cast under Mr. Barbirolli. Don Giovanni (Mariano Stabile), Zerlina (Elisabeth Schumann), and Ottavio (Heddle Nash) were the best individual performances. Stabile was brilliant; it is a pity that this artist is under-rated in certain quarters. The cruelty of the character was exactly expressed in the singer's tone-quality. The Champagne song could hardly have been better sung. Mr. Nash made his reputation by beautifully finished singing of the two difficult tenor arias. The Elvira and Anna were Miss Miriam Licette and a newcomer, Madame Anne Roselle. Neither was quite equal to the splendid opportunity, though one could listen with interest and pleasure to everything. The Leporello (Autori) was unfortunately a rough singer. Mr. Barbirolli did well. He had a good idea of the tempos, and kept them going with a firm hand. The moderate pace of 'Madamina' (which was badly sung) was to be commended. The whole performance was something to be grateful for.

The numerous waits for the changes of scene are, however, a drawback to the masterpiece as performed at Covent Garden, where the audience is not grateful (as at Continental opera houses) for opportunities for social intercourse. Londoners desire shows that go with the continuity of the cinema. In view of this temper, some different method of production is required for operas with many scenes. People similarly got impatient in 'Boris,' as they would not have done anywhere else in Europe.

'Norma' was revived the next night with Madame Rosa Ponselle, a newcomer, in the title-part. There is stately and charming lyrical music in this neglected opera. Perhaps some of the quick movements are a little cheap; but Bellini's best *cantabile* subjects are very beautiful. The whole opera is, given first-rate singing, something not to be missed, though it seems rather long. Madame Ponselle proved herself a fine singer and a serious, somewhat self-conscious artist. A certain mannerism in her production, which it would be tiresome to describe at length, prevented her from making a sweeping, all-victorious effect; but she is certainly a dramatic soprano much out of the ordinary. The mezzo-soprano part (Adalgisa) was sung by Madame Minghini-Cattaneo, who had a fine powerful voice, but an imperfect style.

Madame Ponselle also sang with distinction in Ponchielli's 'Gioconda.' The great merit of this opera is the opportunity it gives for full-throated singing on the part of half a dozen principal characters. The music is not that of a great genius, but it has more qualities than were generally allowed in London last month. The fact is, a more careful production was necessary.

'Gioconda' presents a passionate intrigue in a rich setting of Renaissance Venice. Great spirit and conviction in the performance are wanted to carry the hearer over any question of improbability. Tameness and conventionality invite ridicule. The conductor, Vincenzo Bellezza, was not to be accused of tameness—he is rather rough and blustering. But the production as a whole was a makeshift. A thoroughly well-prepared and excitingly sung 'Gioconda' would probably win for the opera many friends among those who do not pride themselves on any very fastidious taste. Some of the principals at Covent Garden were rather weak—the Alvise, the blind mother, and the Barnaba. This last (Giovanni Inghilleri) was a decent, workaday villain. An artist who could make the most of Barnaba's fiendishness would have given a different colour to the whole performance. Aureliano Pertile sang the tenor part, Enzo. This fine, robust singer could make more effect with his remarkable voice by varying the tone-quality of his high *fortissimo*. He is evidently very proud of the brazen ring he gets; and eminently effective it is at times. But he often uses that tone inappropriately. A pity he does not also cultivate a warmer, richer *fortissimo*. Madame Ponselle again gave the impression of thinking studiously about vocal production, even when in the thick of dramatic perils. And through her very thoughtfulness her production was not ideal.

Other performances were very much like those of last year. Miss Eva Turner, perhaps more assured than ever, repeated her success in 'Turandot.' Madame Pampanini was a pleasant, buxom little Mimi in

'Bohème' and sang admirably—apart from an excess of *fortissimos*. But then it was as reckless, rowdy a 'Bohème' as we had ever heard, and Bellezza's treatment was an invitation to all the singers to shout. 'Tosca,' on the other hand, was rather tame, with an insufficient singer as the heroine (Madame Carmen Melis). 'Boris Godounov,' again (which Mr. Coates conducted), was much what it had been the year before. Chaliapin was admirable beyond words. His performance was simply the acme of operatic art. Drama and music, song and sense, were here a unity. Possibly he was a less robust and subtler Boris than in years gone by. Anyhow, nothing finer could be imagined.

Mr. Goossens's 'Judith' was produced too late in the month for comment in this number. C.

'HIAWATHA'

'Hiawatha,' as opera-ballet-pageant, achieved even more than its usual success, and was generally held to be the best show in London during its fortnight's run. It scored heavily all round. The choral singing, despite the obvious difficulties of ensemble, &c., was better than that heard at many a good concert; the movement of the crowds could hardly have been smoother or more picturesque, the production showed not only skill but real imagination; and the small army of principals engaged for the run were on a good level. The ever-alert Dr. Malcolm Sargent performed a feat in obtaining a consistently good ensemble, though often he had his back to the orchestra, the choir widely dispersed before him, and the soloists well on the way to Hammersmith. The really brilliant success of this production indicates great possibilities. There must be a fair number of popular choral works that would lend themselves admirably to such dramatisation, and no better place could be found for it than the Albert Hall. 'Caractacus' suggests itself, and it is probable that 'Elijah' would be better suited to this treatment than to the operatic, which has been tried. Having mentioned opera, one naturally asks, 'Why not "Aida"?' The regulation which forbids stage plays at the Albert Hall is surely not inflexible. Anyway, 'Hiawatha' has opened up a field that promises pleasure to the public and profit to the Royal Choral Society and the Albert Hall. G.

SHADWELL'S 'THE ENCHANTED ISLE'

'With all his bulk, there 's nothing lost in Og,
For every inch that is not fool is rogue.'

This couplet of Dryden's, applied to the 'author' of 'The Enchanted Isle,' was obviously dictated by Dryden's disappointment in finding himself cashiered and Shadwell appointed to the Laureateship in his place. If Shadwell, who had the wit to employ Purcell for his arrangements of light opera, was a fool, what can we say of the modern purveyors of light musical entertainments? His adaptation of Shakespeare's 'Tempest' (in which he was helped by Dryden himself and Davenant) is negligible as literature. But Purcell's music survives, and its production at Haslemere by an admirable company of amateurs under the inspired guidance of Mr. Anthony Bernard was a very delightful experience. To approach it in the right way one must forget Shakespeare's 'Tempest'—a sacrifice not easily made. But here again the music helps by creating the right atmosphere, by taking the upper hand, by convincing the spectator that this Prospero's art and this Ariel's powers are not greater than Purcell's. It is not Prospero who proclaims that we are such stuff as dreams are made of; it is Purcell, who, giving life, light, and grace to the action, shows us our kinship with these creatures of fancy.

Excisions were inevitable in view of the unconscionable length of the play. But in this instance the blue pencil was in the hands of one who had the skill as well as the will to use it with discretion. Undoubtedly something was lost; but the action moved swiftly and there was no gaping hiatus, and the play seemed more logical than opera, lighter and more graceful than musical comedy, more fantastic than pantomime. Were Shadwell alive to-day, his genius for intrigue would secure for him a West-End theatre at Christmas; his genius for playing the impresario would bring about a revival of 'The Enchanted Isle' which would eclipse pantomimes and 'The Beggar's Opera.'

As for the performance, no praise can be too high for the spirit, skill, and intelligence of these admirable amateurs. Their task was not so difficult that the want of professional training could be a serious obstacle, while, on the other hand, their keenness and enthusiasm are very seldom found in professional ranks. Wisely, they placed a professional at the head of affairs—Mr. Anthony Bernard—and amongst the singers one claimed professional status. To these two the others probably owed a great debt, but so harmonious was the whole production that the spectator, while appreciating the points of each individual performance, was hardly aware of differences. If it was right that the 'Chief Devil' should possess a voice of magnificent resonance and the best technique, it was also appropriate that Ariel's singing should be child-like—most simple and most sweet. F. B.

Music in the Provinces

BIRMINGHAM.—At the end of May the Birmingham Grand Opera Society made history by giving a week's run of 'La Gioconda,' an opera which had never before been heard in the Midlands. The strength of the company was shown by several changes in the cast of principals; the production, by Mr. John Bierman, and the orchestral playing, under Mr. Appleby Matthews, were worthy of the occasion, and the singing of the chorus approached the 'grand' style. The well-known 'Dance of the Hours' was interpreted by a team from the Five Ways School of Dancing. The venture did great credit to the company, who were singularly unfortunate in the clashing of their date with the General Election.——The programmes of the Symphony Concerts to be given next season by the City Orchestra include Vaughan Williams's 'Pastoral' Symphony, Bliss's Introduction and Allegro, Bax's 'November Woods,' Delius's 'Brigg Fair,' and a Mahler programme that will include 'The Song of the Earth.'

BRISTOL.—A typical programme was given by the University Men's Choir at Colston Hall on June 1, under the direction of Mr. Arthur S. Warrell. It included Bantock's 'The Burden of Damascus'; a Benedicite for choir, orchestra, and organ, by Robin Milford; a setting of Scott's 'Gathering Song of Donald the Black,' by Mr. E. Smith, a Bristol organist; two works for baritone and tenor solos and men's choir, by Leslie Woodgate, entitled 'Hymn to the Virgin' and 'White Island'; William Wallace's 'The Outlaw'; Sibelius's 'The Song now Stilled'; Cyril Rootham's 'Jemima,' and many other enjoyable items.

CAMBRIDGE.—At the May Week concert of the C.U.M.S., under Dr. Cyril Rootham, the choir sang Purcell's 'Ode on St. Cecilia's Day' and 'Soul of the World.' The Symphony was Beethoven's eighth. Mr. Bernhard Ord played the harpsichord part in de Falla's Concerto for harpsichord, flute, oboe, violin, and 'cello, and the programme concluded with Vaughan Williams's 'Five English Folk-Songs' for unaccompanied chorus.

CLECKHEATON.—The activities of the Cleckheaton Philharmonic Choral and Orchestral Society, which was founded about ninety years ago, have now come to an end.

HARROGATE.—Mr. Basil Cameron's first Symphony Concert of the season was held on May 23. The programme consisted of a Symphony in G major by Haydn, the 'Siegfried Idyll,' Saint-Saëns's A minor 'Cello Concerto, played by Mr. Norman Attwell, Haydn's 'L'Isola Disabitata' Overture, and Stanford's 'Songs of the Sea,' sung by Mr. Joseph Farrington. At the next concert Mendelssohn's 'Italian' Symphony,

a tone-poem by Eric Milner, entitled 'In the Pine Forest,' and Grainger's 'Jutish Melody' were played.

HARTLEPOOL.—The Hartlepool Harmonic Society is to be disbanded owing to a lack of tenors and basses.

READING.—At a recital on May 13 a new work by Mr. W. Probert-Jones was performed for the first time, with Miss Marie Howes as soprano soloist. It is a setting of mediæval words entitled 'Rosa Mystica.' ——At the annual University concert, on June 4, the choir and orchestra, under Mr. W. K. Stanton, performed 'The Music-Makers' and Vaughan Williams's 'Toward the Unknown Region.' Miss Denne Parker was the contralto soloist.

SOUTHWOLD.—On June 6 the Southwold Harmonic and Choral Society, conducted by Miss Godwin-Foster, sang Bendall's 'The Lady of Shalott' and the conductor's own cantata, 'The Beggar Maid.'

Music in Wales

ABERYSTWYTH.—The College weekly concerts came to an end on May 16. The last few programmes included the Pianoforte Quintets of Franck and Schumann, Mozart's Sinfonia Concertante for violin and viola, two movements from Mozart's Bassoon Concerto, and 'The Revenge.'——On May 15 the Cardiganshire Festival took place in the University Hall. Nineteen children's choirs, accompanied by a children's orchestra, gave a morning programme of songs and part-songs. At the afternoon meeting a mixed-voice choir drawn from ten neighbouring towns and villages took part in a miscellaneous programme, concluding with the late Ambrose Lloyd's cantata, 'Habakkuk's Prayer.' The evening meeting was devoted to 'The Messiah.' As is customary at Welsh Festivals, hymns were sung by choir and audience. The conductors during the day were Mr. Matthews Williams and Mr. Bumford Griffiths.

BANGOR.—Arnold Bax's Quintet for harp and strings was played in the course of the orchestral concert which brought to an end the weekly series given under Mr. E. T. Davies at University College. This concert was the hundred and ninetieth since the series began. The recent season has comprised twenty-two of these weekly concerts (six being of a special nature), six lecture-concerts for children from the local schools, two choral concerts on a large scale, and two orchestral concerts. In addition, six concerts of great interest and value have been given under the auspices of the Musical Club. To all this music-making must be added a series of enjoyable organ recitals given by Mr. Leslie Paul and visiting organists on the beautiful organ (recently restored) at the Cathedral, as well as several highly creditable choral performances given by various local organizations in the district.——The Normal College Choir, under Miss Ceridwen Lloyd, gave its annual concert on June 4, when the programme consisted of 'The Revenge,' Elgar's 'Bavarian Dances,' and Schubert's 'Song of Miriam.' Miss Elsie Suddaby was the soloist.

CARDIFF.—On May 23 the National Orchestra of Wales, conducted by Mr. Warwick Braithwaite, gave the last Thursday Subscription Symphony concert of the season, Mozart's G minor and Tchaikovsky's 'Pathetic' Symphonies and Glazounov's 'Rhapsodie Orientale' being the principal works; and on the Saturday following the City Hall Popular Concerts ended with a Wagner programme. By next March this orchestra will have been financed by the B.B.C. for two years. It is now desired to place it on a more permanent basis, and accordingly a special programme was given at the City Hall on June 7, when an appeal for support was made by Dr. Ben Davies. A national orchestra for Wales has been an aspiration of many years' standing, and after much work and negotiation by Sir Walford Davies and others (on behalf of the National Council of Music), the Lord Mayor and civic authorities of Cardiff, the Trustees of the National Museum of Wales, and the B.B.C. authorities, a scheme of subscription concerts (symphony and popular) in the City Hall, and of free concerts in the National Museum, was launched with the newly-organized National Orchestra of Wales. Although the orchestra is located at Cardiff, it is intended to make it increasingly available for general purposes in the Principality, including that of ministering to the mental needs of the distressed areas. It is realised that its disbandment now would be a great loss to the national culture, and it is much hoped that adequate support will be forthcoming.

NEWTOWN.—The ninth annual Montgomeryshire Musical Festival took place on May 23, when twenty-one choirs from small towns and villages in the central part of the county united with an orchestra consisting of local players and members of the Welsh Symphony and Birmingham City Orchestras to give miscellaneous programmes in the afternoon and first half of the evening session, and the 'Hymn of Praise' as the concluding work. Features of the afternoon session were 'Spring,' from Haydn's 'Seasons,' Elgar's 'It comes from the misty ages' and 'The Dance,' as choral items with orchestra. Weber's 'Oberon' Overture, Tchaikovsky's 'Pathetic' Symphony, and the Adagio from Mozart's Clarinet Concerto (soloist, Mr. Robert Baulkes) were the orchestral items. Miss Dora Labbette, Mr. Parry Jones, and Mr. Watcyn Watcyns were the singers. Following a much appreciated custom of recent years, a chamber-music item was given, this year's selection being the Andante and Rondo from Beethoven's Pianoforte Quartet in E flat, Op. 16. The conductors during the day were Dr. Adrian Boult and Mr. W. R. Allen.

Music in Scotland

BALLATER.—A new opera, 'The Forge,' by Ian Whyte, one of the younger Scottish composers, was staged by the Ballater Choral Union. The composer, who is organist to Lord Glentanar at Aboyne Castle, conducted; the members of the Edinburgh String Quartet assisted.

EDINBURGH.—The gala week of opera given by the Edinburgh Opera Company at the Empire Theatre presented some novel features. Two performances of Puccini's 'La Bohème' and one of Leoncavallo's 'I Pagliacci' were given, with Mr. Joseph Hislop, who is a native of Edinburgh, as principal tenor and Mr. John Barbirolli as conductor. Four performances were given of Prof. Donald Francis Tovey's new opera, 'The Bride of Dionysus,' two of these conducted by the composer and two by Mr. David Stephen. One performance of Gluck's 'Orpheus,' conducted by Mr. Stephen, completed the scheme. The veteran Mr. E. C. Hedmondt acted as producer. A critical account of the Tovey opera having appeared in last month's *Musical Times*, further reference to it is unnecessary, but a personal point of interest was the reappearance of Mr. Francis Harford, the old-time Covent Garden basso, certainly with diminished vocal powers but with all his old histrionic grip and aplomb. The week's performances were, as a whole, of good quality—least so in the Tovey opera, which made heavy demands on principals, chorus, and orchestra alike. In the Italian operas, Mr. Hislop was of course in great form, but despite Covent Garden tradition, it seemed a mistake to have him sing in Italian while the others sang in English, and more than a mistake to have him sing 'Vesta la giubba' in Italian and proceed to repeat it as an encore in English!——At the fourth meeting of the Edinburgh Bach Society, chorales and a secular chorus by Bach and a number of Elizabethan madrigals and motets were sung by a small choir, and some Bach songs from the 'Schemelli Gesangbuch,' English songs from the Lutenists, and a group of 'Songs of the Virgin Mary,' by Wolf, Cornelius, Reger, and Brahms, were sung by Miss Mona Benson.——In connection with the great Church Assemblies held annually at Edinburgh in May, the Edinburgh Royal

Choral Union and the Edinburgh Amateur Orchestral Society joined forces in a Sunday evening performance of 'The Messiah,' in Usher Hall.——The Reid Symphony Orchestra (Prof. Tovey) gave a command performance before the Duke and Duchess of York at Holyrood Palace. The programme included Schubert's 'Unfinished' Symphony and Mozart's 'Magic Flute' Overture.——The Scottish Chamber Music Players (Misses Mary Grierson, pianoforte, Gladys Clark, violin, Maud Cowan, viola, and Ruth Waddell, 'cello) announced a second season of three recitals. At the first of these, Schubert's infrequently heard Trio in one movement for violin, viola, and 'cello, and sonatas for pianoforte and violin by Beethoven, No. 5 in F, and Brahms, in A major, were played. At the second, the programme comprised Brahms's Pianoforte Trio in C minor, Op. 101, Mozart's Pianoforte Quartet in G minor, K.478, and Bax's exacting E major Pianoforte Quartet in one movement.

GLASGOW.—At the annual general meeting of the Glasgow Choral and Orchestral Union (Scottish Orchestra), the chairman stated that a loss of £1,117 had been incurred on the season's concerts, the deficit being approximately of the same amount as the previous year's. A call of 3*s*. 9*d*. per £ would be made on the guarantors, as compared with 6*s*. per £ in the previous year, the reduction being due to a substantial increase in the guarantee fund as the result of intensive propaganda. The prospects for next season could not be regarded as bright. Aberdeen and Dunfermline were dropping their Scottish Orchestra concerts, and the revenue from broadcasting was likely to be less. It was announced that for next season the conductors would be Mr. Van Raalte, conductor of the State Opera at The Hague, Mr. Robert Heger, conductor of the State Opera at Vienna, and Mr. Golschmann, from Paris. Mr. Van Raalte, who made so remarkably favourable an impression last season, and Mr. Heger, a newcomer, will be welcome. But the re-engagement of Mr. Golschmann for a third successive season we can only regard as either freakishness or obstinacy on the part of the committee, in view of the large amount of adverse opinion of his work entertained and expressed in well-informed quarters.——The Saturday evening concerts organized by the Abstainers' Union are to be discontinued owing to lack of public support, the past season having shown a deficit of £490. The concerts of the Glasgow Abstainers' Union have been carried on for seventy-five years, and brought many favourite performers to Glasgow.——The Halls Committee of Glasgow Corporation announces its intention of promoting a series of concerts on Saturday evenings in October to take the place of the Abstainers' Union concerts. Other Corporation concerts for next season include the usual City Hall Saturday evening concerts and Saturday afternoon recitals in St. Andrew's Hall and the City Hall.——Glasgow Corporation Tramways Orchestra, at its annual concert, given in the Lyric Theatre, presented a programme of light and tuneful music.——Mr. Erik Chisholm gave in St. Matthew's U.F. Church what was announced as the first complete performance in Great Britain of Karg-Elert's Sixty-six Choral Improvisations for organ, Op. 65. Before each number the chorale on which it is built was played in a harmonization by Bach, and the verse of the hymn was read which had supplied the composer with his theme for expression. This notable enterprise occupied three evenings, and attracted a much smaller audience than it deserved.——Mr. A. M. Henderson, who has resigned his appointment as organist and choirmaster at Westbourne Church, Glasgow, presumably to devote himself more fully to his duties as organist of Glasgow University, gave two farewell organ recitals in Westbourne Church, and was assisted by the *a cappella* choir of the church.

GENERAL.—The death of Mr. Max Mossel will be received in Scotland with feelings of profound regret. His earliest association with Scotland was in 1892, when he became one of the first violins of the newly-formed Scottish Orchestra, under Henschel. His annual series of concerts, started in 1919 and carried on throughout at remarkably low subscription rates, had won through the calibre of its artists and the quality of its music a distinctive place in Scottish musical life, and Mr. Mossel's engaging personality had made for him a host of personal friends.

SEBASTIAN.

THE FIRST SUMMER FESTIVAL IN BERLIN

By HILDA ANDREWS

However worried the Berliners may have been about the prospects of their first summer Festival, the results must surely have set their minds at rest (I write before the finish). The special season has only ten days more to run, and for the last four weeks it has been one long succession of packed and enthusiastic houses. Moreover, the first week at least was a purely domestic affair before the annual rush of Americans, and the response to the opening performances must have satisfied the promoters that the average German, in spite of all the critics' jeremiads about wireless and sport and similar counter-attractions, is still a music-lover. Taste is changing, but the musical habit of mind inculcated for generations dies hard, and even if modern Germany seems to prefer Verdi to Wagner, and Puccini to Strauss, one feels that the change is merely a phase. We cannot so summarily write off the nation which Toscanini only a week or two ago called a race of 'musical Titans.' And we English are apt to forget that Wagner is staler to Germans than to us; the 'Ring' is still fairly new to many of us. But it is possible for the interminable battering of the 'Nibelung' forge to pall after countless re-hearing, and that without involving one in a fall from musical grace.

However, degenerate or no, Germany is certainly under the influence of an international—not only Italian—reaction, and the Festival season reflects admirably the mood of the moment. As a matter of fact, the whole six-weeks' programme is a triumph of good taste, and taking it as a whole a better could hardly be imagined, always remembering that a little national bias is natural. The promoters of the Festival have reinforced the 'nationalist' party; for while the visit of Toscanini with the Scala company *en bloc* was undeniably the great draw, the keen interest shown in the new setting of the 'Ring,' Strauss's six operas, and a general survey of the German répertoire, proves that there are still thousands in and around Berlin who have the cause of purely German music at heart, and find their Wagner improves with keeping.

'Der Berliner Festspiele, 1929,' has covered an enormous field. Between May 19 and June 23 more than forty-eight performances have been fitted in. Not only German and Italian opera, at Berlin's three opera houses, but concerts, special productions in the theatre—Shakespeare produced by Barnowsky, the Diaghilev ballet conducted by Ansermet, cinema, and even special broadcast nights. Glancing down the programme one's first thought is the significance of its artistic scope. Surely such close association between music and drama must engender a sympathy! Where both are so vital, new ideas must result. Production, at least, on the operatic stage in Germany, is so flawless that new fields have opened up. Reinhardt and Jessner in the Berlin theatre have their counterpart in Holy and Hörth in the opera. Last year twelve million marks was spent on the stage machinery at the State Opera in Unter den Linden, and its 'Hinterscenen' is now one of the wonders of Europe. In the face of facts like these one cannot doubt the passionate vitality of Germany's artistic life. Music may not be, cannot be, a national monopoly, but for the last hundred or so years Germany has made more of a habit of it than any other nation in Europe, and it is futile to deny its artistic results. After all, Frederick the Great used to keep the Berlin State Opera going out of his private purse, and in his day seats were free. Berlin has an operatic tradition to keep up, and while seats are now very far from being free, the opera

is still there for those who want to hear it. We had the same tradition in England in the days of Arne and Dibdin, but it has lapsed for so long that re-establishment is a slow and painful process.

The original idea was to begin and end the Festival with 'The Mastersingers,' but another work has been chosen for the final night. The opening on Whit-Sunday was a magnificent performance under Kleiber at the Unter den Linden Opera, and the 'Ring,' on June 2, 3, 5, and 7, under Leo Blech, at the same opera; 'The Flying Dutchman' on June 12, under Klemperer at the Kroll-Opera; and 'Tristan' on June 18 under Furtwängler, at Charlottenburg, have followed since. Hörth was producing the 'Ring' with an entirely new setting by Emil Pirchan, such a setting as Wagner in his wildest dreams could never have thought possible—a really colossal piece of realism, full of harmony of colour and line. One may question the usefulness of going on attempting realistic settings of the 'Ring,' but no one could question the beauty of conception and execution of this one. It is the best possible until some great stage artist creates a purely symbolical and simple setting, which might prove the most satisfactory to a modern audience. For voices, we heard very much the same as we have had at Covent Garden—Frida Leider, Fritz Soot, Schorr, and so on; and apart from magnificence of production, there was little to choose between the performances there and here. Blech is steadier at the helm than Walter, but less dynamic. Maria Müller is a charming singer with an exquisite voice, heard as Gutrune in the 'Ring,' and the most perfect Eva it could ever be one's lot to see or hear. A young Swedish tenor is singing in Berlin just now, Carl Martin Oehmann, giving us a fine Walter to her Eva, and Leo Schützendorf is a magnificent and versatile baritone we have not so far heard in England, singing rôles as varied as Alberich, Figaro, and Wozzeck in Alban Berg's new opera of that name.

The Strauss cycle has come later in the Festival season, the 'Rosenkavalier,' 'Salome,' 'Intermezzo,' 'Elektra,' 'Die Frau ohne Schatten,' and 'Die Ægyptische Helena,' brilliant evenings, all conducted by the composer himself. Mozart is represented by 'Figaro' and the 'Seraglio,' and a concert performance of 'Titus,' under the baton of Kleiber, on June 22. 'Figaro' on May 25 was the most delicate piece of irresponsibility imaginable, conducted by Blech. Furtwängler conducts a second performance on June 13. The rest of the German répertoire is modern, and Franz Schreker's 'Der Ferne Klang,' 'Der Schatzgräber,' and 'Der Singende Teufel' were given during the second week of the Festival, Alban Berg's 'Wozzeck' on May 23, and a new work by Hindemith, 'Neues vom Tage,' was heard for the first time on June 9, having been previously billed for the 2nd. Eugèn d'Albert's 'Schwarzer Orchidee' is to be given on the 10th at Charlottenburg.

Berg's 'Wozzeck' is full of dramatic and musical interest. Here we have a work in which the three functions of opera are equally adjusted to each other, exactly and perilously poised, a piece essentially dramatic yet dependent upon both orchestra and production not only for success but for any effect at all. This play of Georg Büchner's—the tale of a private soldier of the 'sixties, neurotic dreamer of dreams and visions, driven at last to jealous murder and suicide—is given in fifteen scenes, superbly mounted, a stiff proposition for the producer, and stiffer still for the voices. In the name-part Leo Schützendorf was vocally and spiritually equal to the occasion, and his enunciation is perfect. Berg's style in vocal writing is more than half *parlando*, written with fine lucidity, and though he belongs categorically to the Schönberg school, he is none the less an individualist. 'Wozzeck' is scored for a full-strength orchestra, but so economically—he is fond, too, of solo strings—that by weaving a fine thin web of contrapuntal sound the composer is able to achieve an astounding climax when he needs it without straining or forcing out mere noise. The work is fascinatingly wrought, with free use of old forms like fugue in passages of real and new beauty. Both from the orchestra pit and from the stage is given us a subtle psycho-analytical study, appealing perhaps more to the intellect than to the heart, but none the less interesting for that.

The Schreker operas are banal, verbose, watered-down Wagner, with more than a dash of the Italian school of the 'nineties. Yet Schreker seems to have a good following among Berlin opera-goers, and all three were enthusiastically received—more so than 'Wozzeck,' which some timid soul even ventured to hiss.

Hindemith's new work must have been brilliant. According to Einstein it is apparently a misnomer as 'Neues vom Tage,' as it seems to be a typical light comedy of the 'Così fan Tutte' variety *à la moderne*, incorporating not merely a bedroom but a *bathroom* scene in which the lady was observed to be, as Einstein goes on to say, 'in puris naturalibus,' the whole richly decorated in Hindemith's best and most sparkling style, not quite classical jazz but with more than a hint of it. One wonders that Hans Pfitzner was not better represented in the Festspiele programme; one writer complained ironically that this famous modernist was doing no more than conduct a wireless concert of his own works. If these are of the same class as his 'Palestrina' one can forgive his exclusion.

The Toscanini visit was, of course, the real thrill for the Berliners. The entire La Scala company came from Milan, and gave six performances during the first fortnight—Verdi's 'Falstaff,' 'Rigoletto,' 'Trovatore,' 'Aida,' Puccini's 'Manon Lescaut,' and Donizetti's 'Lucia di Lammermoor.' The production, let it be at once admitted, was disappointing, and it is irritating to find experienced singers, singing in old operatic warhorses that they must know backwards, still looking round continually for the beat—even of a Toscanini. One knows it to be an Italian mannerism, but it jars. For the musician the interest lay in hearing Toscanini clear up the scores of these old Verdi works and galvanise them into life again. They are, as it were, strained through the fine filter of his extraordinary musicianship, and emerge with a new and totally unexpected clarity. The mere sight of his baton quivering like a whiplash above the orchestra is galvanic, his pace is always on the fast side, and yet we hear more of Verdi's finer points in the score than ever we realised were there to be heard. Stabile sang Falstaff finely, but his dramatic conception of the part is, I suppose, Italian; at all events it leaves the richness of one of our minor national heroes rather to the imagination, and shows us only an unattractive sot. But the inimitable sparkle of Italian women provided us with wit and good singing enough in Signore Llopart, Alfani, Casazza, and Vasari, as Mistress Ford and her companions in farce. Toscanini had an ovation that was almost an international event, and Berlin willingly paid doubled and trebled prices to hear him. He returns in the autumn with the Metropolitan Opera orchestra for a series of concerts.

There have been, on May 28 and June 8, 'stunt' performances in the Rococo Theatre at Potsdam, when Kleiber conducted Donizetti's 'Don Pasquale,' and in the Golden Gallery at the Castle of Charlottenburg on June 5 and 12, when the élite of Berlin society foregathered to listen to flute concertos of Frederick the Great, Mozart, and Haydn, and a new song-cycle by Richard Strauss. Among other concerts were two Beethoven evenings under Furtwängler, the B minor Mass and Mahler's 'Lied von der Erde,' by the Berlin Philharmonic, under Bruno Walter, the only time he has held the baton. Berlin is missing him sadly, and the performances at Charlottenburg since he left are definitely inferior.

The Diaghilev ballet under Ansermet was announced to give four performances on June 18-21, including 'The Cat,' 'Les Fâcheux,' 'Prince Igor,' 'Le Pas d'Acier,' Stravinsky's 'Rossignol,' and a new Prokofiev. The Festival concludes on June 23 with Busoni's 'Dr. Faust,' under Kleiber, at the Unter den Linden Opera.

Musical Notes from Abroad

BERLIN

This year, for the first time in the history of Berlin musical life, a summer season of opera and concerts is being attempted. The chief events of this season will be treated after its close at the end of June. For the present report some outstanding events of the regular season still call for notice.

The famous Amsterdam Concertgebouw orchestra, conducted by Willem Mengelberg, has given two concerts at Berlin with extraordinary success. The sterling qualities of this orchestra, its power, brilliancy, flexibility, and virtuosity, its noble tone, make it superior to nearly all of the best European orchestras. Its master and educator, Mengelberg, plays on this well-nigh perfect instrument with a supreme mastery, and thus marvellous and quite unique effects are reached. Never, for instance, has the thunderstorm in Beethoven's 'Pastoral' Symphony been heard in a similarly realistic style and with such elementary power; and who believed that Liszt's rather played-out and faded 'Les Préludes' could be made to sound so strikingly brilliant, powerful, and interesting? With Tchaikovsky's fifth and Mahler's fourth Symphony, Mengelberg was particularly successful.

For the second programme Vladimir Horowitz was soloist, playing Rachmaninov's Concerto No. 3, in D minor, with an admirable and extremely brilliant virtuosity, even surpassing the composer himself, who had played the same Concerto here a few months ago.

Ossip Gabrilowitch, who is distinguished not only as a pianist but as the conductor of the Detroit Symphony Orchestra, appeared four times in his two capacities. As pianist he excelled in Brahms's B flat Concerto, which he played at a Furtwängler concert, and in a Mozart two-pianoforte Concerto, which he performed in conjunction with Bruno Walter. As a conductor he firmly established himself as a favourite of the Berlin public. His concerts were truly a musical invasion from America.

Still more exciting and sensational (in the better sense) was the impression made by the twelve-year-old violinist, Yehndi Menuhin, the descendant of a Russo-Jewish family formerly resident in Palestine and now in America. The achievements of this boy betoken rare genius. At a concert conducted by Bruno Walter he played Concertos of Bach, Beethoven, and Brahms with a captivating beauty and purity of sound, and faultless technical virtuosity. His playing of Mozart at his second concert can only be described as unsurpassable. Fritz Busch, the famous Director of the Dresden Opera, wrote an article in one of the leading Berlin daily papers before the first concert, publicly confessing his faith in this gifted child, whose playing he had previously experienced when conducting a concert at New York.

The Dayton Westminster Choir, from Ohio, is the first institution of exclusively native growth that America has sent to Germany. Its conductor, Dr. J. F. Williamson, an excellent choral trainer, has succeeded in forming an *a cappella* mixed chorus of quite exceptional qualities as regards beauty of vocal material, purity and precision, and virtuosity of ensemble. In spite of the Choir's fine technical equipment, its two concerts were somewhat disappointing, owing to a strange choice of programme in which a somewhat antiquated and characteristically American taste was manifest—a naïve delight in smooth, polished, sweet sound, in sentimental melody, in imitation of orchestral effects, with ample use of humming voices and similar popular devices.

A number of British artists have been here, chief among them being the English Singers, who now enjoy an international reputation and are always welcome at Berlin, where their ensemble singing, their culture and good taste, and their delightful programmes of part-songs, madrigals, and motets are fully appreciated.

Ethel Bartlett and Rae Robertson displayed the unusual excellence to which they have attained as duettists on two pianofortes, doing justice alike to the musical, spiritual, and emotional demands of the compositions performed.

William Busch, a young English musician, manifested considerable pianistic skill at his recital. He played pieces by Bax and John Ireland—of the latter the enjoyable and well-written Sonatina which was heard at the International Festival at Geneva. His own set of Variations and a Fugue showed Mr. Busch to be a well-taught and cultivated composer of reasonably modern tendencies.

The Hamburg Philharmonic Orchestra was heard at Berlin for the first time. The remarkable qualities of the orchestra are in great part due to its leader, Dr. Karl Muck. This eminent artist, now seventy years of age, shows in his conducting high artistic wisdom, complete penetration, and a directness and simplicity that are remarkable in their effects. His Beethoven interpretation must be counted among the most powerful impressions of the entire season.

Wolf-Ferrari's new opera 'Sly' (after 'The Taming of the Shrew') was given for the first time at Berlin in the Municipal Opera House with fair success, a short time after the German première at Dresden. Wolf-Ferrari, one of the most experienced and skilful opera composers of our age, has given us in 'Sly' a product of experience and skill, rather than of inventive genius. As regards freshness and attractiveness, characteristic power of melodic material, his older operas are decidedly superior to 'Sly.' But the new opera is stronger in dramatic effect, and more modern in style. The librettist, Forzano, has treated his theme with skill, but neither he nor the composer has succeeded in making 'Sly' really alive, or in awakening a profound human sympathy in the listener. The impression of well-made 'theatre' is never absent; poetry and musical art, in a higher sense, hardly make themselves felt, save in a few places here and there, especially in the great duet of the second Act, a really effective and valuable number. Robert Denzler conducted. Among the singers, Joseph Burgwinkel excelled as Sly; his partner, Mafalda Salvatini, hardly matched him in vocal and dramatic power.

Since the production of 'Wozzeck' at Berlin several years ago, Alban Berg has not been a prolific composer. In default of a new work by Berg, at Kleiber's last symphony concert with the Berlin State Orchestra recourse was had to an early work of his that had not been heard at Berlin. This was a set of songs, well sung by Claire Born, of Vienna. The music is far distant from 'Wozzeck,' finding its place rather in the region of Richard Strauss. It is well written for the voice, and its orchestral colouring is arresting. The programme included Schumann's 'Rhenish' Symphony. After being belittled for many years, Schumann's Symphonies are being revived again by our best conductors, and are coming into fashion.

All musical centres in Germany did honour to Hans Pfitzner on his sixtieth birthday, May 5. At Munich an entire week was devoted to his dramatic, symphonic, and choral works, his chamber music, and his songs.

Kœnigsberg, in East Prussia, where Hermann Scherchen is Musical Director, generously celebrated the composer, but Berlin, Leipsic, Dresden, Frankfort, and Cologne have been much more reserved in their expressions of esteem. This difference of attention has something to do with politics, as Pfitzner is playing a conspicuous part in the extreme German Nationalist party.

HUGO LEICHTENTRITT.

HOLLAND

THE CENTENARY OF 'TOONKUNST'

Circumstances made the observance of the centenary of the birth of the Nederlandsch Maatschappij tot Bevordering der Toonkunst (the Netherlands Society for the Promotion of Music) a little late, but this was more than atoned for by the thoroughness with which the celebrations were carried out. The concert and meeting which I mentioned briefly in last month's *Musical Times* formed the festival of The Hague

section alone, and those of the Society generally took place at Amsterdam from June 5 to 9. In view of the happy relations which have existed between the Society and many foreign bodies an effort was made to bring in as wide a representation as possible, and invitations were issued to individuals and societies in various countries. Among those who accepted such invitations were Prof. Dent and Mr. Gerald Cooper, the latter representing the Royal Philharmonic Society, Prof. Guido Adler from Vienna, M. Humblat from Paris, Prof. Leo Kestenburg from Berlin, Sr. Ottorino Respighi, and M. Joseph Jongen. Mr. Rubin Goldmark, who had hoped to represent America, was prevented from attending owing to illness. All of these were elected honorary members of the Society, while official distinctions and orders of knighthood were bestowed by the Dutch Queen on the officers of the Society.

Not unnaturally the principal musical items were those in which the Amsterdam chorus, which was the original nucleus of the Society, and the Concertgebouw Orchestra had achieved their greatest success. At the first concert Willem Mengelberg's 'Wilhelmus' Prelude, really a somewhat elaborate arrangement of the Dutch national anthem, opened and was followed by Diepenbrock's Te Deum and Beethoven's ninth Symphony. A still bigger event was the third concert, in which Mahler's eighth Symphony, the 'Symphony of a Thousand,' filled the bill. For this the assistance of a choir of boys from the Society for the Improvement of Popular Singing (Vereeniging tot Verbetering van den Volkszang), and an octet of soloists (not all of whom were Dutch by nationality), was requisitioned. With Mengelberg conducting and these forces at his command there is no need to describe the performances, which reached as near perfection as can be desired.

How such excellence has been attained, and how the general work, both purely musical and educational, has been developed, we were shown not only by means of a large number of speeches and by an excellent history of the Society written by J. D. C. van Dokkum, an enthusiastic historian of Dutch musical life, but also by means of a small but effective collection of portraits and documents exhibited in one of the rooms of the Municipal Museum. The idea and the first activities of 'Toonkunst' were the work of A. C. G. Vermeulen, who was director of a Secondary School at Rotterdam and a keen amateur musician. He was followed by J. P. Heye, who also did much to inculcate a love of pure melody among the working people of Holland, and by Daniel de Lange, whose work for musical art and education in the country was immeasurable.

The music schools at Amsterdam, Rotterdam, and Utrecht have all been established under the ægis of the Society, as have choral bodies in no less than twenty-five towns in various parts of the country. Although, owing to the 'businesslike' methods of some former officials who cleared up more frequently than is now considered desirable, the archives of the Society are not as rich as might be hoped, the study of musical history has been encouraged by the help that was given in the foundation of the Netherlands Association for Musical History. Something has also been done for Dutch composers, and although it was a long time before anything that could be called more than an imitation of German classicism was evoked, the competitions and awards resulted in considerable efforts which led eventually to the work of such modern writers as Pijper, Voormolen, Sigtenhorst Meyer, and Dopper. One work, Diepenbrock's Te Deum, written for a festival in 1902, is itself a complete justification of whatever energy has been spent on behalf of the native composer. For the rest, for the way in which it has encouraged folk-song, musical criticism, and many other branches of the art one has no space to spare. Suffice to say that the history of this Society and of its daughter societies is the history of a remarkable rise in the musicality of a small but not unimportant nation.

HERBERT ANTCLIFFE.

ITALY

The last evening of the Scala opera was dedicated to Verdi, the composer whose 'Otello' opened the season last autumn. There are yet no signs of an abatement of the Verdi wave in Italy, and the great enthusiasm evidenced for him abroad is a phenomenon well worth studying. It can scarcely be denied that it is a phenomenon in Germany, and a moment's thought will reveal a more complicated question than at first is apparent. To say that it is a matter of the psychology of the moment is insufficient. We are all aware that it has been generally accepted that where Wagner called for intellectual listening and perhaps greater detachment, Verdi was obvious and made a more direct challenge to the emotions. If this were true once, it is so no longer. Granted that the Wagner score is still the wonder of the musician, the day is past when the general musical public is unable to understand and enjoy him as an operatic and musical experience. Your opera-goer takes his Wagner and Debussy as his grandfather took his Auber and Donizetti. The advantage is with us in that we have all of them. For which reason it seems too superficial to put this extraordinary revival down to reaction and post-war ennui, &c. It is not enough.

'TWELFTH NIGHT'

The only reason one could have for dealing at length with this opera, which had its première at the Filodramatici here last month, would be to dissuade young composers from the practice of taking Shakespeare, for obvious reasons, and, matching his comedies with a few suitable tone-colours, trying to spring into fame overnight. They should remember that Verdi had had about sixty years' experience when he composed 'Falstaff,' and that he was a genius.

This was the first opera by Guido Farina, a young Milanese who should, judging by 'Twelfth Night,' go a long way indeed. He employed practically all of the best-known methods in one form or another, and showed very real gifts for orchestration. Some of his music was strangely akin to some of the best of Strauss, which is saying much. His treatment of the songs was splendid, and quite the best feature of the entire opera, which, by the way, lacked mostly continuity and conclusiveness. It will most certainly never become famous, but the promise shown and the undoubted charm of certain pages indicate exceptional talent.

Umberto Mugnai rehearsed and directed the opera. The Malvolio and Sir Toby were amusingly good. Since the Milan première the opera has been given several times in the provinces. The performance here was the last of the Filodramatici season.

END OF THE ROME AND NAPLES SEASONS

Before the San Carlo opera finished they gave their final novelty of the season in the shape of Felice Lattuada's 'Don Giovanni.' Lattuada is also Milanese, but of a generation prior to Farina. He is already well known both as an opera composer and as a chamber musician. The offence of re-setting this old book was not so heinous as appeared at first sight, since the drama remains the same only in certain respects. It stresses rather the heavier side, and for that reason surprised people. Its reception did not lack enthusiasm, which at Naples means that there must be a certain amount of vitality in the work, but this does not in the least guarantee its quality. The interpretation was entrusted to several of La Scala artists, under the direction of M°. Salfi.

There were also several extra-special performances of 'L'Elisir d'amore,' with the celebrated tenor, Tito Schipa. The applause was riotous after the famous 'Una furtiva lagrima,' but though it lasted a quarter of an hour the inflexible rule of 'no encores' was observed. It should be noted that the edition of the opera as it is known to lovers of the Marionettes is considerably shortened.

OPEN-AIR OPERA

The suddenness with which summer has come has not apparently checked the ardour of the impresarios,

who have already inaugurated the out-of-door performances. So far as Milan is concerned with the Parco Scarlatti, there is no need to discuss the events. They are only mentioned as being a glaring example of the gullibility of singers. For the most part the principals are foreign debutants paying substantial sums for the doubtful privilege of singing their favourite rôles. This is one of the most noxious forms of the parasitical activities of the theatrical people in Italy. It is of course patent that the singer must treat his business like any other, and to become known he must make some sacrifices. Preying on the weaknesses of the class, there are numberless so-called agencies whose sole scope is the exploitation of the student's desire to make his debut. These agents, as a rule, have special periodicals devoted to their nefarious seasons, which no one dreams of reading, and which are only taken at exorbitant prices by the individuals, foreigners of course, who do not for the most part even know enough Italian to read the daily papers. In the belief that their advertisements will be seen by the important impresarios—who have a hundred fine voices for each single job—they are induced to still further fritter away their means. So much for the Parco Scarlatti. English students considering visiting Italy for study purposes will do well to remember the name. CHARLES D'IF.

VIENNA

LA SCALA COMPANY AT VIENNA

With only the wealthiest class able to afford the high admission prices of what by its very name poses as a national opera, a majority of the Austrian populace feel frequently inclined to ask the question: 'Why State Opera?' For the summer months at least the authorities frankly abandon the formula, and openly surrender the Staatsoper to the foreign tourists—this year more than ever before, when the 'Vienna Festival Weeks' are propagated by the 'Commission for the Promotion of Tourism in Austria.'

The long-anticipated visit of La Scala company from Milan, which preceded the Festival Weeks proper, was admittedly an enterprise for the socially and financially elect natives and for the more numerous tourists. The high admission prices were quite obviously necessitated by the enormous outlay entailed in the transportation to Vienna of an entire company of singers, orchestral players, choristers, and technical helpers—some four hundred persons in all, headed by their master, Arturo Toscanini—and accompanied by the complete scenery for the performances. It was a unique event equal to, if not surpassing in its proportions, last year's pilgrimage of the Vienna State Opera to Paris. Local patriots found cause for rejoicing in the fact that the Vienna visit of La Scala preceded that of the same company to Berlin—an important point in Vienna's favour in that eternal though amiable battle for supremacy waged between the two cities.

Two operas were given—'Falstaff' and 'Lucia di Lammermoor,' both presented with the perfection of musical detail and with that impeccable ensemble spirit inseparably associated with the name of Toscanini, and acquired by means of an arduous and expensive rehearsal work which no other theatre but La Scala can afford, and incidentally no other musician but Toscanini has the authority to enforce. It was by such qualities alone that La Scala proved its superiority to Vienna's own Opera. The individual voices of the singers—Pertile, dal Monte, Stabile, for instance—were never superior, and often inferior, to what Viennese artists like Lotte Lehmann, Schumann, Alfred Piccaver, Richard Mayr, and others are able to give; the chorus was equal to our own bodies, the orchestra decidedly inferior in tone-quality, and the scenic settings, though costly and tasteful, avowedly old-fashioned and unoriginal. As conductor and spiritual master of the entire apparatus, Toscanini was, as always, incomparable. It is he, and perhaps he alone, who constitutes La Scala's greatness.

ERICH W. KORNGOLD REDIVIVUS

The Staatsoper recently celebrated a rare sort of 'jubilee,' the fiftieth performance of Erich Korngold's opera, 'Die tote Stadt' within the approximately eight years that separate us from the première of the work. A notable record for a contemporary opera, and particularly notable since other and many more important and interesting pieces have fallen by the wayside within the same space of time. A portion of the popularity commanded by 'Die tote Stadt' undoubtedly falls to the credit of Marie Jeritza, who created, and this time again sang, the rôle of Marie. Few other parts allow Madame Jeritza to be so completely herself, with all her great talents and still greater mannerisms. Her portrayal of the heroine, crudely 'stagey,' is perhaps as appropriate to the theatricalism of Korngold's opera as it is opposed to the spirit of Rosenbach's novel on which the opera is based.

The present writer admits the effectiveness of much of Korngold's piece, but does not count 'Die tote Stadt' among the young composer's happiest products. I for one give the preference over this opera, as well as over the equally theatrical 'Violanta,' to the latter's sister opera, 'The Ring of Polykrates,' which the Vienna Opera has only recently revived. It is Korngold's first and by no means most successful opera, but surely his best and healthiest one. A charming little rococo piece, delightfully and transparently scored, and so excellently written that it is no less fresh to-day than it was thirteen years ago, when our ears were less sharpened by the spice and brilliance of present-day improved and enlarged orchestral possibilities. Free from pathos and sentimentalism, it is the sort of opera to expect from an immensely gifted youth of sixteen, which Korngold was at the time of its composition.

Almost simultaneously with the revival of 'Polykrates' we heard the new, posthumous operetta of Leo Fall, entitled 'Roses from Florida,' at the Theater an der Wien. This piece, though it sails under Fall's flag, is indeed the work of Korngold, who completed it from Fall's sketches, providing for Fall's music both the harmonies and the orchestration. Going beyond Fall, Korngold has added a welcome and discriminately applied element of jazz music, particularly so in the Interlude that precedes the third Act. Korngold conducted it with visible enjoyment of the syncopated fun, and thus justified a prediction which your correspondent has ventured in these columns years ago that an eventual and inevitable association of the young composer with Viennese operetta will benefit both parties some early day.

The book of Korngold's—or Fall's—new piece is not much less sentimental in plot; but Korngold has at last mustered the courage to abandon some of the intolerable grand opera pathos now current in operetta, and to discard the inevitable operatic 'grand finale' of Act 2. For a musician of Korngold's talent it ought to be easy to go one step farther by leading operetta out of the thicket of pseudo-operatic aspiration and back to its origin, a thing totally opposed to the sham logics of grand opera and conceived in the burlesque style of present-day American operetta. For the present, the 'Americanisation' of our comic operas is limited to the fact that American millionaires and heiresses populate the plots. The new form of operetta—and Korngold is perhaps the man to achieve it—is the 'American' type plus a touch of the literary and spiritual such as a modern musician of Korngold's status has at his command.

VIENNESE OPERETTA

Viennese operetta indeed wants new blood and new incentives. Franz Lehar, the spiritual father of contemporary Viennese operetta in its by now traditional and petrified form, persists in an ill-applied ambition of bringing the species close to grand opera. Lehar's latest—a 'song play' entitled 'Friederike'—commits another error, fatal to good taste, by dragging Goethe's majestic figure on to the stage in

the guise of an insipid and sentimental tenor-singing lover. The entire entertainment, conceived in the innocent spirit of the former generation, thus offends the taste of that epoch by catering to the bad instincts of the present one. No less sentimental, though with an added touch of timely frivolity, was Oscar Straus's newest piece, 'Wedding in Hollywood.'

VIENNA'S ORCHESTRAS

The coming season will find a new order of things without big orchestral societies. At the Konzertverein Paul von Klenau has abandoned a portion of his duties, and Bruno Walter and Fritz Busch will step in to fill the gap, conducting two of the four choral concerts, the remaining two being in the hands of Klenau, and Leopold Reichwein retaining his conductorship of the orchestral concerts. The Tonkünstler Orchestra has been completely reorganized. Rudolf Nilius has resigned, and Hans Knappertsbusch, Bruno Walter, Hermann Abendroth, and Nikolai Malko (the head of the Leningrad Philharmonic Orchestra) will share his former duties. Robert Heger remains with the Gesellschaft der Musikfreunde, sharing the choral series with Furtwängler, and the orchestral with Oswald Kabasta, from Graz.

The last of the season's orchestral events was a charity concert combining the Philharmonic and Symphony Orchestras into a unit of about two hundred and forty players under the direction of Franz Schalk. Schalk, about to retire from his directorship of the Staatsoper, was much honoured at that concert, and had the satisfaction of seeing a sold-out house in the hall in which Richard Strauss had just before conducted—for the same charitable cause—to a small audience.

RECITALS

Among the vocal recitals of the spring season the most successful was the debut of Paul Robeson, the remarkable negro bass who, with his singing of the Negro Spirituals, reaped a success such as otherwise falls only to the lot of favourite operatic tenors. Slightly disappointing were the concerts of Celestino Sarobe, heralded as the new Battistini and credited with the latter's tutorship. Sarobe's brittle voice and rather crudely and obtrusively enforced *forte* tones justified no such comparison, nor the title of a *bel canto* master which Berlin—less scrupulous in matters of voice production—had rashly bestowed upon the Spanish singer. Ethyl Hayden, an American soprano with a successful record in her native country, proved herself an artist with a fine soprano voice and much musical culture as well as artistic methods. The merits of Cati Andreades, a young Greek contralto, lie less in the direction of vocal opulence than in a truly remarkable musicianship and astounding interpretative powers. Her singing of Greek folk-songs (without accompaniment) was very interesting, and her coming was one of the most gratifying events of the concert season.

PAUL BECHERT.

AN UNPUBLISHED LETTER FROM MOZART TO HIS SISTER

BY C. B. OLDMAN

The following letter from Mozart to his sister has hitherto escaped the notice of the various editors of the composer's correspondence. It was formerly in the collection of the late Ernst Perabo, of Boston, and was recently presented to the British Museum, with a number of other autographs from the same source, by his friend and pupil Mr. E. Perry Warren. It appears to have been purchased at an auction sale held by Messrs. List & Francke, at Leipsic, on June 12, 1882. It must be confessed that its intrinsic interest is not very great. Mozart's relations with his sister had been somewhat strained ever since his marriage to Constanze Weber in 1782 (it is notorious that neither Marianne nor her father could ever take to the lady), and he was no longer able to unbosom himself as freely to her as in the days of his early triumphs. But we possess so few letters of the composer from the years when his reputation was at its height that any addition to their number is welcome. By way of explanation it need only be added that 'Don Giovanni' was first produced at Prague on October 27, 1787, and that Mozart's appointment as 'Kaiserlicher Kammerkomponist' dated from December 7, 1787.

[Address: À Madame
Madame Marie Anne de Sonnenburg,
née Mozart,
par Salzbourg à
St. Gilgen.]

'Wienn, der 19. dec. 1787.

'liebste Schwester!

'Ich bitte dich recht sehr um Verzeihung dass ich dich so lange ohne Antwort gelassen.—dass ich in Prag D: Juan geschrieben, und zwar mit allem möglichen Beyfall, wirst du vieleicht schon wissen—dass mich aber izt S: Mayst: der Kayser in seine Dienste genomen wirst du vieleicht nicht wissen.—ich bin überzeugt dass dir diese Nachricht gewis willkomen ist.—ich bitte dich, schicken mir doch so geschwind als möglich das Küstchen mit meinen Partituren. —was Neue Musik *von mir* fürs Clavier anbelangt, so bitte ich dich nur mir die Themata von den Stücken so ich dir von Wienn schon geschickt haben, aufzuschreiben, und mir sie zu schicken, damit ich dir nicht dopelt schicke;—auf diese Art wirst du gleich bedient seyn.—

'lebe wohl, liebe Schwester, und schreibe mir ja oft.—wenn ich dir nicht allzeit ordentlich antworte, so schreibe es keiner Nachlässigkeit sondern blos meinen vielen Geschäften zu.—adieu.—ich umarme dich vom Herzen und bin Ewig.

'dein aufrichtig dich liebender Bruder,
'W: A: MOZART.

'P.S.—Von meiner Frau / die stundlich zum wiederkomen ist / 1000 Busseln.—Von uns Beyden an deinen lieben Mann alles erdenkliche!'

. . . . . .

TRANSLATION

'Vienna, Dec. 19, 1787.

'Dearest Sister,

'I most humbly beg your pardon for having left you so long without an answer. Of my writing "Don Juan" for Prague and of the opera's triumphant success you may have heard already, but that His Majesty the Emperor has now taken me into his service will probably be news to you. I am sure you will be very pleased to hear it.

'Will you please send me the box with my scores as soon as possible? As for recent pianoforte music of my own, will you just note down the themes of the pieces I have sent you from Vienna and send them to me, so that I shan't send you anything twice over? This will be to your advantage as well as mine.

'Well, good-bye, dear sister. Write to me frequently. If I don't always answer promptly,

put it down not to any negligence on my part but simply to stress of work. Adieu.

'I embrace you heartily and remain ever,

'Your true affectionate brother,

'W. A. MOZART.

'P.S.—From my wife, whom I am expecting back at any moment, a thousand kisses. Best regards to your worthy husband from us both.'

THE ALLIANCE OF SINGERS, COMPOSERS, AND CONDUCTORS

The final meeting of the fifty-fifth session of the Musical Association was held on April 23, when Dr. Cyril B. Rootham, of Cambridge, read a paper with the above title. He said that the voice was the oldest and still the most expressive instrument we had; and still (generally speaking) we could not hear the words of most singers—soloists, choirs, and choruses—when they held forth in public. The clear pronunciation of our splendid English language was still in jeopardy. The concert-room, the stage, the place of worship, could and should be schools where the greatness of our language, both in speech and song, was finely set forth. The English language, with its wide range of vowels, was a fine vehicle for expression.

All singers should have a good working knowledge of modes, and major and minor scales, without which it was difficult to understand and sing music of various styles and periods well, and they must be able to read at sight. But the interpretation of vocal music demanded much more than all that. Control of breath, phrasing, knowledge of the use and abuse of the bar-lines, were all essential. Chorus-singers must hear other parts than their own, so as to understand the general texture, to know when to be prominent, when to be in the background.

In 16th-century and much 17th-century polyphony the bar-lines had little to do with accent; one voice-part might, in the course of twenty bars, have phrasing which would require, for exact barring, 2, 3, 4, 5, 6, and 7 in a bar. After experience of the method of constant change of time-signature it would seem preferable to keep a constant 2, 3, or 4 in a bar, for the obvious convenience of conducting. This method was the more practical and less fussy.

Turning to Recitative, the lecturer pointed out that when Purcell sets English, when Bach sets German, when Mozart sets either German or Italian, then the music should be sung in strict time, or at any rate in as strict time as any other sort of music was sung. For it was clear that each of these three composers, at any rate, took the greatest pains to get the exact declamation they wanted by their use of notes and rests.

Conductors and chorus-trainers were beginning to find out that the human voice, even in the mass, could be induced to obtain all sorts of perfectly legitimate changes of tone according to the sense and meaning of the words to be sung. This was especially the case in music of the type of Handel's choruses, which were mostly written with a wonderful intuition for what was essentially dramatic.

All composers of any repute in the 20th century could score for orchestra quite well, if not brilliantly, but it was often far otherwise with their vocal technique. Much of the choral writing was either dull and unimaginative, or else ill-conceived for voices; in other words, the composers had not attempted to sing themselves and so find out what was 'apt for voices.' Not only was this so, but some composers who seemed otherwise to know a good deal about vocal writing suddenly struck consternation into the hearts of conductors and chorus-trainers by writing low C's for the basses and high C's for the sopranos, forgetting that for the average good chorus-singer there was all the difference between one note in the highest register of the voice and the note next above it. Straining after effect, whether by means of unusually high or low notes, or of unnecessary complexity, or by conscious efforts on the composer's part to obtain fresh combinations of notes at all costs—all this did not make for originality; rather the reverse. Originality, as often as not, lay in the use of the simplest possible means in a new or unusual context.

Church music of the 16th and 17th century was at last being restored to its proper place in some of our cathedrals and collegiate chapels, and a few parish churches; it was occasionally sung also with real perception. The paramount reason which prompted some to wish to hear and take part in the best of this music was that it was eminently sincere, and therefore effective. To Elizabethan composers the Authorised Version of the Bible was a new thing—a wonderful and fresh source of verbal imagery and inspiration. Similarly the revised Book of Common Prayer appeared in 1661, and inspired the Restoration composers of Church music.

It was a matter for wonder that Purcell's magnificent anthems with *ritornelli* for strings were not more often given during service-time, particularly on great occasions. It had been said or written in history books, and glibly repeated, that Purcell's Church music was secular. To one who had been constantly a singer, player, conductor, or listener when these anthems had been performed at service-time or on solemn occasions in church, this remark was simply ridiculous.

As he listened to rehearsals Dr. Rootham said he often wished that more conductors had learned how to sing. It was difficult, if not impossible, for a conductor to indicate to a choir the varied nuances of tone, phrasing, and general effect that he might wish for if he could not produce his own voice properly. It would be a good thing also if he occasionally, at a final rehearsal, left his rostrum for the body of the hall and there listened to his forces. In most large halls the conductor's desk was the worst place for hearing the general effect.

Conductors grouped their forces in various ways. In the lecturer's opinion the best way to group a chorus on the concert-platform was not on the usual lines (the tenors and basses behind the sopranos and contraltos) but in wedge-shaped masses, each section (tenors, sopranos, contraltos, basses—from left to right) having a front facing the conductor and the audience. If there was also an orchestra, instruments should be grouped near the voices they usually supported.

Proposals had been made to abolish the conductor, who had of late years assumed undue importance. Virtuosi in anything were inclined to spoil matters. In performance, the conductor should not be unduly conspicuous; his work should have been done at rehearsal. Too much prominence of the conductor distracted the audience's attention from the music. In any case, exaggerated gestures were signs either of vanity or incompetence. The members of an audience, or newspaper critics, who demanded or upheld display from a singer, player, or conductor were not very far on their way to knowledge of the significance of great music.

A number of illustrations to Dr. Rootham's paper were sung by a small choir drawn from the Cambridge University Madrigal Society, under the direction of Mr. Bernhard Ord.

Obituary

We regret to record the following deaths:

DAVID DAY, at Eastbourne, aged seventy-nine. He was the founder of the music-publishing firm of Messrs. Francis, Day, & Hunter, and a prominent figure in the variety-theatre and entertainment world. Coming to London at an early age, he entered the publishing firm of Messrs. Hopwood & Crew. Shortly afterwards he met the brothers Francis, who were engaged with another music firm, and joined with them in launching the Mohawk Minstrels at the Agricultural Hall. The Minstrels were highly successful, and the firm of Francis Brothers & Day was formed in 1877, mainly in order to publish the songs performed by the Mohawks.

A. H. PEPPIN, at Sitcombe Vicarage, Somerset, on May 28. He was born at Wells, in 1865, his father being priest-vicar of Wells Cathedral and Vicar of Horrington. He studied at the Royal College of Music, and for a time lived at Toynbee Hall, acting as secretary to Sir George Grove. In 1896 he was appointed Director of Music at Clifton College, remaining there until 1915, when he took up a similar appointment at Rugby, resigning in 1925. He was a great power in public school music. At Clifton he started instrumental 'house' competitions, and also inaugurated orchestral concerts. A few years ago he published through the Oxford University Press a book entitled 'Public Schools and their Music,' in which his ideals and practical experience are set forth. In 1923 he was ordained, and became a curate at Rugby. In the following year he was appointed Vicar of Shepton Montague, Somerset, and later of Sitcombe.

MAX MOSSEL, at The Hague, aged fifty-seven. He was a native of Rotterdam, where he was born on July 25, 1871. His teachers were Willy Hess and Sarasate, and his first appearance was in 1876, with the Bommel Orchestral Society, Holland. His English debut was at a Crystal Palace Saturday concert in 1892. After extensive tours through the United Kingdom, Belgium, Spain, and Holland, he settled at Birmingham, and became a professor at the Midland Institute. He also directed the Birmingham Promenade Orchestral Concerts, and led the Max Mossel String Quartet. For the past nineteen years he had been a professor of the violin and of chamber music at the Guildhall School of Music.

HUGO NOLTHENIUS, at Haarlem, on June 8. He was born at Amsterdam, on December 20, 1848, and was the doyen of Dutch music teachers, and in his earlier days shared with Henri Viotta and Daniel de Lange in the work of arousing a new musical life in Holland. Originally a teacher of languages, he became conductor of various choral societies in Amsterdam, Utrecht, and Naarden, and was co-founder and editor with Viotta of the *Weekblad voor Muziek*. Up to the time of his death he was a member of the Committee of Toonkunst, and was taken ill while assisting with the preparation for the centenary celebrations. At one time he had considerable success as a composer of songs.

W. H. DOBSON, a native of Carlisle, at Stirling. For over thirty years he was organist and choirmaster of the East Parish Church, Stirling. He was conductor of Stirling Operatic Society, and a successful choral conductor at competitive musical festivals.

FRED C. WELLING, on April 26. He had done good work at various E. London churches, and at the time of his death, which occurred after a short illness, was choirmaster and organist at St. Andrew's, Plaistow.

LADY BRIDGE (widow of Sir Frederick Bridge), at Cairnbarrow Lodge, Aberdeenshire, on June 15.

The seventh annual conference of the East Anglian Association of Musical Societies was held at Diss on June 8. The occasion also celebrated the centenary year of the Diss Choral Society, and it further took the form of a commemoration of Wilbye, who was born at Diss. Twelve of Wilbye's madrigals were sung by the Felixstowe Madrigal Society, under Mr. Maurice Vinden, and an address on Elizabethan music was given by Dr. Fellowes.——A Summer School, the second held by the Association, has been arranged at Bury St. Edmunds on August 24-31, under the direction of Mr. Hubert Middleton.

The old-established Sheffield Amateur Musical Society (hon. secretary, Mr. Boyd Roberts; conductor, Dr. Frederic Staton) last year found itself with a deficit of over £300 and a membership that had dropped to half its usual total. There was talk of disbanding, but more plucky counsels prevailed, and as a result the Society will start next autumn's work with three hundred members and the deficit turned into a small balance. Congratulations!

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EXTRA SUPPLEMENT given with this number: 'Bees.' Four-Part Song. By Percy E. Fletcher.

Technique AND Expression *In Pianoforte Playing*

By FRANKLIN TAYLOR

EXTRACT FROM PREFACE

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express myself more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety and gradation of tone, the use of the pedals, *et cætera*.

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Air — MY HEART EVER TRUSTING (" God so loved the world ").
Air — O GRANT US, MIGHTY LORD (" Jesus, now will we praise Thee ").
Air — SIGHING, WEEPING (" My spirit was in heaviness ").

ALTO

Air — THOU, WHOSE PRAISES NEVER END (" Bide with us ").
Recit. — THE FATHER HATH APPOINTED HIM (" God goeth up ").
Air — MY SPIRIT HIM DESCRIES (" God goeth up ").
Air — INTO THY HANDS (" God's time is best ").
Air — REJOICE, YE SOULS, ELECT AND HOLY (" O Light Everlasting ").

TENOR

Air — LORD, TO US THYSELF BE SHOWING (" Bide with us ").
Recit. — WHY HAST THOU THEN (" My Spirit was in heaviness ").
Air — FAST MY BITTER TEARS " " "
Air — REJOICE, O MY SPIRIT " " "
Recit. — THE MIGHTY GUARDIAN (" Thou Guide of Israel ").
Air — HIS FACE MY SHEPHERD " " "
Air — AND WHY ART THOU, MY SOUL (" When will God recall ").

BASS

Recit. — HE COMES, THE LORD OF LORDS (" God goeth up ").
Air — 'TIS HE, WHO ALL ALONE (" God goeth up ").
Recit. — IT IS NOT MINE (" God so loved the world ").
Air — ON MY BEHALF " " "
Recit. — YEA, THIS THY WORD (" Thou Guide of Israel ").
Air — WHOM JESUS DEIGNS " " "
Air — YET SILENCE (" When will God recall ").

SECOND SET

SOPRANO

Air — OPEN WIDE, MY HEART (" Come, Redeemer ").
Air — FATHER, WHAT I PROFFER (" Give the hungry man thy bread ").
Air — COME, VISIT, YE GLOWING (" How brightly shines ").
Air — I HAVE WAITED FOR THE LORD (" If thou but sufferest ").

ALTO

Air — GOD'S ENSAMPLE THUS TO FOLLOW (" Give the hungry man thy bread ").
Air — JESUS SLEEPS (" Jesus sleeps, what hope remaineth ").
Recit. — INCLINE THINE EAR (" Lord, rebuke me not ").
Air — THE LORD HATH HEARD (" Lord, rebuke me not ").
Air — ALL EARTHLY POWERS FROM GOD INHERIT (" Praise thou the Lord ").

TENOR

Recit. — THE SAVIOUR NOW APPEARETH (" Come, Redeemer ").
Air — COME, JESU, COME (" Come, Redeemer ").
Air — WHAT VOICE IS WITH THE TEMPEST (" From depths of woe ").
Air — TUNEFUL HARPS AND VOICES (" How brightly shines ").
Air — THOU ART MY GOD (" Lord, rebuke me not ").

BASS

Air — THE PASCHAL VICTIM HERE WE SEE (" Christ lay in death's dark prison ").
Air — DO THINE ALMS (" Give the hungry man thy bread ").
Air — WITH JESUS WILL I GO (" Wailing, crying ").
Recit. — AH, WHEN ON THAT GREAT DAY (" Watch ye, pray ye ").
Air — BLESSED RESURRECTION DAY " "

THIRD SET

SOPRANO

Recit. — O LORD, HEAR ME WHEN I CALL (" Lord, rebuke me not ").
Air — HOW LONG, O LORD " " "
Air — O PRAISE THE LORD (" O Praise the Lord "). " " "
Recit. — O JESU, OUR REDEEMER (" There is nought of soundness ").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS " " "
Air — THOUGH REVILING TONGUES ASSAIL ME (" Watch ye, pray ye ").

ALTO

Air — BE WELCOME, THOU GREAT ANGEL (" O teach me, Lord ").
Air — AH, TARRY YET (" Praise our God ").
Air — GOD IS EVER SUN AND SHIELD (" The Lord is a sun and shield ").
Recit. — BE STEADFAST IN AFFLICTION (" Wailing, crying ").
Air — PAIN AND SORROW WORK SALVATION " "

TENOR

Recit. — LORD, WHY SO FAR AWAY (" Jesus sleeps ").
Air — IN BILLOWS THE RIVERS OF BELIAL (" Jesus sleeps ").
Recit. — O HAPPY TOWN, O FAVOURED LAND (" Praise thou the Lord ").
Air — O BLEST ARE ALL THAT FEAR HIM " " " "
Recit. — REJECT IT NOT (" Sages of Sheba ").
Air — SAVIOUR, TAKE ME FOR THINE OWN (" Sages of Sheba ").
Air — UPLIFT YOUR HEADS ON HIGH (" Watch ye, pray ye ").

BASS

Air — GOD, WHOSE POWER (" Let songs of rejoicing ").
Recit. — ALTHOUGH AN HOST ENCAMP (" Lord, rebuke me not ").
Air — O LORD, THY MERCY " " "
Air — FARE YE WELL (" O teach me, Lord ").
Recit. — THESE THINGS THAT ISAIAH OF OLD (" The Sages of Sheba ").
Air — GOLD OF OPHIR IS BUT VAIN " " "
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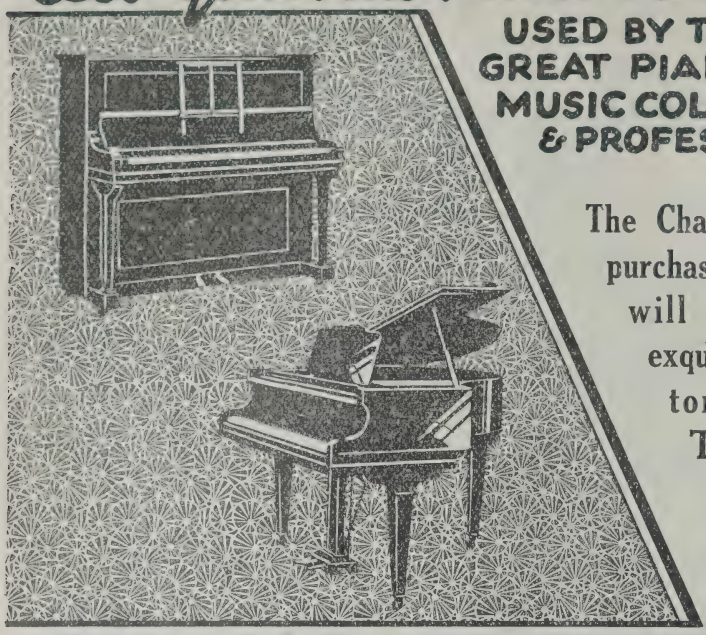

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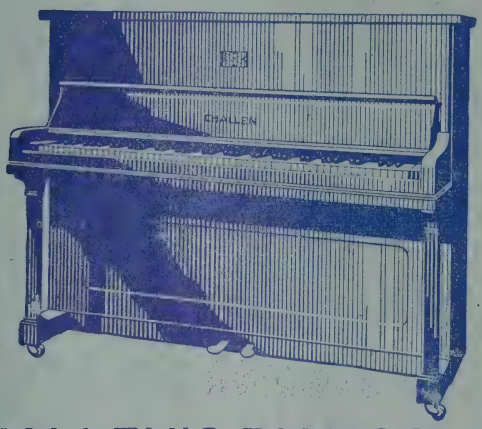

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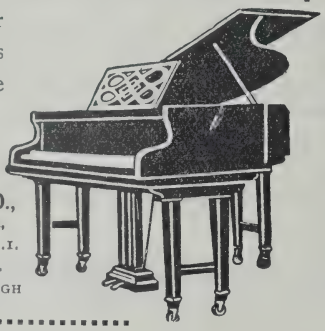

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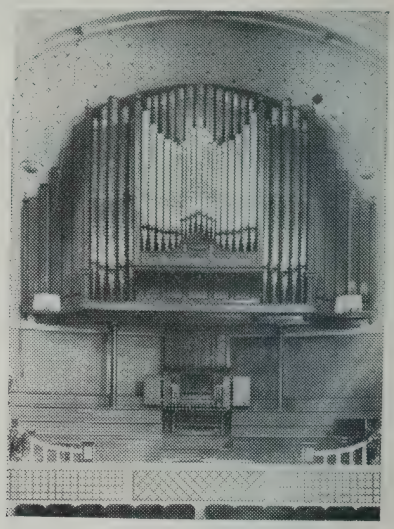

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The Musical Times
AND SINGING-CLASS CIRCULAR
AUGUST 1, 1929
(FOR LIST OF CONTENTS SEE PAGE 752)

THE DRAMATISATION OF CHORAL WORKS: A TALK WITH THE PRODUCER OF 'HIAWATHA'

BY HARVEY GRACE

The success achieved by the dramatised version of 'Hiawatha' at the Royal Albert Hall during the past few years has no doubt set many musicians speculating as to how far the process may be applied to choral works in general. Exception may be taken (and with good cause) to an analogous treatment of instrumental music on the ground that it involves the imposition of an idea or interpretation undreamt of by the composer. The objection does not apply to the dramatisation of choral music, because the text makes it an implicit dramatic work. The dramatiser has to justify, not the process, but his choice of work and method of treatment.

With a view to obtaining light on some interesting questions that arise, I have interviewed Mr. T. C. Fairbairn, who was primarily responsible for the production of 'Hiawatha.'

I began by asking him as to the origin of his treatment of Coleridge-Taylor's popular work.

'It began in this way,' he replied. 'I had just finished producing the "Ring," for Denhof, in 1911, and was looking round for something for a big variety house. I had been thinking for a long time about the possibilities of "Hiawatha's Wedding-Feast" when I met the composer at the house of Julian Henry, the baritone who had sung the title-rôle many times. Coleridge-Taylor was greatly interested in the idea, but the project came to nothing at the time. This was in 1912. During 1920, after my Surrey Theatre season of opera, I produced in the arena of the Albert Hall, "Cavalleria Rusticana" and the bigger scenes from Gounod's "Faust." This was the first time that the Albert Hall had been used in such a way and for such a purpose.'

'What followed this venture?'

'I was about to give, for the benefit of the Japanese Earthquake Fund, a performance in the same way and at the same place, of the whole of "Faust," when I enlisted the services of Mr. Sherwood Foster for the business-organization. This performance did not materialise, but Mr. Foster asked me if I would produce something in aid of the National Institute for the Blind. This I agreed to do, and as the Royal Choral Society was going to co-operate, I had of course to choose something from its répertoire. There were three of such works that I had already planned to do at some time or other—"Hiawatha," "Elijah," and "The Messiah." Finally it was decided to do "Hiawatha." As might be supposed, some people objected. I was told that the work was not written for the stage, and could not be produced that way. It was also suggested the Royal Choral Society could not sing without copies. This latter point was very quickly settled by the assurance of the Royal Choral Society officials and singers that they *could* sing from memory.

'One of the first and greatest difficulties was the enormous space that had to be covered by the backcloth—about 10,000 ft. The question of the weight was also important—so much so that we had to consult the architects as to the strain on the building. There was a further problem as to how to get this enormous sheet into position. The cloth was eventually placed in position by tapeing it on to a batten and hauled up by numerous pulleys, to another pliable hanging batten suspended from the roof supports. Mr. Palmer, of Barkers, was responsible for this, and a very talented scenic artist, Mr. Vincent, was the painter of the scenery. The choice of material was decided largely by the weight problem I have already mentioned. We finally decided to use blue casement cloth. This solved two difficulties: the material is very light, and owing to its colour very little paint was necessary, so we saved weight in that respect as well. When you have 10,000-ft. of surface to deal with, paint is literally a very heavy item! A scenic feature that caused a good deal of comment was the waterfall. "What became of the water?" people asked. Your readers may be interested to know that the waterfall discharged into a narrow stream that runs beneath the Albert Hall—one of London's many underground, long-forgotten rivers. The lighting was another feature remarked on. We used six lights, each of a million candle-power.'

T. C. FAIRBAIRN

'How did the rank and file of the Royal Choral Society take to the idea of becoming actors as well as singers?' I asked. 'And how did they face the heavy demands of a fortnight's run?'

'From the very first rehearsal they were enthusiastic,' replied Mr. Fairbairn. 'And so far from finding it a bore to "make up" and perform daily for a fortnight, they wished the run had been longer! Here I must pay a warm tribute to the energy and organising ability of Mr. Rothery, the Secretary, and to Dr. Malcolm Sargent for his masterly control of the multitude of performers. As to this question of run, I go so far as to suggest that further productions should be continuous—at all events during the winter—and that the membership of the Royal Choral Society should be increased for the purpose up to anything from two thousand to five thousand. The singers should be divided into sections, each learning a different work, so that they could rest in turn. Six different works could thus be performed, with six different companies working in rotation. And such productions should not be confined to the Albert Hall; I should like to see them given also at the Alexandra Palace, People's Palace, and Crystal Palace, so that the four quarters of London could have a constant musical spectacle. The performances should be broadcast. The income of the B.B.C. would be largely increased by such attractive fare. Such a scheme would provide thousands of people with an outlet for their artistic energy as actors, singers, and dancers. As to the attractiveness from the box-office point of view, the success of "Hiawatha" is sufficient proof. If this decentralised scheme were run with low charges of admission, the cinema would be up against a bigger rival than it has had so far. How could the ordinary "talkie" compete with such a show as "Hiawatha," which comprises speech, singing, acting, and dancing?'

Reverting to the broadcasting suggestion, I asked Mr. Fairbairn if performances of this kind would make good fare for listeners. Wouldn't they appeal to the eye rather than to the ear?

'No,' said Mr. Fairbairn; 'the broadcasts of opera are some of the best things the B.B.C. has done. The Commentary from Savoy Hill and the publication of the libretti in cheap form make things easy for the listener. Moreover, the choral works that would be performed in the way I suggest are already popular, and their stories are, in fact, far better known and less complicated than those of most operas. The wireless listener who can visualise the scenic part of an opera wouldn't be at a loss with a dramatised choral work.'

'Can "Hiawatha" be done elsewhere?' I asked.

'Certainly,' said Mr. Fairbairn. 'It can be done wherever there is a suitable hall. The ideal would be a natural outdoor amphitheatre

The Medicine Man

'O Pau-puk-keewis, dance for us your merry dances!'

with some water and trees adjacent, and also in the neighbourhood of a hall to which the performance could be transferred in bad weather.'

'Is it the case that you have been asked to take the production to America?'

'I have had three offers from the U.S.A. One prominent American impresario wished to take the production on tour to about thirty different towns. I have also had an offer to produce "Hiawatha" at the Niagara Falls—on the American side of the Falls, that is.'

(I ventured to suggest that the Canadian side would be even better, as Canada is well provided with large and efficient choral societies.)

Mr. Fairbairn went on to say that offers are not limited to English-speaking countries. 'I have been approached by a manager who wants to do it at Budapest, Vienna, and Berlin.'

'Does this mean that you would take an English chorus?'

'No,' said Mr. Fairbairn, 'a German version of the "Wedding-Feast" already exists; the other two parts would have to be translated. The Budapest performances would, of course, involve a Hungarian text.'

I suggested that there must be other works that would lend themselves well to this method of presentation.

'Yes,' said Mr. Fairbairn. 'I have already arranged "Elijah," "Judas Maccabæus," "Israel in Egypt," "The Golden Legend," and "The Messiah." These are all ready for production. We have also prepared a dramatic presentation of a programme of well-known Christmas carols. There is no lack of material.'

A point that will naturally occur to the reader is the possible effect of a dramatised performance on the actual singing of the choir. With this in mind, I mentioned that at the Albert Hall this year I speculated as to how far the brilliant singing of the Royal Choral Society may have been due to the fact that the method of presentation made the text more vital to them.

'That is so,' said Mr. Fairbairn. 'The greatly increased sense of reality helps singers enormously. With copies in their hands they are apt to be merely reading, so far as the words are concerned. With the whole work memorised and with the singers taking their part in the acting, words and music are vitalised in a way that is hardly possible—or rarely met with—in "straight" choral performances.'

The Ballet of the Happy Hunting-Ground

. . . . . .

What has Mr. Fairbairn's method to do with choral societies, especially in small centres? The answer is suggested by the difficulties under which they are working to-day. Let us summarise these difficulties: Choral societies are not attracting members—especially young members—or audiences as they did twenty years

ago. It is not that people are less fond of music, but that the taste of to-day, influenced by the cinema and by profusely illustrated daily journals, demands something with movement, drama, and colour. A partial response to this demand is made by an occasional concert performance of an opera, but in most works of the kind the chorus music does not interest the singers for long, nor is it sufficiently difficult or well-written to do them any good technically. The Festival movement has brought into existence a large number of choirs, especially in villages and country towns. These choirs—many of them excellent in quality—can hardly continue to exist either musically or financially on a few part-songs prepared for competitive purposes; and a substantial choral work, it is found, rarely attracts a full hall.

Side by side with these hard facts put this other one—that amateur operatic societies are everywhere on the increase, and are steadily attracting performers and audiences who in pre-war days would have been the mainstay of local choralism. Amateur opera is good fun, but from a purely musical point of view it cannot be compared with choral singing, which has always been, and still is, England's strong suit. The operatic society is a welcome addition to the choral society, but artistically it can never be a substitute.

A suggestion that choral societies should adopt and adapt the Fairbairn idea will cause some of the old brigade to raise pained and astonished eyebrows. (A few years ago my own eyebrows would have been raised as high as anybody's.) But changed conditions call for changed methods, or at least for a frank discussion of them. And if it is permissible to give a concert performance of an opera, why should we not give an operatic version of a cantata? Further conversation with Mr. Fairbairn has convinced me that his method of presenting choral works can be applied by any normally well-equipped choir that has behind it energy and enterprise. It would be a mistake to suppose that the Albert Hall 'Hiawatha' is the only possible way. That real waterfall, those million-candle-power lights, the impressive back-cloth, and other effects, striking as they were, did not make the phenomenal success of 'Hiawatha.' The prime factor was the chorus. Any choral society that can memorise a work and achieve a diction both clear and significant, has already the chief essentials towards a successful dramatised version. As for producer: there are few districts without some person experienced in amateur theatricals. Costumes? A small sub-committee with gumption and neat, contriving fingers can do wonders at very little cost. The innumerable pageants given about twenty years ago up and down the country—many are being given at the present time—showed that in every district there is no lack of people with a natural gift for dealing with the various sides of dramatic production. Fairbairnised choralism would attract as helpers many non-singing but useful folk of this kind. Choral societies who find the normal methods still profitable will wisely stick to them. The rest will no less wisely consider the moral of Mr. Fairbairn's version of 'Hiawatha,' especially as (the fact must be insisted on) dramatised choralism leads, not to worse singing, but to *better*. The half-learned, unconvincing, one-eye-on-the-copy-all-the-time variety won't do. It was good enough for the ordinary concert—on second thoughts, though, was it? Could we but know, we should probably find that it was largely responsible for the dwindling support of which choral societies complain. They must try to recover that support; and if choralism of the penny-plain type won't do it, they must be prepared to try the tuppence-coloured variety.

RHYTHM IN SINGING, AND ELSEWHERE

By W. S. Drew

(*Concluded from July number, p.* 600)

The desire to keep a song moving in a particular way is no doubt the outcome of a certain artistic insight, but the power to bring this desire to fruition is the result, as in other forms of artistic achievement, of technique. The technical secret of such masters of rhythmical singing as Plunket Greene and Sir Harry Lauder lies in a special kind of neatness of the diction muscles which enables awkward combinations of consonants to be articulated rapidly and clearly, and so permits the following vowel sounds to be placed with the greatest accuracy 'on the beat.' In unaccompanied singing the beats of the bar are indicated to the listener by the incidence of the vowels. To borrow a metaphor from the parade ground—the consonants are purely cautionary, the word of command is the vowel.

For the unvoiced consonants and their combinations (*p, t, k, st,* &c.) the necessity for anticipation introduces no complications other than a nice adjustment of the anticipation or suspense to the strength of the emphasis required.* But the continuants (*l, m, n, v,* &c.) introduce questions of pitch or intonation which have to be considered carefully. For if these sounds have to be sung before the note to which they are apparently written it is obviously necessary to decide exactly what is the pitch of the note on which they must be sung. Many singers whose rhythmical and dramatic instincts are perfectly sound spoil the style of their singing by not definitely deciding this question for themselves; in fact, a good many of them do not seem to know even that there is a question to decide. In any case the result is a blurred, scooping attack. This is a

* Emphatic speech depends largely upon this delay of an expected syllable.

blemish which is very prevalent among opera singers. It is very disfiguring and quite unnecessary, for the dramatic emphasis which it is designed to effect can be produced more satisfactorily by a much cleaner style of intonation.

There are two ways in which this can be done: either by singing the initial continuant on the same note as the following vowel, or by singing it on a lower note, which note may itself be either the note of the preceding syllable or one which fits in with the harmony of the preceding beat:

In Ex. 9 it looks curious to write the 'R' to a D sharp, but none the less it is the best way to start the phrase if a clean and effective emphasis is required. All these attacks can of course be done on the same note as the first of the following bar, but if a really telling emphasis is wanted, the attacks suggested are best, as anyone may find by trying the various alternatives. In each case the jump should be a clean one, with no intermediate notes. What this all amounts to is that when great emphasis is required it is not only allowable but actually necessary to sing such sounds on a lower note. It should be pointed out also that the notation should be taken literally,† *i.e.*, the anticipated attack should be on *a* note, not a rapidly ascending scale of notes. Certain plaintive and legitimately sentimental effects can be got by this last method, but it requires much skill and delicacy to make it tolerable, and its effect fades very rapidly with the frequency of its use.

The other occasions on which singers are misled by musical notation are those that are connected with the taking of breath. When there are a few bars of instrumental prelude or interlude there is obviously no excuse for the singer who does not realise that he must fill his lungs a beat or two before the time that the instrumental rhythm has fixed for him to begin. Apart from this, however, composers seem to take a malicious delight in misleading the unwary beginner by indicating that the sound is to be continuous when, indeed, it is obvious that a breath must be taken. Some composers or editors go so far as to prolong a note by a dot in the musical notation and then to contradict it by writing a comma for a breath.

No one thinks it necessary to tell a child to fill his lungs before he begins to howl; nor, at a later date in his life, to point out that there must be air in the lungs before he begins to speak. Thus everyone really knows the rule for breathing during a song, namely, that a breath must be taken before a *verbal* phrase is started. If the composer writes his musical phrases so that this is difficult or impossible, so much the worse for the composer, for even the most amphibious of singers has to come up to breathe occasionally. In this connection, however, even the best of composers have to be edited to some extent, and it is true also that great song-writers vary considerably in what may be called the instinct for verbal phrasing.*

Since rhythmical 'landmarks' are defined by the *incidence* of the note, it follows that in this connection its duration is of minor importance; *i.e.*, one may play a waltz measure either *sostenuto* or *staccato* without disturbing the dancing. From which it follows again that this editing for breathing purposes consists in cutting short the duration of the last note of a phrase so that the first note of the next one may not be late. Often there is no time to do more than just to touch the last note and snatch a breath immediately. Another small problem that the composer often sets the singer is to give him a short verbal phrase, with plenty of time to take a breath before it, followed immediately by a long phrase with no rest in front of it. The obvious solution is to take a full breath before the short phrase so that only a very short time is needed between the two phrases to refill the lungs. Want of attention to such details causes just that very slight displacement of accent which is sufficient to make any singing rhythmically ineffective.

A song which is uncomfortably phrased for the singer is by no means necessarily a bad one. No one need condemn Schumann's 'Die Rose, die Lilie . . .' merely because a full-stop is crowded in between two consecutive semiquavers, and because there is one rest, of a semiquaver only, throughout the whole song. Nor need one refuse to sing 'Slumber, beloved,' from Bach's 'Christmas Oratorio' because there are twenty-eight bars without a rest. The general conception of a song is of more importance

* I think it is better to sing the words as Shakespeare wrote them and sing through the rest rather than follow the many editions which write 'To her eyes doth love repair.'

† No indication can be given of the exact duration of the anticipation indicated by the small notes.

* Mr. Ernest Newman has brought out this point very clearly in his comparison of the song-writing of Brahms and Wolf.

than the details of its phrasing. A skilful singer can make a success of a song which is well conceived but badly phrased by the composer; but he cannot succeed with one where these merits and faults are interchanged.

It is best for the singer to deal with all these difficulties in practice by learning the music and the words separately. It has already been suggested that the melody of a new song—or of an old one for that matter—should be learnt as a vocal exercise by using the voice as a musical instrument. The words should also be studied carefully, and read aloud till they are known by heart and can be made to sound intelligible and interesting without the aid of the music. If the singer cannot make a success of these feats when tried separately, he is not within measurable distance of making their combination interesting to other people, however much he may enjoy the attempt himself. When these two sides of the art are well mastered separately, the difficulty of their blending, which is really the essence of the art of singing, seems to be overcome without any special conscious effort—except that which is the natural outcome of an imperfect technique, for one cannot arrange with the composer to have one's favourite note and favourite vowel sound coinciding at the climax of each *crescendo*.

The realisation that there are certain parts of the music which must not be interfered with leads to that unconscious anticipation which prevents one from taking a breath just at the moment when it is necessary to begin a phrase. On the other hand, a careful attention to the intelligent and unaffected presentation of the words brings about the realisation that vocal music is subtly different from instrumental music, and almost always requires a more flexible interpretation. As we have seen before, in passages where the syllables of commonly occurring words are written to be sung to notes of which the duration is nominally equal, the music must not insist on being taken too literally, for indeed the amount that it has to give way is usually so small as to be imperceptible by anything except some mechanical recording apparatus.

The question will certainly be asked here, How is it possible, or why should we trouble, to make differences in duration which are not directly recognised as such? The answer is that these minute differences are not made on the one hand or recognised on the other by thinking about differences of duration, but by thinking of the sound of familiar words.* In the visual world one has no difficulty in distinguishing immediately between two friends whose faces are somewhat similar, but one would be very hard put to it to say by how much the face of one was broader than that of the other, or which had the longer nose.

The mention of an independent method of measuring the exact equality of time-intervals brings us back once again to the question of rhythm and regularity. The business of the musician is not to play metronomically in time, but to play in a way that is satisfactory to the listener's expectation of regularity. This, so far as the beats of a bar are concerned, is not satisfied by exact mechanical equality unless the beats are all of exactly the same loudness. We are once again confronted with the interesting paradox that it is not possible for anyone to appear to play in time without actually playing out of time. A series of exactly equidistant beats can only be divided into groups (and equal grouping is the essence of rhythm) for the ear* by making certain beats louder than others. This of course is the conventional accent on the first beat of the bar. As soon as this is done, however, the duration between the beats no longer sounds equal. Experiment shows that an accented beat tends to make the duration of the preceding measure appear shorter and that of the following one longer. Musicians and singers with any skill had discovered this fact long before it was confirmed by experimental psychology, and had learned to delay accented beats sufficiently for them to fit in correctly with their own and their hearers' desire for that particular kind of æsthetic satisfaction. There is no doubt that the ear is sensitive to extremely minute variations of such 'suspenses,' and, although they are not interpreted directly as differences in time-duration, their artistic effect in the aggregate is enormous.

We need not, however, have recourse to the apparatus of the psychological laboratory in order to clear up certain difficulties with regard to time and rhythm, for the muscular sense gives us an independent method of judging equality of time-intervals. Some people who are poor musicians (as the term is usually understood) are good dancers, and the criticisms of such people about the performance of dance music are as valuable as those of the more musical. Dancing and music (or some kind of ear-stimulation) have always been very closely connected. The physiological and psychological facts connected with this do not matter for the moment, since there is a very simple practical reason for it.† If a number of people are required to execute movements in time with one another, it is easier to conduct them by sound than by sight, for the sight method as a rule would necessitate their facing all in the same direction.

A waltzer is not upset by dotted crotchets, although his feet are moving regularly in time,

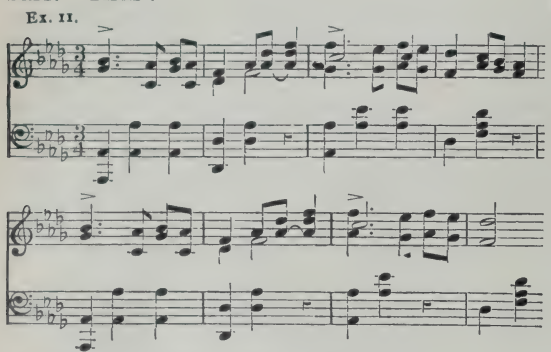
* 'The mind in the poetic experience responds to subtler niceties than these, too slight indeed to be at any moment objects of distinct consciousness, yet become considerable in their aggregate influence.'—Coleridge: 'Biographia Litteraria.'

* For the eye it is done by bar-lines.

† People who naturally remember things by ear (as opposed to the visual type) usually have strong muscular memories. The sensations of muscular tension in the organs of diction are for obvious reasons associated much more with sound than with sight in all normal people.

or nearly so. He does not expect the individual beats of the musical accompaniment to coincide with the beats of his feet, in fact he would probably find it dull if they did.* But no one could dance at all comfortably if the bars of a waltz are not very nearly of equal length. The reason for the two-bar unit previously suggested as most suitable for the waltz will now be clear. If we are beating sets of three beats regularly with alternate feet, one bar will have two lefts with a right in between and the next will have two rights with a left in between. That is to say, there will be a group of six steps before the pattern of muscular sensations re-commences with the left foot on the strong musical beat of the bar. Thus in good waltz-playing there should every now and then be made clear a subtle distinction between the odd and even bars. Thus :

Ex. 11.



Waltzes played in such a way tend to go with a swing—which phrase is the colloquial way of expressing the satisfaction felt from the correlation of the muscular and musical sensations. When played with a steady equal accent on the first beat of every bar they tend to become jerky and monotonous to dance to, although certain eminently satisfactory musical effects can be obtained from the shorter rhythmical unit.

It is characteristic of the world of art that small physical differences such as those that we have been discussing are often responsible for very large psychological effects. If we tried to express the time differences between good and bad rhythm in seconds it would come to a very small fraction indeed, whereas the difference in the pleasure given by the two kinds of playing is recognised without the slightest difficulty. There is a simple enough explanation of this discrepancy between the apparent size of the cause (measured in one way) and that of the effect (measured in another), the gist of which may be understood by considering whether the throwing of a stone will cause an avalanche. It can easily be seen that this will happen only when several other 'causes' are ready to operate.

The inability to grasp these facts is responsible for the invention of that convenient genie, 'Personality,' which the pseudo-philosopher produces from his brass bottle as an independent cause to explain anything which puzzles him.

* Mr. Plunket Greene in his writings about rhythm has brought out very clearly the fascination of this form of hide and seek.

ELGAR'S 'FALSTAFF' RECONSIDERED

By Percy A. Scholes

In the June issue of the *Musical Times*, 'H. G.' raises a most interesting and important question—nothing less than that of How to Listen to Programme Music.

Elgar's 'Falstaff' is the occasion of the discussion. I had in a certain book described that great work as 'so far as public appreciation goes a comparative failure,' and given as the reason that 'the events and passions represented succeed one another so rapidly that even the most conscientious listener, with his eye on the programme book which details the happenings, must inevitably lose his way and find himself struggling to read into some passage a thought or emotion that belongs to a previous or subsequent moment.'

To this 'H. G.' (I think, on the whole, wisely) replies, 'Drop the programme book and listen in a more general way.' He says that he and his friends never really enjoyed or understood this work until they started taking the composition 'merely as a splendid piece of music, with the fat knight at the back of their mind.'

He adds a generalisation : 'A point-to-point setting doesn't always call for a point-to-point hearing,' and then, returning to the particular work in question, adds, '"Falstaff" is gorgeous in sum because of its extraordinary wealth of detail. Our concern is with the sum.' (There is a lot to discuss in that last suggestion, but I shall have to neglect it in the present article. For the moment I will only say that I do not quite know how one can take in a time-art 'in the sum.')*

I have just said that I think 'H. G.' advises wisely when he tells us to drop the programme book. When 'Falstaff' comes round, the 'Prom.' programme always gives us quite a solid article of a thousand words, with the 'order of going in' very carefully laid down ; I have, however, never heard of any 'Prom.' listener who found the thousandth word and the final note coincide, unless he had intelligently discovered that (say) the words 'solo bassoon gives out coarsely his lying theme' had come before his eye at the point where Falstaff's snoring is heard from the double-bassoons and tuba, and effected a hasty adjustment—and unless he had been clever enough to act with similar presence of mind many times during the performance.

So I think 'H. G.' advises rightly when he tells us to turn our backs for once on our admired Rosa Newmarch and to let our minds stroll about London and the Gloucester orchards

* Where is the difficulty ? Although music is a time-art, it is made of details that can easily be separated. Wherever there are separable details, there must also be a sum.—H. G.

uncompanioned and without ever quite knowing in which street or orchard they are.

But that is not to say that the work is any the less 'a comparative failure,' for in following 'H. G.'s' advice we are surely but 'making the best of a bad job.' The composer never *meant us to listen* in that general way. There may, as 'H. G.' says, be works point-to-point-composed, but not intended to be point-to-point-heard, but can this be one of them? The generalisation may apply to certain compositions where the 'points' are few, consisting of the representation of broad incidents or emotions, such as cannot have hampered their composer in the normal musical development of his themes, but can it apply to a composition like this, where the composer has had every phrase and almost every note of his music imposed on him by the attempt to follow out a series of a hundred happenings? Can it be that *any* composer would submit to such close literary and pictorial control with the intention that his listeners should know nothing about it—or knowing, should deliberately attempt to avoid the application of their knowledge?

Now the programme notes of Mrs. Newmarch and others are not entirely of their own devising. They have authority—the best authority, that of the *Musical Times*. Indeed, they have the authority of the composer, for it was he who, in the issue of September, 1913, supplied the splendid nine-column description which was intended to prepare listeners for the work's first performance at the Leeds Festival in the following month.

In that description the score, though continuous, is considered under four 'divisions.' Division 1 opens with a theme in which we see Sir John 'in a green old age, mellow, frank, gay, easy, corpulent, loose, unprincipled, and luxurious,' and another of which we are told 'the gargantuan, wide-compassed *fortissimo* first given to the strings in three octaves exhibits his boastfulness and colossal mendacity.' There is a theme in which the Prince is suggested in his most courtly and genial mood. Of the passage in which these themes first occur it is said, 'As the scene is mainly a conversation, the music consists of a presentation and variation of these themes, ending with an impetuous rush of Example 1—the persuasive Falstaff has triumphed, the dominating Sir John is in the ascendant.'

(*Now why does the composer give us these details if he wishes us to ignore them?*)

In Division 2 'we are in Eastcheap and plunge into a quicker *tempo* commencing with a theme made up of short, brisk phrases.' The passage was 'suggested by the following paragraph' (in Dowden's Shakespeare):

> 'From the coldness, the caution, the convention of his father's Court, Prince Henry escapes to the teeming vitality of the London streets and the tavern where Falstaff is monarch. There, among ostlers and carriers, and drawers, and merchants, and pilgrims, and loud robustious women, he at least has freedom and frolic.'

Then we are told that 'the musical illustration of the Tavern would not be complete without the Hostess and Doll Tearsheet, if not the "dozen or fourteen honest gentlewomen," so a suggestion [given in music type] of the theme associated with this most virtuous company flits across the fabric to find its full expression later.'

And thus the description of Division 2 goes on, with slices of musical quotations interlarded, which are definitely attached by the composer to 'the short struggle for a twice-stolen booty,' the 'discomfiture of the thieves' ('quavers hurried and scrambling'), the arrival of the thieves at the 'Boar's Head,' 'the knight again attempting speech,' Falstaff's sleep, and so forth.

(*Now would any composer tell us all this, wishing us to forget it?*)

Division 3 gives us themes of Falstaff's awakening, 'a dozen captains . . . knocking at the tavern and asking for Sir John Falstaff,' the march of the soldiers, Falstaff's joking in the face of danger, the march and the 'rest in Shallow's orchard,' some 'sadly-merry pipe and tabor music,' Pistol's announcement of the accession of Henry V., Falstaff's 'glorying in the news,' and so forth.

(*Now can we suppose that Elgar was deliberately wasting valuable 'Musical Times' space, and that all this is useless to the listener?*)

Division 4 gives the King passing on his way to Westminster Abbey, with 'his approach suggested by a strenuous version of Ex. 2, recalling the merry times at Gadshill, the orchestration now heavier and the import serious.' 'The climax comes with Ex. 5, fully harmonized and extended when the King appears, "Glittering in golden coat . . . and gorgeous as the sun at midsummer." Then, with a rush of quavers, the Falstaff theme (Ex. 1) is given *fortissimo*, and the King halts. A brief parley ensues, but Falstaff is inexorably swept aside by the King's brazen motto, and the last pitiful attempt at cajolery is rudely blasted by the furious fanfare (Ex. 16):

> "How ill white hairs become a fool and jester—
> I banish thee on pain of death."

Immediately the royal march is resumed, and dies away; the King has looked on his ancient friend for the last time.'

So the music and its description go on—'the broken man,' 'the death scene,' the 'cry of sack and of women,' a 'terrible nightmare version of the women's theme,' the fading of intelligence and the 'nerveless final struggles and collapse'—'the brass holds *pianissimo* a full chord of C major and Falstaff is dead.'

Would Elgar tell us all this if he thought the knowledge of it would merely embarrass us?

If Elgar had wished to provide 'merely a splendid piece of music, with the fat knight at the back of his mind,' he could assuredly have done so. Evidently that was not his intention. I do not want to be dogmatic, but it seems to me that Falstaff is the musical equivalent of a magnificent but much too rapid cinematograph film.

I stick to my view that 'Falstaff' is 'so far as public appreciation goes a comparative failure,' and that the composer and not the public is to blame for this. The next time I hear the work I shall try to do so with the relative blankness of mind that seems to come so easily to 'H. G.' and his friends, and if I find I then get as much pleasure as I always do out of either of Elgar's Symphonies (for *that* is the point) I will say so. For the moment (though I am quite aware I am opening up a big question and possibly, in a lesser measure, condemning certain other works, notably some by Strauss) I stand to my guns. But I would like to know the opinions of a good many other people. I would like to have a 'consensus of opinion' for or against 'P. A. S.' as compared with 'H. G.' I am not wrong, surely, in saying that the big public has never taken to 'Falstaff'; but how has that work impressed the general body of *musicians?*

On one matter I surely cannot be wrong—'Falstaff' is the most detailed 'programme' work ever composed. We have here the programme principle carried out in the most thorough way that anyone (short of the negligible authors of 'Battles of Prague' and the like) has ever dared to attempt. Indeed it is impossible to imagine that any composer can ever go a single step beyond it.

. . . . . .

Having completed my article and discussed 'H. G.'s' views and my own, it occurred to me to turn to my file and see what some of our colleagues say about 'Falstaff.'

Eric Blom, in 'Stepchildren of Music':

> 'But if it be a question of popularity, the virtues of his symphonic poem are precisely its most serious defects. It is like a vast canvas, tremendously effective when seen at a distance, but at the same time so full of interesting detail that we are continually tempted to approach so closely as to be no longer able to take in the general impression. We are then torn between the choice of following the work with the aid of a score in order to savour the whole of its masterly craftsmanship, and of enjoying the greater æsthetic satisfaction of penetrating into the manner in which the character of the pot-bellied knight is visualised. "Falstaff," unfortunately, seems doomed to unpopularity simply because it cannot be absorbed by any hearer at one performance, and because only a minority of music lovers will take the trouble of studying the work at the pianoforte or in the armchair, and of thus preparing themselves for a hearing by impressing the thematic material on their memory.'

A. J. Sheldon in the *Birmingham Post*, November 28, 1927:

> 'Towards an understanding of this portrait study in music the miniature full score on which the ordinary concert-goer must needs rely is not nearly so helpful as it might be. For though the plan of the work bears some relation to symphonic form the music is far from explained through its form. It is programmatic and allusive; we need a key to its programme and its allusions. Happily, though the miniature score does little towards informing us what was in the composer's mind when writing the music, Sir Edward himself, in an article appearing in the *Musical Times* of September, 1913, provided all the assistance a listener need desire. . . . The publishers would do well to arrange for its incorporation in future editions of the score.'

Ernest Newman in the *Sunday Times*, September, 1921:

> 'There is only one way to the full appreciation of it—to know it so well that every bar of it calls up the vision of the actor and the scene of the moment. In no other work of his does Elgar's imagination move with such rapidity. With an accompanying stage action the neatness with which every orchestral point is scored would be apparent at once. In the symphonic poem our audiences are used to a slower unfolding of just a single picture or two. The most crowded of the familiar canvases is "Till Eulenspiegel"; but even the changefulness of that is slow-footed in comparison with the mercurial nimbleness of "Falstaff."'

My conclusion, after this consultation with my brethren, is, I feel, a commonsense one: The man who has the time and energy should give the work a Newmanian study, with both the score and Elgar's *Musical Times* article before him and a wet towel round his head. The man who can't do this had better follow 'H. G.'s' advice and let all that wonderful wealth of literary and pictorial detail go hang. But I still feel with regret that a work that calls for either of these extreme treatments is doomed, despite all its beauties and its amazing felicities of characterisation, to remain for ever 'so far as public appreciation goes a comparative failure.' Sir Edward has heaped the camel of public comprehension to the last straw and broken the poor beast's back.

Some frank things were said about Chaliapin's Mephisto. The great man has now added to them. In the *Sunday Dispatch* of July 21 he said 'I am convinced that all the Mephistos before mine were rotten, and that mine is the same, the only difference being that maybe my predecessors were blinded by public enthusiasm and applause, whereas I am not.'

Ad Libitum

By 'Feste'

OPS. OR TITLES?

Some time ago (I forget where and when) I suggested that the time was coming when we should see the need for a Society for the Protection of Music.* Some recent developments show the necessity to be even more urgent than I had thought. For example, here is Mr. Sokoloff, the American conductor, with his 'dramatised symphonies.' *His* particular way of maltreating music is to add a 'choreographic interpretation.' He took his first step on the downward path last season, and has been allowed to go even farther this year. In April he 'interpreted' Strauss's 'Herod's Life' by the aid of a *corps de ballet*, and I gather from an American paper that he has a whole string of orchestral masterpieces marked down for similar treatment.

Such tinkering with great music is based on the two-fold fallacy that all the world and his wife must be brought to appreciate the classics, and that the process is helped by tacking on programmes, ballets, and other superficial attractions. But what ground have we for claiming that Everyman must be made an enthusiast for fine music any more than for fine literature or any other form of art? The fact of our finding it necessary to gild the musical pill with 'choreographic interpretations' and other lures, proves that we are trying to force it on to people who don't want it. Indeed, that the best music *is* a pill to such folk is sufficient evidence as to their unfitness for it. Why then should masterpieces have their bloom rubbed off by being dramatised or be-programmed or otherwise ill-used in order to enlist a few unwilling recruits? We don't try to popularise great literature or pictorial art by cheapening it save in the only laudable way—in price.

Let us spread the appreciation of classical music among the crowd by all means; but we must not forget that there never was a time when concessions to the less affluent and less educated were so little needed as they are to-day. A generation ago music was expensive to buy and both difficult and costly to hear. To-day cheap editions abound for would-be performers, and those who wish to hear the finest of music at the hands of the world's finest performers can do so by a process as simple as turning on the water supply—and at about the same cost per annum. Formerly the trouble was to bring the crowd and the music together. We had all sorts of elaborate methods of leading the horse to the water, and enthusiastic musical missionaries went into raptures when the shy animal pretended to drink. To-day, science brings the water to the horse for him to take or leave. If my neighbour switches on jazz and as resolutely switches off music, I may (and do) regret his choice, but I am not going to try to convert him by spinning pretty yarns and tacking them on to sonatas and symphonies. Still less (at my time of life) am I going to try to interpret them choreographically for his benefit. Musical propaganda, in fact, is in danger of going to undignified lengths. You may buy your convert at too big a price—not to yourself, but to the art.

I make no more than passing mention of the ballet—not because there is not much to be said, but because I doubt my ability to say it in language that will pass the editorial eye. I will therefore mildly refer to, and pooh-pooh, the fantastic idea that the posturings and contortions of an agile jackanapes can add to the significance of a piece of music. On the contrary, I assert, with steadily increasing mildness, that the ballet merely narrows down to one meaning (often a far-fetched one) a work that, left to itself, has almost as many meanings as it has listeners. It is a platitude, I know, but it needs to be insisted on to-day, that this variability enables music to leave every other art far behind. No chameleon ever changed its hues with the ease and frequency with which a piece of music changes its meaning. Even to the same player it may say something different on each day of the week, and in many instances—*e.g.*, certain works of old composers where no pace is indicated—we may play it at all sorts of speeds with corresponding differences of signification. Then why rob music of this unique quality by tying it down to one interpretation? This is the main ground on which one may charge the ballet with being one of music's greatest enemies.

However, as I said above, I dare not trust myself to speak of the ballet. For the same reason I must pass by the cinema, with its musical hotch-potch made up of the *disjecta membra* of great musical works. A shade better is the restaurant, which does at least give us the music whole, though usually transcribed, and always degraded by being performed to an audience so busy with the flesh that the spirit has no chance. A good deal worse are the fox-trot compilers, despoiling the classics with their grimy paws.

Such crimes are to be expected from people who simply have no conception of the meaning and function of art. But what are we to say when music is wounded, or at least threatened, in the house of its friends? Is the expression too strong for the proposal of Mr. Compton Mackenzie (backed up all too readably by Mr. Percy Scholes in the current number of

* It is likely that in Germany such protection will be undertaken by the State, for the Prussian Academy of Arts and Sciences is collecting evidence in support of a law for the safeguarding of musical classics.

the *Gramophone*) that the classics should be popularised by being given fancy labels? Let it be granted that opus numbers make little appeal to the imagination (I say 'little' rather than 'no,' because some opus numbers do in fact make a considerable appeal. Personally, I always get an extra pinch of pleasure out of Schumann's 'Papillons' by remembering that it was his Opus 1; and I am sure that players of the first three Pianoforte Sonatas of Beethoven might find profitable reflection in the fact of their being marked 'Opus 2'). Mr. Scholes says:

> 'This cold, statistical treatment is all that composers give to many of their loveliest creations. They deliberately suppress the individuality of their compositions. Look at the official opus numbers of Chopin, running to 73; of Mendelssohn, running to 121; of Schumann, running to 148; of Schubert, to 173; of Beethoven, to 256; of Johann Strauss, the elder, to 477.'

First, how is the individuality of a composition affected by its being numbered? On Mr. Scholes's own showing, the great majority of the finest things in music have numbers, but not names. Yet the 'cold statistical treatment' has not prevented them from winning a place in the heart of generations of musicians. On the other hand, the pieces of bad music that have achieved lasting popularity by means of a fancy title are comparatively few. Mr. Scholes goes on to say:

> 'Of course, musical compositions in addition to their numbers are often also described by their key, but that doesn't help. To the public it is merely something additional to try to remember—another bugbear. What a folly for a musical parent to dub his offspring, "Opus 51, No. 3, in B flat major," and then to think the man in the street will dote on it and write to the B.B.C. to ask for it again.'

But the man in the street usually has his *Radio Times* at hand, and in any case the work is described by the announcer before being played. Is the man in the street so lazy, or such a fool, that he cannot write down a key or a number as easily as a fancy title? I, for one, am getting very tired of the man in the street to whom arts and artists are supposed to salaam so abjectly. If his High Mightiness doesn't think good music is worth a little trouble, let him go without it. Hear Mr. Scholes again:

> 'A few professional musicians may talk opus numbers, but the general public never will.'

Only 'a few'? More, surely. A host of musicians, professional and amateur, can identify a great many works by their opus numbers. Then why be so solicitous for the general public? I repeat that a member of the herd who doesn't care enough for music to master a few technical terms and opus numbers should be left in his sloth and ignorance.

So far from objecting to opus numbers, I regret that the early composers didn't use them. There are many instrumental works by Bach and Handel, for example, that have to be nick-named (not in place of opus numbers, but because no opus numbers were used). So we have organists, for example, obliged to speak of the 'Great' G minor in order to distinguish it from numerous other preludes and fugues by Bach in the same key.

But let me end by pointing out a practical obstacle to the Compton Mackenzie-Percy Scholes scheme. In the paragraph quoted above, Mr. Scholes gives a few opus number totals. If you tot them up you will see they run to well over a thousand—1,248 to be exact. Add the works of composers not mentioned by Mr. Scholes and we shall have a total of some hundreds of thousands of pieces waiting labels. Let the labelling committee get to work forthwith; I wish them joy in their task. One advantage of numbers is that the supply can never run short. But titles! . . . Stephen Heller, you will recollect, compiled a set for Mendelssohn's 'Songs Without Words' (hardly any of which titles are now used, by the way, though Stephen was a fit and proper person to do the job). If he were alive to-day he would probably tell us that the labelling of even this little set of pieces was a stiff task. 'All went well,' he would say, 'for the first dozen or so, and there was no difficulty with such pieces as the "Bee's Wedding"—except that it might just as well be called "Spinning Song" (in fact, I even forget which title I used), but long before the end was reached I wished I had never started on the job. I see now that it was both unnecessary and presumptuous.'

Finally (really so this time), don't the labelling enthusiasts see that the attaching of titles to pieces of abstract music at once limits the appeal of the music in the way I have tried to show above? Mr. Compton Mackenzie made much of the fact that such titles as the 'Archduke,' the 'Rasoumovsky,' and the 'Waldstein' are accepted by musicians. True; they are accepted readily because they have reference to the *origin* of the pieces. They are not only convenient; they are also of historic interest. They suggest no programme or interpretation, and so they leave the music free. Some unwarranted, but generally accepted, titles do, I admit, hint at a programme—*e.g.*, the 'Pathétique' and the 'Appassionata'—but they are exceptions, and they are tolerated because the consensus of musical opinion has decided that they fit. On the other hand, the great C major Sonata has been called the

'Aurora,' but practically all musicians prefer the much more prosaic but interesting and informative title the 'Waldstein.'

On practical no less than artistic grounds, then, the opus number wins the day; but the mere fact of these labelling suggestions having been made and sponsored by a leading amateur musician and a prominent critic shows that music is in constant danger of being saddled with unauthorised and narrowing titles and programmes.

Even Mr. W. W. Cobbett's 'Encyclopedic Survey of Chamber Music' contains a short article which gave me a shock, coming, as it did, from one whom I had always regarded as a champion of abstract music. The article is entitled 'Choreography — Its Alliance with Chamber Music.' Mr. Cobbett begins by saying that he had always fought an instinctive feeling that in all music, even in the most serious, there was a suggestion of bodily movement, of miming and the dance. He says that he was jealous of the intrusion of any conception of music other than the spiritual, but in the end he gave way, and is now convinced that music and the dance are indivisible. He proceeds to illustrate it by an account of a visit paid to him at his house by Ruth St. Denis, the famous dancer, who, after listening to Mr. Cobbett's quartet party, said, 'This splendid music surely lends itself to illustration by dancing and miming; it is "asking" for it.' Miss St. Denis was as bad as her word, for she had the carpet up forthwith and improvised a scene which I'm sorry to hear gives Mr. Cobbett 'much reminiscent joy.' Asking for the Andante from Dvorák's 'Nigger' Quartet, she tacked on and illustrated, ballet-wise, the following story:

> 'A geisha who had lost her lover visits the shrine erected over his burial place, and honours his memory in the only way she knows—by dancing before it; first of all with quiet dignity, and then, as the excitement of the music grows in intensity, with frenzied animation. During the final melodramatic bars she falls to the ground unconscious.'

(Think of the simple pathos of this movement, and ask yourself where the bereaved and distraught geisha comes in.)

Mr. Cobbett says that this little melodrama was illustrated in a manner so arresting that the quartet-players had difficulty in keeping their eyes from wandering in the direction of the dancer—which I can readily believe. That is the completest condemnation of such an interpretation. When I hear the Andante of the 'Nigger' Quartet played I want nothing to distract my mind from the music. Mr. Cobbett then leads on to an article from Mr. Leigh Henry, who begins by saying:

> 'To suggest union between dancing and chamber music is almost offensive to some. This is largely the result of stiff 19th-century convention, by which the intimate significance of chamber music has been forgotten.'

But what matters to us is not the 'original significance of chamber music,' but the importance of hearing the masterpieces in that form free from extra-musical associations and distractions. Happily, the account Mr. Leigh Henry gives of experiments with which he has been associated suggests that the amount of success attained is so modest that chamber music is safe yet awhile. But I repeat that Mr. Cobbett gave me a shock. What music is safe from the despoiling hand of the 'interpreter' after this? Clearly the time is ripe for a Crusade on Behalf of Music—just plain MUSIC with no nonsense about it.

We must start that Society!

PUBLIC SCHOOL MUSIC: A PRACTICAL VISIONARY

By A. E. F. Dickinson

The value of trained musical experience as a vital factor in the building up of human character is now generally established in educational circles, if we except those strongholds of conservative opinion which are still to be found in some corner of every public school, ancient or modern. It is less commonly understood how much music owes its honoured position in the educational world to the pioneer work of a few individuals at the turn of the century, as well as to the sound expansion of that work in the last twenty years by men more fortunate, perhaps, but none the less solely responsible.

The recent death of the Rev. A. H. Peppin, musical director at Mill Hill, Clifton, and Rugby, may serve as a reminder of the historical situation. Peppin was by no means the first man in his position to win a general respect for music in the school in which he was working. One of Thring's earliest ventures at Uppingham was the engagement of a music-master, and the entry into a public school of Herr David (so aptly named for the discomfiture of Philistines!) soon proved, once and for all, that music was a more than engaging school activity, capable in a unique way of developing the best qualities in those who had previously thought of it as an effeminate or abnormal pursuit. Although, however, David's all-conquering genius set a magnificent example to other schools and other musical directors, much remained to be done, and Peppin, appointed to Clifton in 1896, initiated certain vital schemes which every energetic and enlightened director now pursues as a matter of course, and formulated many other practical aims on such a sound basis, and with such far-reaching results, as to deserve some kind of record. He has written clearly and attractively on his general aims and methods, musical and educational, in his book

'Public Schools and their Music,' but a summarised account of his work may here be attempted.

In the first place, at a time when 'the music master' usually confined his activities to teaching a few boys the pianoforte and training the choir and orchestra (if any), Peppin joined forces with David in determining to bring the whole school into regular and vital contact with music. Always a practical visionary, he saw that stirring musical experience was within the reach of all, given suitable material and also (a significant educational point which David seems to have overlooked) a certain amount of systematic training in the assimilation of it; and he believed that this progress towards musical 'revelation' would, if properly conducted, awaken the imagination, invigorate the mind, and train the attention of all concerned. Having secured, then, the official approval of a concert by a professional orchestra, 'classical' but carefully varied in content, he gave four lectures on the music to be played, in which he endeavoured to prove, by apt comment and thorough illustration, that a hearty familiarity with the principal themes, and a plain understanding of their general development, so immensely added to the enjoyment of music as to place it in a new category of interest, for the musically untrained as well as for the more professional listener. The reception of the concert immediately justified the attempt. It 'stirred up' those who had never heard the like before; but for those in whom the lectures had already awakened a keen sense of anticipation, the thrill of full orchestral performance proved in many cases the beginning of a life-enjoyment of music. The scheme became an annual affair, and nowadays it is as widely practised in schools as it was experimental in 1901.

Then, Peppin became aware of much unfulfilled talent, latent in the numerous learners of instruments, and possibly in those who were not learning at all. He therefore instituted, first at Clifton and subsequently at Rugby, inter-house instrumental competitions, whose appeal to corporate work encouraged the diffident performer, stimulated the musically lazy, interested the 'non-musicians,' and, above all, induced many noble attempts at chamber music, and even house orchestras. The musical value of such competitions consists, in the end, in their capacity to raise the standard of individual performance, and in this connection the instrumental basis, under expert supervision of some kind, must be emphasised. An ensemble of necessarily untrained voices, such as school singing competitions produce, can never approach in real achievement a good string quartet movement, with all its hardly won individual accomplishment and as hardly won unanimity of performance.

The inducements to increased musical effort, which these competitions and the regular work of the school orchestra provided, were thus only inducements—the efficient, not the formal, cause. The only true basis of sound artistic endeavour was a high, and not too stationary, ideal of performance in the mind of all concerned, master or boy. And Peppin's systematic efforts to impress such a standard upon *every* learner deserve particular stress because there used commonly to be, and still partly survives, an idea that in a school it is hopeless to expect any musical standard from the untalented performer, unable to give more than an hour or two a week to his musical work. Peppin was one of the first directors to prove, by his personal supervision and careful organization, the entire falsity of such an attitude. Under him, the obligation to master a piece before it was 'left' was put before every boy who learnt music, and he himself kept a record of all pieces so mastered or abandoned; he also issued a comprehensive list of carefully graded pieces, which showed each boy the standard of the pieces he was learning and encouraged him to prove worthy of a higher-grade piece. Finally, Peppin's own pupils received an unusually sound and careful training. As against the view, already partly indicated, that there is no time at school for a thorough technical grounding, he maintained with almost unfailing success that the general foundations of tone-production were not difficult to lay down, and that in any case without tone-control nearly all real interpretation was impossible. He also developed sight-reading with remarkable effectiveness, by systematic attention.

Systematic attention, indeed, was the keynote of Peppin's work. Had it sprung from a love of system for system's sake it would neither have been attractive to those for whose immediate benefit it was exercised, nor remained an inspiration for his professional successors. But Peppin's unceasing efforts for public school music radiated from a reverent sympathy for the rising generation, which Youth greeted with willing and often affectionate co-operation and Experience will remember with a rare respect.

THE NEW MASTERSINGERS: A HOLIDAY EXPERIENCE

There is no doubt that they are a remarkable family.

We met for the first time by the old stone bridge that spans the Irt just below Wastwater. Scarcely had the formalities of introductions been concluded before I was plied with all sorts of questions.

'The key of C major is perfectly red, like a bus or a pillar-box, isn't it?' said the Mater.

'Well, perhaps so,' I answered, hedging. 'But don't you think it has also got something of grey in it, like granite, or, more nearly, like wonderful Norman columns, because of all its strength and immoveableness?'

Jean and Lorn, aged fourteen and ten respectively, were inclined to concede me my colour scheme, which restored my confidence somewhat.

Matters then went further.

'Which is the most sentimental key?' I asked.

There was a complete silence and some hard thinking.

'A flat?'

'What do you think, Lorn?'

Lorn replied that he agreed with me! This called forth loud protests from Mater and Jean. The former voted for D flat major for some reason which I cannot remember now; the latter for G major. So we were at variance again.

'Well, the mountains? What key do they suggest?' And we looked for help from Great Gable and the Screes and thought of Scafell round the corner.

'All keys,' replied Mater. 'E major near the water; something of E minor; there's also a D sharp somewhere—I think the key must be G sharp minor—and A minor at the top of them.'

On the truth of the last remark we all seemed agreed for once. I thought of Grieg and Norway, and was myself reassured in the general belief that A minor was not so very far out. The presence of the three 'white' notes in this triad carried my mind back to our conclusions on the C majorish quality of the Norman columns. It seemed right (to me) that the A minorish granite in its natural state should have been fashioned into the relative major at the hands of the masons of long ago.

Then Jean remarked that F sharp minor was the green of the sea, a statement we could not refute. I ventured on E flat major as perhaps the best key for noble human utterances. On this, however, there was again some difference of opinion, despite the examples I quoted from Beethoven, Wagner, and Strauss.

After a couple of miles' walk, mainly spent in arriving at inconclusions of this kind, we reached our small hotel at Nether Wasdale, to find Pater waiting for our return.

At the end of the evening meal, by way of Grace the family quartet suddenly and without warning broke into a five-fold—or it may have been a seven-fold—Amen, composed by Mater in the appropriate mountain-top key of A minor. I had already guessed, by the way, that the entire family must have possessed absolute pitch.

Lorn took the top part, Jean the alto, Mater (like Rosalind counterfeiting to be a man) became a counter-tenor for the occasion, whilst Pater took the bass line. The effect of it all was delightful and the pitch perfect.

The best criticism came from an old lady staying in the hotel, who, in response to an apology for the 'noise' created, said that 'it sounded like a cathedral!'

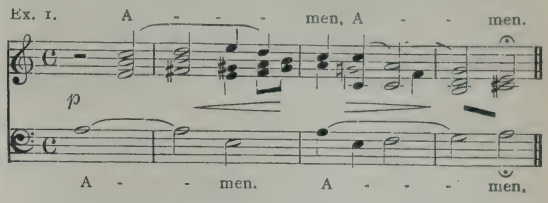
Naturally, imaginations were stirred by these events. So after dinner, and at the conclusion of a desperate card-game, 'chicken-food,' we fell to inventing some new 'Amens.'

These we called 'Modes,' and they all had to go to the word 'Amen' for the simple reason that (unlike the Mastersingers of old) skill in the art of making impromptu poetry was not a marked feature of our party.

[I suppose we felt 'modal' because there had been some talk on Dr. Herbert Thompson's informative and delightfully written book 'Wagner and Wagenseil.']

The first 'Amen' composed was promptly labelled 'After a Feast of Good Things,' being also called the 'Wasdale' or 'Festal' Mode:

Ex. 1.



It was rehearsed silently during lunch the next day—the various parts having been written out on old envelopes and other scraps of paper.

Then it was performed as a Grace after meat. Lorn was again treble, Jean alto, and their mother took her usual counter-tenor part.

Having been responsible for the writing of this Mode, I was invited to join Pater on the bass line. I ventured a suggestion or two on matters of detail, making an especial point of asking Mater to double Jean on the major third of the Tierce at the end, so that she (Mater), plus the two grown-up males, should not swamp Lorn and Jean on their low-pitched notes. This almost led to a quarrel, for my unfortunate suggestion provoked Jean to something like this:

'No, no, Mater; it's my Tierce, you know it is! Besides, it's not proper part-writing if you sing it as well. The *root* ought to be doubled.'

[N.B.—It already was.]

So the Tierce had to remain in Jean's safe keeping, and then we launched the Mode.

We had felt the night before that such a Mode demanded a companion. So we also created the 'After a Frugal Meal' Mode. Here it is:

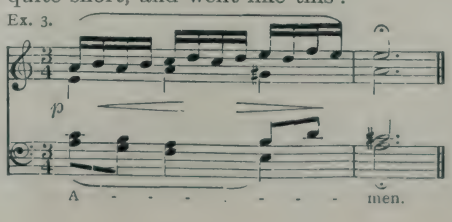
Ex. 2.

'My word,' said Lorn after we had sung it, 'it makes me feel jolly hungry.' He thereupon applied himself with zest to another helping of plum-tart. So we were compelled, in consequence of this flagrant disrespect to a Grace already sung, to go back at the very end of the meal to another performance of the Festal Mode proper. It was obvious at the time that the Frugal Mode would be sung very rarely!

The next day 'Modes' were very much in the air. They had become a pleasant plague.

In the afternoon we had gone, partly by road and partly by the 'toy' railway, to Eskdale, where we picnicked by the river. Over tea we invented still more Modes, or names for Modes, and sang one—the 'Babbling Brook' Mode. It was quite short, and went like this:

Ex. 3.



I put Jean, Lorn, and Aunt Peggy on the top line—firstly, so that the laughing-water effect should be sufficiently prominent, and secondly, because Lorn's small treble was not quite weighty enough for the quick-moving semiquavers.

Then somebody produced from I don't quite know where sufficient copies of Orlando Gibbons's eight-fold Amen in D (the one which I believe is sung at Westminster Abbey) to enable us to give a fairly good reading of its five-part polyphony.

Anyway, I swear the mountains nodded approval and the river sang more melodiously than ever, as if wishing to join in with an *obbligato* part.

Eventually we got back to Nether Wasdale to a sunset which applied itself to the landscape with colours of old gold, russet, and purple, as well as reddening the distant bracken to the fieriness of a poppy-field. But the mountain-tops were still pitched in the key of A minor, wreathed as they were in thin wisps of filmy cloud and giving a rare touch of completion to a scene of unforgettable loveliness.

Then we promised ourselves we would write a 'Russet Sunset' Mode, to be followed next day by the 'Mode of the Bunkered Tee-shot,' or (if wet) by that of the 'Chicken-food.' But we were so active enjoying ourselves in many other ways that I am afraid we seldom got further than the titles of most of the Modes.

One, however, is waiting to be written when justice can be done to it—the 'Mode of the Moonlighted Wastwater.' But we may have to wait a long time before it can be created in all its proper loveliness. The key of A minor is obviously too remote. Besides which, the children would argue very successfully that it was not usual to find mountain-tops at the water's edge.

. . . . . .

This is the tale of how we came to play at being the New Mastersingers on four days of a brief holiday in Lakeland.

KOBOLD.

ON THE SIMPLICITY OF SINGING

By William Shakespeare

Many of us have observed that every expression of the face is reflected in the sound of the voice, that it is impossible to portray happiness with the one and, at the same time, sorrow with the other.

Considered from the face downwards, the component parts of the voice are :

1. The facial expression.
2. The tone spaces in the mouth and throat.
3. The vocal cords in the 'Adam's apple.'
4. The pressure of the breath.

By the elusive art of the singer these components act as one harmonious whole.

The face is free for the expression of our emotions, richness is added to the tone, unerring precision to the tune, while, on the basis of a controlled breath, the sounds of the voice are started, sustained, and intensified.

The art may also be said to consist of two branches—the management of the instrument itself, and that of the power by which it is set in action.

The violinist learns to tune with one hand and (possibly of greater importance) has to acquire the use of the bow with the other. The pianist studies the fingering of both hands, but solves (only too slowly) the mysteries of touch—that sensitive expression in all that he fingers.

The vocal student encounters difficulties similar to those who study other instruments. He fails to start exactly on the pitch ; a cramped state of the throat interferes with the tone and pronunciation ; and the breath slips out in waste. He becomes confused by the problems of how to sing with freedom of throat, how to produce more voice, and yet retain mastery over the breath.

It has been found that on whispering some vowel —say 'Ah'—for a few seconds the throat feels much less cramped than during ordinary singing.

About the year 1880 a Prof. Donders, of Utrecht, Holland, noticed that the vowels, when quietly whispered, caused the air in the mouth and throat to resound at a different pitch.

We are indebted to Dr. William Aikin, of London, for having determined the exact pitch of every vowel, and for having arranged a sequence of the English vowels which, when correctly whispered, cause a musical scale to be distinctly heard.

It is certain that when a man sustains a whispered 'Ah,' and can tune this whisper to the note C (an octave above the third space, treble clef), he has found out the greatest resonance belonging to that vowel, and realises, moveover, a remarkable sense of open throat and a surprising freedom and unconsciousness of the tongue. Should the vowel tune down to B natural or B flat, or up to C sharp or D, his throat no longer feels as wide open, nor is his tongue so free and unconscious as when he tuned the whisper correctly.

The truth of this being indisputable, the following axioms seem to suggest themselves as worthy of careful consideration :

1. By correctly tuning a *whispered vowel* we realise the state of open throat and freedom of tongue which we seek to attain during singing.

2. The vocal cords being situated close to the base of the tongue, their natural action depends on the freedom of the tongue.

3. Freedom of throat and tongue sets up, in like freedom, the soft palate, the lips, face, and eyes.

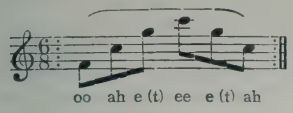
4. Throaty, gloomy, nasal, or 'silly' tones are incompatible with that state of throat by which we can correctly tune the vowels. The following whispered scale should be assiduously practised, singly, in twos or threes, then up the entire scale. The associated words contain the vowel sounds. The actual vowel sounds are disclosed by omitting the consonants. On account of their smaller mouth cavities, the corresponding whispers of women are tuned a minor third higher than those of men. Thus :

A man whispering	'who'	should sound	F,	a woman	A♭
,,	,,	'would'	,,	,,	F♯	,,	A♮
,,	,,	'know'	,,	,,	G	,,	B♭
,,	,,	'aught'	,,	,,	A	,,	C
,,	,,	'of'	,,	,,	B	,,	D
,,	,,	'art'	,,	,,	C	,,	E♭
,,	,,	'must'	,,	,,	D	,,	F
,,	,,	'learn'	,,	,,	E	,,	G
,,	,,	'and'	,,	,,	F	,,	A♭
,,	,,	'then'	,,	,,	G	,,	B♭
,,	,,	'take'	,,	,,	A	,,	C
,,	,,	'his'	,,	,,	B	,,	D
,,	,,	'ease'	,,	,,	C	,,	E♭

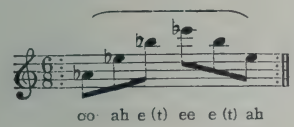
(The consonants not to be whispered.)

These whispered words form a sentence which may be memorised.

Another exercise may be whispered up and down in the same breath :
Men whisper—



two or three times in the same breath.
Women whisper—



two or three times in the same breath.

While practising the foregoing exercises it will be realised that a sense of ' open throat ' is the same thing as that of ' freedom of the tongue.' It must not be expected, however, that we can all at once *sing* with the same ease that we *whisper*. The vocal cords have to be tuned and set in vibration. This is at first a disturbing factor, because it draws our attention from the breath control.

At the risk of vain repetition I now point out the following, the truth of which experience seems only to emphasise more and more :

1. Although we can tune the *whispered* scale by adjusting the resonance chambers, we cannot *tune* the *vocal scale* by anything we can *see* or *feel*, as we have no direct command over the vocal cords.

2. All we can do is to decide upon a note, and on singing this to observe how near is the result to the sound we intended.

3. Now *that* is the right mechanism which causes the sound to start in the very ' eye ' of the note without our being conscious of having a throat. The correct action of the vocal cords is proved by the note starting exactly on the pitch we intended.

4. So, by *alertness in listening*, we gradually gain a *mental conception* of the mechanism which tunes the different notes with precision. (The influence on singing of languages which do not sustain the vowels is not considered here, for all singers must learn to sustain the vowels.)

Our first axiom may now read : By correctly tuning a whispered vowel we realise a state of *open throat which we must now attain while* SINGING.

Owing to the attachment of the vocal cords near the base of the tongue, the slightest rigidity of the latter during singing upsets the natural action of the vocal instrument.

On account of inexperience or awkwardness the rigid tongue can prevent accuracy of tune, purity of tone and pronunciation, natural facial expression, and a right control of the breath.

It is impossible to *sing* with a *rigid tongue* and at the same time with an *open throat*. One nullifies the other. Indeed, the art of singing lies in the avoidance of the one and the adoption of the other. A correct method of controlling the breath is the foundation of the entire edifice. On *tuning a whisper* we notice a sensation as of warming the breath. It must be the same during singing. Below the waist something seems *pressing out* the breath, while just above, and at the same time, it seems that something is *holding back* the breath. This double action causes a sense of struggle ; the *hold back* must not let the *send out* gain the mastery or the result is waste, but should the *hold back* overcome the *send out* we should be said to be ' holding the breath.' With every note correctly emitted, the breath-feeling and the freedom of throat should be precisely the same as during whispering. A good note never requires a greater pressure than, with experience, we can regulate.

With every good note the sensation of breath control is ' as though coming towards one,' and with the least rigidity the breath is felt to be pressed outwards, and only half-controlled. A bad note, by the displacement of the instrument, demands a pressure, greater than we can balance, as if ' warming.'

A good note, having the open state of throat, *demands* a breath-control underneath, or, lacking this, perishes for want of such control.

The sensation of the open throat is that of ' yawning,' while that of the breath is like ' warming.'

The usual procedure of practice in singing is to start single notes on ' Ah ' or ' Lah,' then two notes or more, scales, intervals, arpeggios, change of vowel, *crescendo*, all the exercises which suggest themselves to every good teacher. The notes of the scales gradually join themselves ' like pearls on a string ' (which is the breath). With further experience more tone and more character are acquired.

When practising, start *ah, ah, ah, ah* in the same breath. First take a *silent* breath, and plenty of it ; do not think of the note, but of *tuning* it. On failure to start the note exactly, try again a thousand times until you succeed, then prolong the sound. Do not think too much of the vowel, for as long as the tongue is free like yawning, the breath will adjust itself to the note, and the ' Ah ' will sound as it did when tuning the whisper.

As the voice acquires greater power, remember that greater pressure is necessary, and greater skill is required for singing such loud notes without stiffening the throat. Practise long notes by swelling from *pp* to *ff* and back to *pp*, and let the motto be ' never louder than lovely.'

Oft-repeated singing of loud notes is most fatiguing to the body, although nothing should be felt at the throat. In order to acquire this breath-pressure, an excellent device is to devote a few minutes daily to practising while extended on the couch. The awkwardness of holding up the chest or raising the shoulders when breathing in is at once realised, as well as the obvious advantage of silently breathing with enormous expansion at the waist.

The tuned whispers should be practised and now made to last out ten or fifteen seconds.

In this way the art is acquired of drawing in silently and suddenly enormous breaths, and of slowly pressing out the same for long phrases. Finally, we shall be equipped with a balanced breath-length which will never fail us, even should we eventually have to sustain with emotion the highest and loudest effects in grand opera.

[Readers may like to know that a development of these views, with further illustrations, may be found in ' Plain Words on Singing,' by William Shakespeare (G. P. Putnam's Sons).—Editor.]

STAGES IN THE HISTORY OF OPERA

I.—Claudio Monteverde

By J. A. Westrup

However the critical student may scoff at the historian's landmarks, protesting that a few outstanding trees are made to do duty for unbroken forest, it should be clear that to insist on the importance of individuals is not merely an arbitrary misinterpretation of the facts designed to make history easier to handle and remember. If anyone considers his own experience, he will readily recall that if he has ever been privileged to take part in any activity, however humble, which has rapidly developed into a continuous tradition, it was some unusually energetic or unusually gifted person who was mainly responsible for launching the movement. Not that launching a movement implies necessarily striking out into entirely new paths. Few are endowed with originality to the extent of being able to create something entirely new without any precedent whatever. Hence the plausibility of the widely-accepted theory that the great composer comes not at the beginning but at the end of an epoch, that he sums up all that has been said before, while providing a new starting-point for the numerous imitators who are bound to follow. Creative genius is nearly always dependent on what has gone before.

These few familiar generalisations may be helpful for a consideration of the importance of Monteverde, whose eccentricities have become better known to the average musician from the examples most frequently quoted than those more solid and enduring aspects of his genius which entitle him to the honoured place which he holds in the history of music. It is curious that until comparatively recent years he should have been celebrated mainly as the composer of 'Orfeo' and the one surviving fragment of 'Arianna,' so that his achievements in opera tended to obscure his work in other branches of composition. 'Orfeo' was regarded as the composer's most notable work, almost, in fact, as a unique example of his genius, and as one of the earliest examples of the practical use of orchestral effects. The discords and harmonic progressions were dug out of their context and exhibited to a bewildered public as evidence that Monteverde was really a very remarkable composer.

In all this there was a lack of a sense of proportion. Monteverde was already forty years old when 'Orfeo' was produced at Mantua in 1607, and had already published five books of madrigals. In writing 'Orfeo' he was striking out new paths only in so far as he himself was attempting a new form of composition, and doing it better than his predecessors. To understand this it is necessary to remember the foundations on which 'Orfeo' was built. The tendency of the Renaissance had been to emphasise the possibilities of secular as opposed to purely religious culture, and to draw inspiration from the art and literature of Greece, with which the Middle Ages had to a great extent lost touch. It was only natural that music and the drama should be affected by this change. At the same time it was impossible for it to escape entirely from the tradition of liturgical drama which was the undoubted forerunner of opera and oratorio. Into this outworn mould the Italians poured all that they considered most characteristic of the spirit and culture of Greece. Mythology was ransacked for suitable subjects, and the sensual and luxurious tastes of the petty oligarchs of the end of the 15th century were well adapted for the appreciation of all that was most suggestive in this attractive paganism. The City of God or the Heavenly Jerusalem was forsaken for the delights of the newly-discovered Arcadia, the seductive company of nymphs and satyrs, and the joys of Bacchus.

The story of Orpheus was particularly suitable for representation. As Mr. Henderson remarks with almost lyrical fervour,* 'he was the singer of the hymns that woke all Nature to life. For him the satyr capered and the coy nymph came bridling from her retreat, the woods became choral and the streams danced in the sunlight to the magic of his pipe.' Further, the story offers possibilities in the descent of Orpheus to Hades and his subsequent unsuccessful return, followed by his destruction at the hands of the Thracian Mænads. For these reasons the subject was not only adopted by the celebrated poet Poliziano (or Ambrogini, to give him his original name) in his 'Favola di Orfeo,' produced at the end of the 15th century, but also by the 17th-century opera composers, Peri, Caccini, Monteverde, and not a few of their successors.

The subject of Monteverde's 'Orfeo' is thus directly inherited from Greek mythology through the spectacular representations in the Courts of Italy in the 15th century. The only remarkable difference is that Orpheus is not torn to pieces by the devotees of Bacchus but translated to Heaven (wherever that may be in the scheme of things) by Apollo, in order to secure a happy ending. The foundations of the music are a little more complicated. The Florentine *dilettanti* who found in monody the solution of the problem of re-creating Greek drama and supplying an adequate musical setting to the written word would not have been able to discover what they wanted if there had not already been precedents for musical drama. It is impossible to know what was the nature of the music in Poliziano's 'Orfeo,' and it is quite likely that much of it was spoken, but it is probable that the songs were sung quite simply to a lute accompaniment. Much might have come from a natural development of this style, if the rise of the madrigal had not thrown the old secular monody into the shade and produced its own type of dramatic performance—the extraordinary and cumbrous madrigal-drama of which Vecchi's 'Amfiparnaso' is the best-known example. In this the words of the actors would be simultaneously sung by musicians behind the scenes with orchestral accompaniment, the upper voices generally singing the part of a female character and so on. But the madrigal having reached its height as a musical form underwent an inevitable disintegration, and rapidly became a solo with thorough-bass accompaniment. Many things had contributed to bring about this change, not least the popularity of transcriptions for solo voice and lute of compositions which had originally been written for several voices.

Italian musical art thus returned again to monody, which had not been lost—productions similar to Poliziano's were numerous in the 16th century—but rather swamped by the madrigal,

* 'Some Forerunners of Italian Opera' (Murray, 1911), p. 64.

which substituted for simple solos all the polyphonic apparatus of the skilled musician, the technique of the mass and the motet applied to secular subjects. Now, the figured bass opened to composers opportunities for free and expressive declamation, which would hardly have existed if the madrigal had continued to hold sway. And once free and expressive declamation is possible, the words take on a new significance, and purely personal passion can be expressed with all the resources of melody and harmony. True, it was the fashion to set the text of a madrigal so that individual expressions were appropriately interpreted—often with some naïveté—in the music, and there was even an attempt at reproducing the atmosphere of a poem. But this was nothing to the new freedom which allowed emotion to be translated by the diverse inflexions of a solo voice and by the changing harmonies of an accompaniment.

The importance of Monteverde is that he realised the possibilities of the new style. For Peri and Caccini it had meant essentially that they would be able to set each syllable to a note of appropriate length, and that the effect of the whole would be similar to the Greek drama as originally performed in the fifth and fourth centuries B.C. If they were prevented by instinctive musicianship from creating the dry and sterile productions which should have resulted from strict obedience to this theory, that was rather a matter of accident. They proclaimed the inanity of mere vocal ornamentation, but they were unable to avoid introducing much that must have been pleasing to the taste of the day. In their works we find not only restrained and not unexpressive examples of the new recitative, but also melodious passages in thirds of the kind which have tickled the Italian ear from quite early times. They were a characteristic of the popular *villancico*, and since opera owed not a little to early popular part-music, they naturally survived in the early experiments, and were employed with success by Monteverde, not only in 'Orfeo' but also in his madrigals and, more particularly, in his 'Scherzi musicali.'

This very brief sketch of the ancestry of Monteverde's 'Orfeo' should help to explain much that seems a little confusing when the work is heard for the first time. His recitative derives from the experiments of the Florentines, his choruses and concerted numbers develop out of the madrigal with *continuo* accompaniment, and he casts an eye also at the popular device of consecutive thirds. And behind these technical features is the whole history of the earlier musical drama, and behind that the great driving force of the Renaissance which made all these things possible. The diversity of style which appears in 'Orfeo' is more noticeable to-day than it would have been when it was first performed. The audience, an aristocratic and cultured audience, would have been familiar both with the madrigal style and the new recitative, and would have seen no incongruity in their association in a single work. With these tools ready to his hand and the skill to use them, Monteverde showed how far a composer of genius can transform dry theory into astounding practice and give new life to old tradition. That is, in short, why 'Orfeo' is a notable work. If we were merely anxious to celebrate the appearance of a new style, some other work anterior to it would have been chosen. Monteverde is a landmark precisely because his achievement made an unimportant thing important.

There is much more in 'Orfeo' than bold harmonies and lively rhythms. The beauty of the melodic line cannot fail to be a continual object of admiration, and the aptness of the harmonic commentary never ceases to delight. Abrupt chord sequences were not new, and there are parallels in Peri for the more daring progressions in 'Orfeo.' It is their appropriateness, dictated by the mind of a sensitive and thoughtful musician, that makes them significant and beautiful. Again, the composition of the orchestra of 'Orfeo' was no new and striking device. Combinations of instruments equally, as it seems, haphazard and strange, had been in use for years. The orchestra which played the *intermezzi* in Ariosto's 'Suppositi' (performed at the Vatican in 1518) consisted of fifes, bagpipes, cornets, viols, lutes, flute, and organ. But the idea which inspired the almost barbaric introductory toccata of 'Orfeo,' and the exquisite grace of many of the *ritornelli* for strings are peculiar to Monteverde.

The highly musical recitative of Monteverde developed further into the *aria*. He claimed that the music should arise out of the words, and it is significant that the poetry he set was generally of a high order—Rinuccini, Tasso, Busenello. In spite of the theories of the Florentines, he must have recognised that the musical expression of a situation is often better conveyed by the lyrical rapture of song than by the more formless lines of recitative. Freedom can defeat its own ends, and Monteverde discovered, particularly in the later operas, 'Il Ritorno d'Ulisse' and 'L'Incoronazione di Poppea,' the value of a formal musical framework. Here once again we observe how the possibilities of a new style are apt to become exhausted. Sooner or later development reaches its furthest point and proceeds to return on its own tracks. Thus recitative gives place to frequent lyrical movements, and from these in time arises the set *aria* which dominated later Italian opera.* In 'Orfeo' the use of song is practically confined to the earlier pastoral scenes. But Orpheus's triumphant outburst when Eurydice has been restored to him by Pluto is, though short, as much an *aria* as the more numerous examples which occur in the later operas. In these, Monteverde draws still further away from the Florentine model on which he had based 'Orfeo.' In 'Il Ritorno d'Ulisse' there are still traces of the earlier style, more especially in the instrumental introductions, but in 'L'Incoronazione di Poppea' his later style finds its complete expression. His songs, which have too often been neglected in favour of the purple patches in his earlier recitative, are as characteristic of the composer and contribute as much to his importance as those features of his style which have attracted more attention in the past.

'Orfeo' has often been praised in modern times, and if the pens of ardent enthusiasts have sometimes written down exaggerations which may afterwards be regretted, there can never be any harm in enthusiasm when the object is worthy of it. No one need, however, be convinced of the

* It is worth noting that, whereas 'Orfeo' was performed privately at Mantua, both 'Il Ritorno d'Ulisse' and 'Poppea' were performed in the new public theatres of Venice.

value of 'Orfeo' as a musical and dramatic work without the opportunity of seeing it performed. It is always a good thing when one has realised the historical significance of any work of art to be able to derive æsthetic pleasure from it. It is even possible to enjoy it without realising the historical significance. In either case both for those who have disproportioned ideas of the historical significance and for those who are completely ignorant of the work, a performance of 'Orfeo' is an interesting experience. For this reason it will be the first work to be performed in the Festival of Opera which is to be given at the Scala Theatre in London by professional singers and instrumentalists at the end of the year. This article is not to be regarded as an advertisement of that production, but quite simply as a means of recalling to those who have witnessed previous productions the pleasure which they derived from them, and of indicating to those who have not hitherto seen a performance that for many reasons the work is abundantly worth seeing. Subsequent articles will deal with the other operas which are to be presented at the same Festival.

THE RIGHTS OF AUTHORS AND COMPOSERS: NEW LEGISLATION IN RUSSIA.

In various ways the Soviet Government of Russia is taking steps to protect and encourage all forms of culture. This attitude of paternalism has its dangers, and in certain directions might become tyrannical, but from the severest of critics of certain aspects of the present regime there can be nothing but praise for the way in which the present Government is giving care and attention to the interests of musicians, authors, and artists.

Authors and composers in Russia have reason to be grateful for new legislation which has recently come into force, which in various important aspects strengthens their rights.

Under the new law the rights of authors and composers are identified with those of employed labour. Hitherto, if a publisher went bankrupt, all his employees were paid off first from any of the realised assets, and the unfortunate authors had to queue up with the remaining creditors, who generally found that there was nothing left after the prior claims had been satisfied. Authors, artists, and composers will now have a first claim in the case of failure of a publisher.

To give authors and composers fuller remuneration for their work, the new law limits the free use of literary, musical, and art works which formerly could without fee be reproduced by a third party without the consent of the author. In view of the many and increasing methods for the mechanical mass reproduction of creative work, this change is of great importance, and enables creative workers to obtain their full share of the rewards made possible by recent advances in inventive science.

Authors in Russia have claimed that they should receive royalties on the translations of their works into other languages, but in view of the fact that so many languages are spoken in Russia, and that therefore translation facilities need to be encouraged for the spread of a common culture, especially among the small minorities which have lived under conditions of political and cultural oppression, the Russian Government has decided that for the present it cannot acknowledge the exclusive right of the author to the translation of his works.

Authors and composers of unpublished dramatic and musical works retain their rights under the new law. An author under the law of 1925 had no right to prohibit the public performance of published works which had been performed, if only once, and even when the work was only in manuscript. But he had the right to an author's fee, unless admission was free to the performance. The old law guaranteed the rights of composers to a fee for the public performance of their musical compositions only when the works were marked, 'Rights of the composer reserved.' The new law removes this limitation, and provides that the fee shall be given in all circumstances.

Considerable changes have been made in the time-table of authors' rights. Authors' rights to literary and musical works are life-long, with an addition of fifteen years to their heirs.

An important innovation for Russian authors and composers is the fixing by the State of standard terms of contracts with publishers. There previously had been considerable grievance since the Revolution, as at one time State publishers were in a position to dictate almost any terms to the author. The Government has now made provision for the safeguarding of the interests of authors, and for providing better pay and better conditions. The procedure is similar to that adopted in the protection of other forms of labour. Each contract must contain provision for a time limit and a minimum fee according to the size of the edition.

THE SPIRIT OF THE AGE

By Arthur T. Froggatt

Reading the report of an address delivered by one of our talented young composers in the town in which he resides, a short time ago, I was rather amused to find that he apologised for, or perhaps I ought to say justified, the extraordinary characteristics of much of our modern music, by saying that they reflected the confusion which the great war had generated in every department of human thought and life. I do not remember his exact words, but I believe the above fairly conveys their import. That is to say, the music of to-day expresses the life of to-day, having its genesis in the spirit of the age. When life is humdrum, art is humdrum; when the pools are stagnant, art is stagnant; when the waters become agitated, the arts grow turbulent; when the *vox populi* attains to incoherence, music follows suit.

I have said that this explanation of an undoubted fact rather amused me. Why? Because I think it gives the case away most completely. On the present occasion I am concerned only with music; but if this were the appropriate place, and I had sufficient space for the attempt, I should hope to be able to prove that in all the fine arts it is only mediocrity which reflects the spirit of the age, and that genius aims at something higher and far better. The spirit of the age is commonly trivial, often decidedly bad; and always material, of the earth, earthy. The function of art is to divert the mind of man from that which is merely material, and to lead it to the contemplation of something more ethereal; and art which fails to

do this is degraded and debased. The mission of art to the soul (ψυχή) is similar to that of Christianity to the spirit (πνεῦμα) of man, namely, to uplift; and, therefore, has little or nothing in common with the spirit of the age. But the man of mediocre talent, who is destitute of inspiration, who has no message for mankind, but nevertheless desires to dabble in art, finds only two courses open to him: either he must content himself with producing a pale reflection of what others have done before, or else he must yield himself to the spirit of the time, and swim with the tide. There are, of course, exceptions to every rule, but I believe it to be true that art, in its highest manifestations, like religion, is almost invariably opposed to the general tendency of human conduct.

The 16th century was a time of upheaval. From various causes, foreign to our subject, the authority of the Church, the oldest institution in Europe, was called in question. The greatest revolution which Europe had seen since the overthrow of the Western Empire was the consequence. And many other changes were imminent. A new world had been discovered; the literature of ancient Greece had established itself in the universities of the Occident; and the great movement of the Renaissance, mainly pagan in character, had become an accomplished fact. The current of human thought and feeling was diverted into various unexplored channels. How did these things affect the great musicians of the century? Take four of the greatest, from as many different nations: Palestrina (1514-94), Orlando di Lasso (1520-94), Vittoria (1540-1603), and Byrd (1542-1623). What do we find in their works? Nothing revolutionary, nothing that is not a legitimate development of ideas which appear to have originated in the Old French school about the close of the 11th century, expanded and handed down through the intervening generations by such men as Dufay, Okeghem, and Josquin de Près. And most of the music composed by the 16th-century masters is written for the Church. Even their secular works, whether vocal or instrumental, reflect nothing of the restless spirit of the age.

The first half of the 18th century was not a period, one would suppose, in which high artistic ideals would be likely to be realised. An absence of enthusiasm, extreme artificiality, indifference to or contempt for religion, and a general worship of materialism were among its most striking characteristics. Frederick the Second, called the Great, the disciple of Voltaire, one of the ablest and most unprincipled men that ever wore a crown, may well be taken for its representative. And there were many musicians then flourishing—their works, if not their names, long since forgotten—who faithfully reflected the spirit of the age. But there was one who followed a less remunerative line of conduct. The 'St. John' Passion, the 'St. Matthew' Passion, the B minor Mass, and the Christmas Oratorio have nothing in common with their century. Like St. Paul, they were 'born out of due time.' As Emil Naumann well puts it, 'Bach represents the completion and perfection of Catholic and Christian tonal art-development during the Middle Ages and the epoch of the Reformation.' In what was possibly the most worldly of all past centuries (of course, I am referring only to the Christian era), we hail the appearance of the most sublime sacred music ever written. No greater contrast between the genius of a man and the spirit of the age in which he lived could be conceived. As Gumprecht has said, 'If ever a man served his art for the love of God, truly it was John Sebastian Bach.'

The first half of the 18th century was a time of trouble and anxiety for this country. A foreign dynasty on the throne, disturbance in Ireland, two rebellions in Scotland, the South Sea Bubble, wars with France and Spain, the suppression of convocation, and a general indifference to religion combine to make anything but an attractive picture. Yet we find nothing of all this turmoil reflected in the music of our most eminent composers, such as Weldon, Croft, Greene, and Travers. Moreover, it was in 1741 that the noblest piece of sacred music ever written in England was penned. There is very little of the spirit of the age in 'The Messiah'! That spirit is undoubtedly felt in Handel's operas, and in some of his instrumental works; but scarcely at all in the compositions by which he is chiefly remembered.

The second half of the 18th century saw the dawn of modern music. The long train of Haydn's String Quartets commenced in 1755, and the still longer train of his Symphonies in 1759. The regeneration of the opera was inaugurated by Gluck with 'Orfeo' in 1762. Mozart's career as a composer, in full brilliance, may be said to commence early in 1778, when the beautiful Sonata in A minor was written.

Men's minds during this period were, no doubt, beginning to assimilate new ideas, largely owing to the work of the French encyclopædists; but these three musicians, by far the greatest of their time, were well in the forefront. A few thinkers, like Arthur Young, discerned the indications of the coming storm, but the Revolution was still in the distance. If any real connection can be established between the life-work of these three and the upheaval of the French Revolution, it cannot be maintained for a moment that the former was inspired by the latter. As regards Gluck, his last operas were produced in 1779, ten years before the eventful meeting of the States General. Mozart, it is true, died during the time of the Revolution, and Haydn lived to see the end of it, but it may safely be said that it made no difference to the creative work of either. I suppose the most terrible deeds of Mozart were, firstly, the two false relations in the Adagio of the String Quartet in C (K. 465), and secondly, the augmented octave in the Overture to 'Don Giovanni'; and as the Quartet was written in 1785 and the opera in 1787, the crimes of the Girondists and Jacobins cannot have been the remote cause of either. Nor do I think that dear old father Haydn showed much partiality for revolutionary ideas, unless the introduction of clarinets into his later works may be so regarded.

And what of Beethoven? Unlike the great three mentioned above, Beethoven was not an explorer of new paths. On the contrary, it was his mission, in the domain of instrumental music, to continue the work of Haydn and Mozart, raising it to such heights as no other has ever attained, or (I believe) ever will attain. No great artist was ever less inspired by the events of the time in which he lived than was Beethoven.

With the exception of a few vocal pieces, his only composition of this kind was 'Wellington's Victory,' written to celebrate the battle of Vittoria, and generally regarded as his worst effort. He certainly intended to dedicate the 'Heroic Symphony' to Napoleon, but soon changed his mind, tore out the page on which the name was written, and in the end dedicated the work to Prince von Lobkowitz.

Whether there was a psychological relationship between the new ideas of Gluck and Haydn, and the novel theories which eventuated in the French Revolution, is a question which I do not propose to discuss at the present moment. But undoubtedly the operas of Richard Wagner must be taken as among the many signs of the sudden rise of a new German Empire. Here, again, it is to be observed that the music which was to dominate Europe for so many years did not derive its inspiration from the German hegemony of the nations; it manifestly could not do so, for it preceded it by several years. The new German Empire, Bismarck's Germany, was the result of three successful wars, waged by Prussia against Denmark, Austria, and France respectively.

Now, 'The Flying Dutchman' was written in 1841, and produced in 1843; 'Tannhäuser' was completed and performed in 1845; 'Lohengrin' was completed in 1848 and performed in 1850; 'The Rhinegold' was completed in 1854, 'The Valkyre' in 1856, and 'Tristan and Isolde' in 1859. The war between Austria and Prussia on the one hand and Denmark on the other occurred in 1864—a mere preliminary to what was to follow. 'Siegfried' and 'The Mastersingers' were commenced some years before that war; so also were the first sketches of 'The Dusk of the Gods' and 'Parsifal.' The war between Prussia and nearly all the other States of the Germanic Confederation took place in 1866: 'The Mastersingers' was performed in 1868. And, finally, in 1870, came the war between France and Prussia.

There is one remarkable parallel existing between the Wagnerian operas and the empire so laboriously established by Bismarck, namely, very considerable *cuts* have been made in the operas and also in the Empire. Whether these cuts will ever be restored I will not venture to prophesy. I will only say that I would rather see them replaced in the operas than restored to the Empire. But I venture to hope that I have been able to prove the position which I set out to substantiate: that the highest musical genius has never been inspired by passing events; that, on the contrary, it has found its inspiration in crowning the past or else in heralding the future.

SYMPHONIES AND THE ORDINARY MAN

By Hervey Elwes

In Mr. Galsworthy's delightful novel 'The White Monkey,' written some seven or eight years ago, Michael Mont, referring to his contention that the public at that time were not nearly so emancipated as the members of his own set seemed to think, says to his wife, 'D'you know, only one hundred and fifty thousand people in this country have ever heard a Beethoven Symphony? How many, do you suppose, think old B. a back number? Five thousand, perhaps, out of forty-two millions. How's that for emancipation?'

Where Michael Mont (and Mr. Galsworthy) got these figures from I don't know. One thing, however, that's quite certain is that the musical emancipation of the masses has become much more general during the last few years. Since a wireless pole began to form a somewhat disturbing feature of nearly every back garden, thousands of people must have listened, with pleasure or otherwise according to their individual temperaments, to quite a number of symphonies. How often these people will have to hear the symphonies of Beethoven before they 'think old B. a back number' is an interesting question.

Some of the professional critics have already reached that stage. One of them said recently, he wished the fifth Symphony might never be performed again. But the ordinary, musically-inclined man is likely to regard the prospect of hearing the fifth Symphony much in the same way as did Barbellion, the author of 'The Journal of a Disappointed Man.' And he will probably consider it a matter for additional rejoicing if, as in Barbellion's case, the seventh Symphony is also in the programme.

'Before the concert began I was in a fever,' wrote Barbellion. 'I kept on saying to myself, "I am going to hear the fifth and seventh Symphonies." I regarded myself with the most ridiculous self-adulation—I smoothed and purred over myself—a great contented tabby cat; and all because I was so splendidly fortunate as to be about to hear Beethoven's fifth and seventh Symphonies.'

Anyone who sets out to hear a symphony or two in that frame of mind is bound to gain happiness from the experience; and 'the days that make us happy make us wise,' as Mr. John Masefield says. At the time of writing, even *I* am feeling just a little wiser than I did yesterday, because last night I was 'so splendidly fortunate' as to hear *three* symphonies!

It is true, I could not go to Queen's Hall, to listen to and to watch the Hallé Orchestra playing the 'Unfinished' of Schubert, Beethoven's seventh Symphony, and Brahms's fourth. But as the music came through to me in my own room, it was a sheer delight! One wondered, however, why the 'Brahms' was put last. It seemed a little too much like having the joint brought on at dinner after all the lighter courses had been consumed.

The younger generation of to-day are to be envied because of the chances of happiness they will have in the future in hearing much symphonic music by really fine, *permanent* orchestras. And now that it is no longer the custom, wherever young people are gathered together, to regard musicians as, necessarily, niminy-piminy nonentities, there is rapidly developing in the minds of many boys and girls a distinct tendency to listen with intelligent interest to good music, and to enjoy it—if they can.

I had a letter the other day from a public school-boy—a quite normal boy, with a wholesome sense of humour and a strong liking for any form of diversion that takes him out-of-doors. During his earlier years he received little encouragement to cultivate a taste for music. But a sympathetic housemaster has now provided both the encouragement and the opportunity. This is shown in the following extract from the boy's letter:

'Mr. —— has recently taken to letting us play his gramophone practically whenever we want to. It is even more enjoyable than you would suppose, for he has a beautiful gramophone, and lots of records of the big classical works—not merely extracts, but complete, in albums. He has all Beethoven's Symphonies, which I like better than anything. Mozart's String Quartets and Symphonies come next with me, I think. They seem to me the most tuneful things I have ever heard.'

In a comparatively short time this boy will become a business *man*—a very ordinary man, probably, where music is concerned. Yet he will certainly be one of those people who, though they may have little inside knowledge of the world of music, are nevertheless well worth the consideration of all those who compose music and of those who perform it.

A man may hardly have drawn a line since the scribbling days of his boyhood. But, if he has a taste for art, he will intensely enjoy studying the works of the older and the newer schools of painting. The fact that he has only the haziest idea of how the artists get their effects in the various mediums in which they work does not prevent the non-expert from gaining an immense amount of pleasure from all sorts of pictorial art —provided it is good of its kind.

In the same way, anyone with a *feeling* for music can, and frequently does, obtain not only pleasure but mental stimulus from symphonic music, though he may know nothing about the technical construction of the works he hears. If, for instance, a superior person tells him that Schubert's last Symphony is not altogether satisfactory—partly because, instead of being content with a few tunes and developing them in various ways, Schubert strung a number of tunes together, and partly because the work is so long —the ordinary man will probably reply that he thoroughly enjoys Schubert's torrent of delightful tunes; and as to length—well, this symphony does not seem to him nearly as long as some much shorter works by those modern composers who meander so aimlessly that they become bores after about five minutes.

That playful cynic, Mr. Bernard Shaw, once said, 'Hell is full of musical amateurs.' One hopes this is an exaggeration! There must, however, surely be some intermediate stage, where musical amateurs (and, *of course*, amateur critics) will be given a certain amount of disciplinary training before they are allowed to come in any way in contact with the Choir Invisible. And what about the professional critics? Even in their exalted ranks there are some who, sooner or later, ought to receive a little mild chastening.

Many readers will remember with what an outburst of enthusiasm Tchaikovsky's 'Pathetic' Symphony was greeted when first it was performed. But, after hearing it often enough to stale its emotional appeal, the critics changed their minds; and during recent years we have frequently been informed that the tragedy and the pathos which seems so impressive to those who hear the work for the first, or even for the second time, is no more pathetic or tragic than a child afraid of the dark, or a man suffering from a fit of the spleen. In fact, the critics appear to be rather surprised that, as they have now labelled the thing 'blurb,' any orchestra should have the temerity to keep it in its répertoire.

But they should remember that even under present conditions of musical emancipation there are still a large number of people who have never yet heard the 'Pathetic' Symphony. At a first acquaintance, it may be, this symphony will sound just as *pathetic* to these people as it did to the critics of some twenty years ago: although, as a result of the war years, there is a healthy tendency nowadays to keep sentiment and sentimentality well apart.

To the ordinary man art is art, and life is life. When he visits a theatre he may be deeply moved by a tragedy, or greatly entertained by a comedy. But he doesn't think it inevitable that the author of the former lived (or is living) in a state of constant gloom; or that the writer of the comedy must needs be one of those tiresome fellows who are always merry and bright at breakfast time.

The modern mania for prying around among the less savoury details, moral and physical, in the lives of the great composers is no doubt perfectly justifiable if the object of the search is mainly historical. For it is, of course, absurd, as well as misleading, to write a 'life' of anyone, whether he is a musician or a muffin-man, and gloss over, or altogether omit to refer to, certain faults of temperament and bodily and mental infirmities which were only too painfully obvious to those who had anything to do with the subject of one's study. The ordinary man, however, prefers to listen to music as a series of sounds rather than as a series of symptoms. He refuses to use one ear, so to speak, to take in the beauties of the music, and the other to listen for anything in the work being performed which may suggest the composer was in the habit of beating his wife, or that he suffered from housemaid's knee.

The happiest music-lover is he who regards music as a sanctuary—a way of retreat from what a child once described as the 'hussell and bussell' of every-day life. This feeling is exquisitely expressed by Mr. de la Mare in the first two lines of his poem, 'Music':

'When music sounds, gone is the earth I know,
And all her lovely things even lovelier grow.'

THE FOLK-SONG MOVEMENT

By Robert H. Hull

It appears that the more extravagant phases of the folk-song revival in England are now at an end, and in that event it may be possible to estimate the gains and losses of the movement with greater impartiality than one could reasonably expect when the controversy was at its height.

The subject of this controversy has been, curiously, not so much folk-music itself as the means by which it has been exploited. On this point there is ground for a common grievance. Whether or no one commends the wholesale revival of music, some of which through sheer dullness and poverty is probably better forgotten, there would be general agreement, one imagines, as to the reprehensibility of employing folk-music as a sort of illegitimate bait for enterprises whose connection with music is fairly remote. There is community singing, for instance. Apart from those of its exponents whose musical standing is beyond question, there have been others whose

concern has been advertisement pure and simple. The unlucky folk-song is dragged in as an enticement to the public and as an official chaperone for any revived war-songs or hymns which may appear in the same programme. The proceedings, thus camouflaged, are allowed to continue without fear of interruption.

This may sound like the worst form of musical snobbery, but nothing could be further from the writer's intention. If the folk-song deserves something better than a public mauling it is not, on the other hand, of a nature so rare and precious as to justify its being surrounded by an atmosphere of refined pseudo-art. Such, only too often, is its misfortune.

We have in this country Leagues and Societies whose avowed aim is to perform folk-music and folk-dances. One could not reasonably quarrel with the intention did not its practical translation frequently provoke the critic to expostulate. In the matter of folk-songs alone, the performance is often vested with a significance and mysterious importance which a much more elaborate production would scarcely justify. The label 'folk-song' is regarded as a talisman capable of sustaining any attack. It seems to be, in some cases, literally a matter of luck whether the tunes are of the first or the worst order. This bran-tub system is by no means uncommon. Where discrimination should be most vital it is, more often, entirely lacking. One hears the same complaint in connection with the music revived and performed at the Haslemere Festivals. The examples are in some respects parallel. In both cases the result is that poor and worthless music severely handicaps, simply through juxtaposition, other works which may be excellent. The possibilities of this misfortune are too obvious to require further comment.

A less tangible though more serious result of the movement has been the incorporation of folk-tunes into the considered works of some of the leading composers of this country. That the tendency is widespread is beyond dispute. The defence has been put forward that the idiom of certain composers is of so 'national' a character that this adoption—to put it mildly—of folk-tunes is to be regarded in their case as legitimate. This argument scarcely carries conviction. Elgar, to mention one example only, is in his finest achievements unmistakably 'national' in the best sense, but his reputation does not rest upon acquired or artificial melody. Nor, it may be suggested, does the best work of Vaughan Williams. There is, however, this difference. In the case of Elgar the individuality is a certainty; with Vaughan Williams it may become an accident. Any student with a moderate inventive ability can write synthetic folk-music literally by the yard; its creation does not require abnormal intelligence. Vaughan Williams and Holst may be to some extent the victims of circumstances in the media which they employ, but their choice of means and, above all, the method of its employment, must necessarily cause the critic to view their endeavours with apprehension.

It would be futile to deny that there are recorded instances of folk-song employed in such a manner that the excellence of the craftmanship may excuse the adoption. Delius's 'On hearing the first cuckoo in Spring,' based on a Norwegian folk-song, is one example; 'Brigg Fair' is another. But for one composer who succeeds many others fail, and one would not care to justify the method as a general principle. It may be that I am over-estimating the dangers likely to arise from this dependence. Alternatively, it seems a matter for concern that there is, in the present music of this country, a marked tendency to economise original thought. Fortunately there are still a number of composers, many of them young, who are as yet untouched by the influence. It is to them that one must look for any chances that may remain for a Renaissance.

One would emphasise that in respect to the finest folk-music of this country there is no praise too high. It is difficult to exaggerate the value of the scholarly research which has brought so much of this music into prominence. The complaint against the movement is, however, two-fold. In the first place there is little attempt at differentiation between what is first-rate and what is undisputably worthless; secondly, folk-music, admirable as it may be in its proper context, has been exalted to a position which it was never intended to occupy, or, as in some cases, misused in a fashion which may well have caused the pioneers of the movement to turn in their graves. It may be only a matter of time before the present exponents recover their sense of proportion. There are signs that this is the case. Meanwhile our concern is that they should not leave too unsightly a mark upon the music of this country as a memorial to their less controlled activities.

Gramophone Notes

By 'Discus'

H.M.V.

It was with some trepidation that I put on the records of the Philadelphia Orchestra playing Beethoven's seventh Symphony, conducted by Stokowski. (These crack American orchestras too often underline for my taste.) Having got to the end of this set, score in hand, I am glad to be able to give it almost undiluted praise. I do not see eye to eye with Stokowski in the matter of pace, however. I feel certain that he makes the Trio of the Scherzo too deliberate—a definitely slow rate instead of the *meno presto* marked by the composer. And he is inclined to slacken the pace at quiet passages. This is a temptation to which almost all conductors succumb. Perhaps they won't plead guilty; probably they will defend themselves with that blessed word 'interpretation.' But when the composer has ensured all the contrast that is necessary by reducing power and by writing a theme which, being in notes of greater value, already gives an effect of reduced pace, I can never see why it is necessary to *rallentando* as well, especially when the composer expresses no desire for such a slowing up. Beethoven, we know, was very careful in all his indications, and if he wanted a *rallentando* we may be sure he would have marked it. Apparently the time is approaching when a composer will have to take preventive measures, and sprinkle his pages (especially points where quiet subjects are concerned) with the direction *non rall.* In saying this I do not, of course, press for too rigid a following of the copy; but when

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SUN OF MY SOUL

HYMN-ANTHEM

WORDS BY J. KEBLE

MUSIC BY

N. F. BYNG JOHNSON

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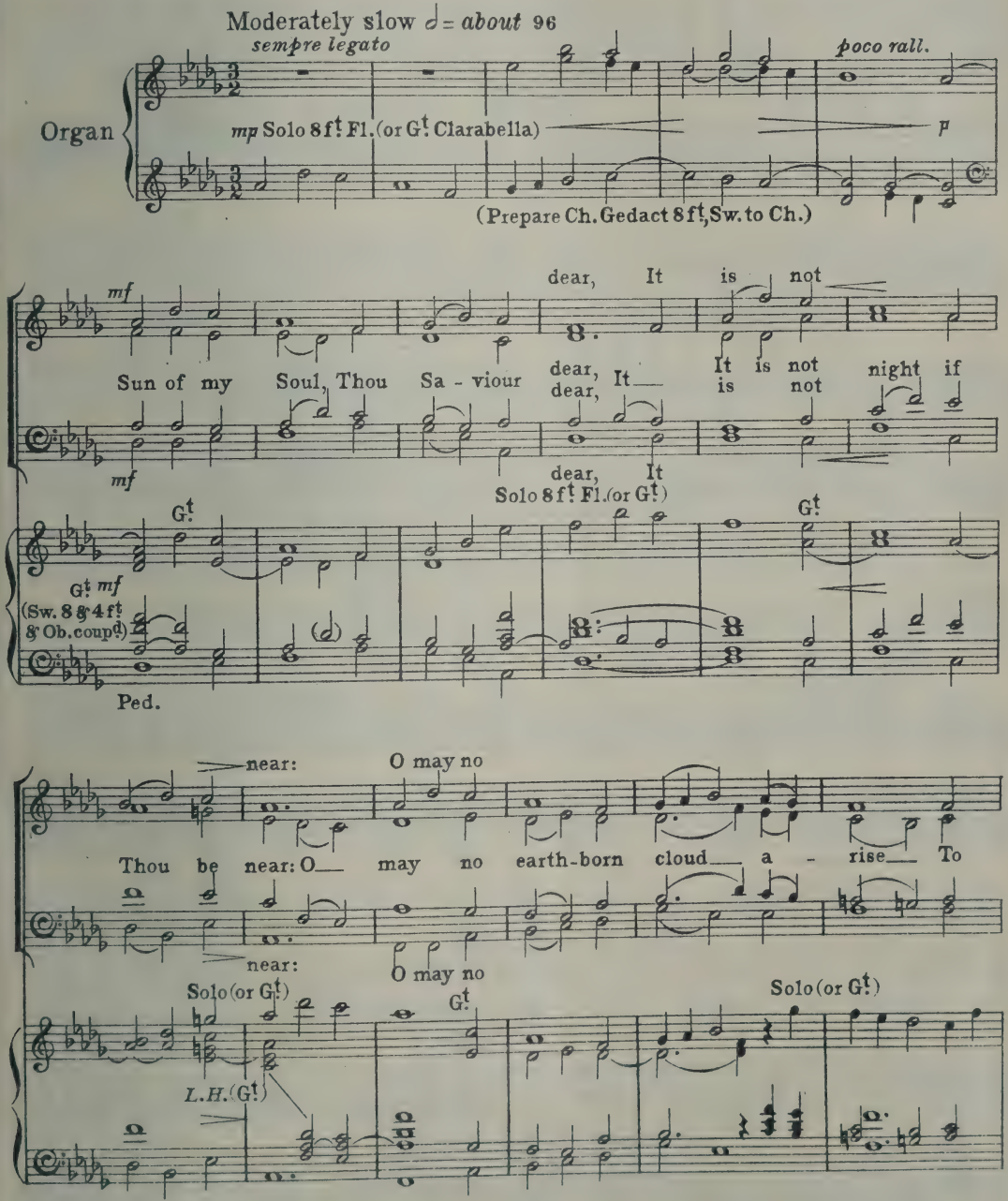
Moderately slow ♩ = about 96
sempre legato
poco rall.
Organ
mp Solo 8 ft Fl. (or Gt Clarabella)
p
(Prepare Ch. Gedact 8 ft, Sw. to Ch.)
mf
Sun of my Soul, Thou Sa - viour dear, It is not dear, It is not dear, It is not night if dear, It
Solo 8 ft Fl. (or Gt)
Gt
Gt mf
(Sw. 8 & 4 ft & Ob. coupd.)
Ped.
near: O may no
Thou be near: O may no earth-born cloud a - rise To
Solo (or Gt)
L.H. (Gt)

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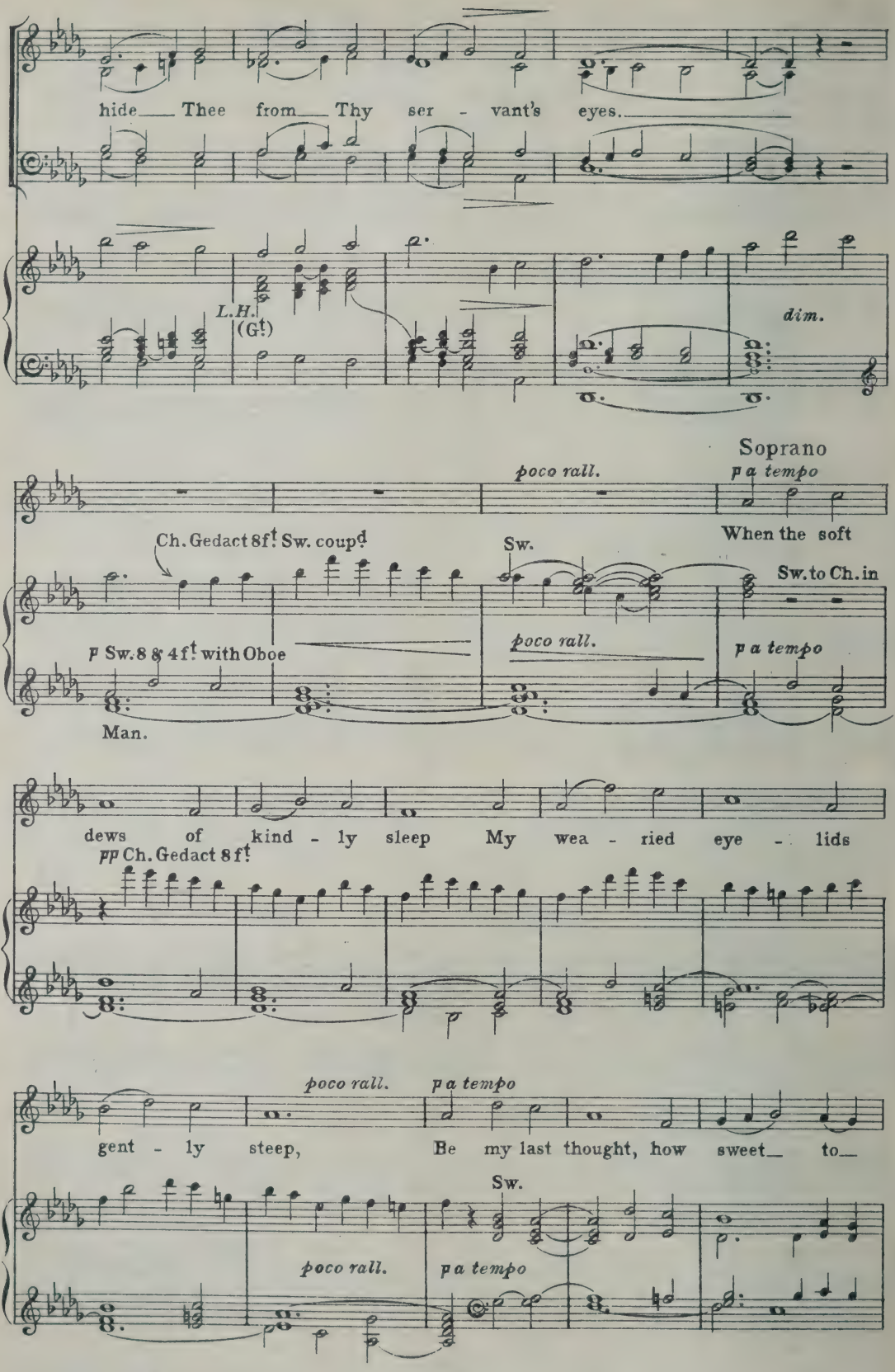
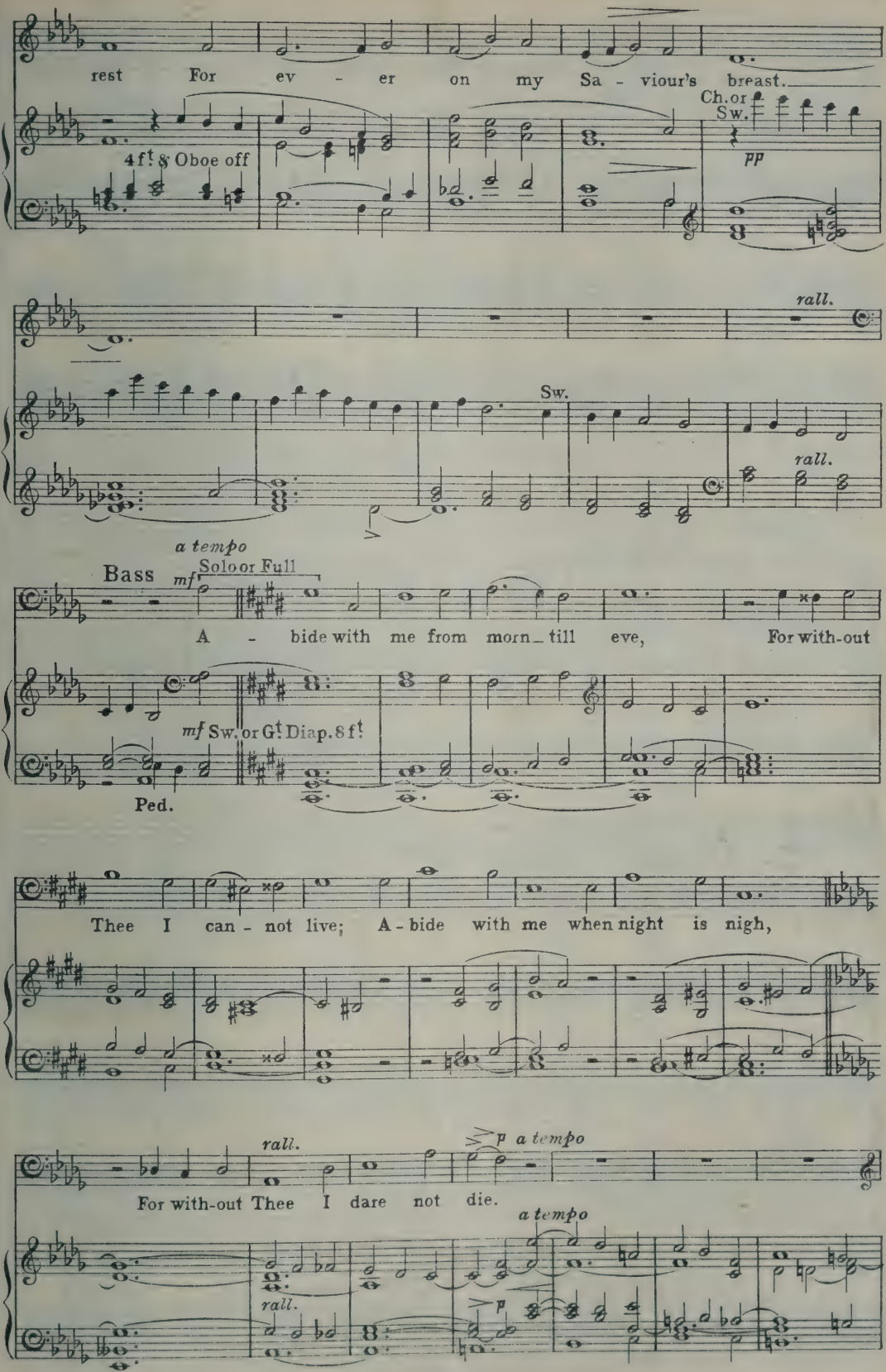
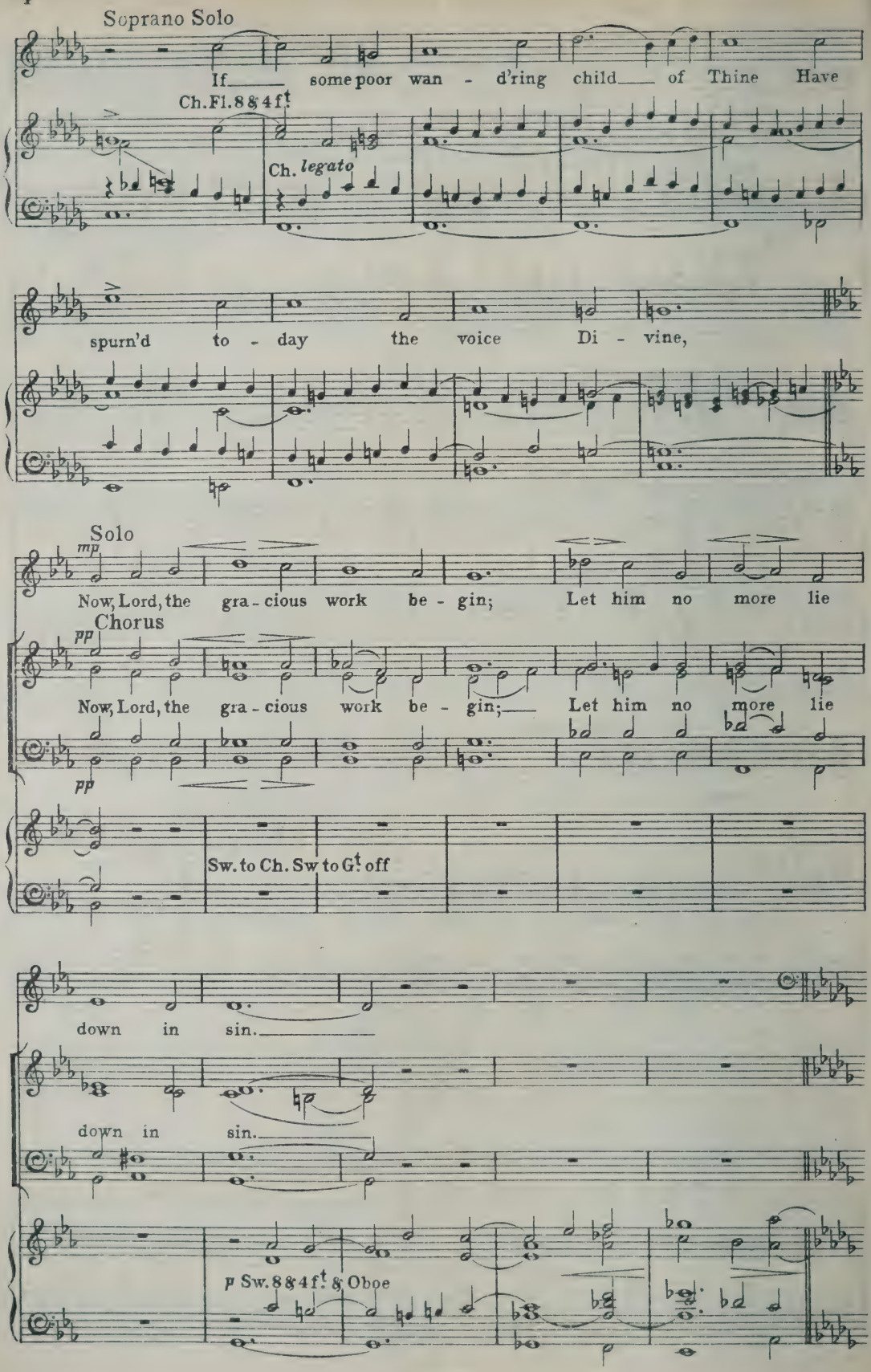
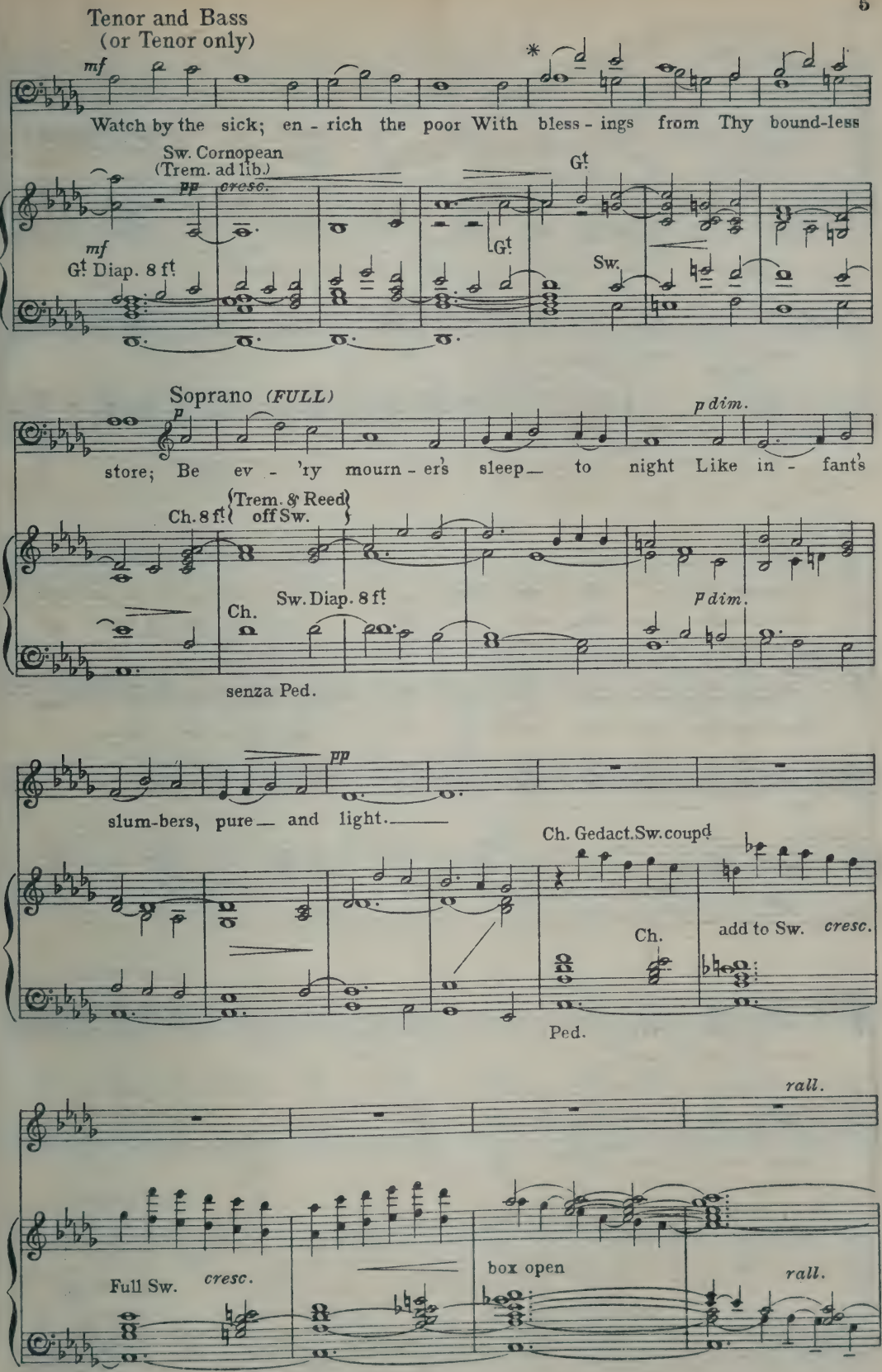
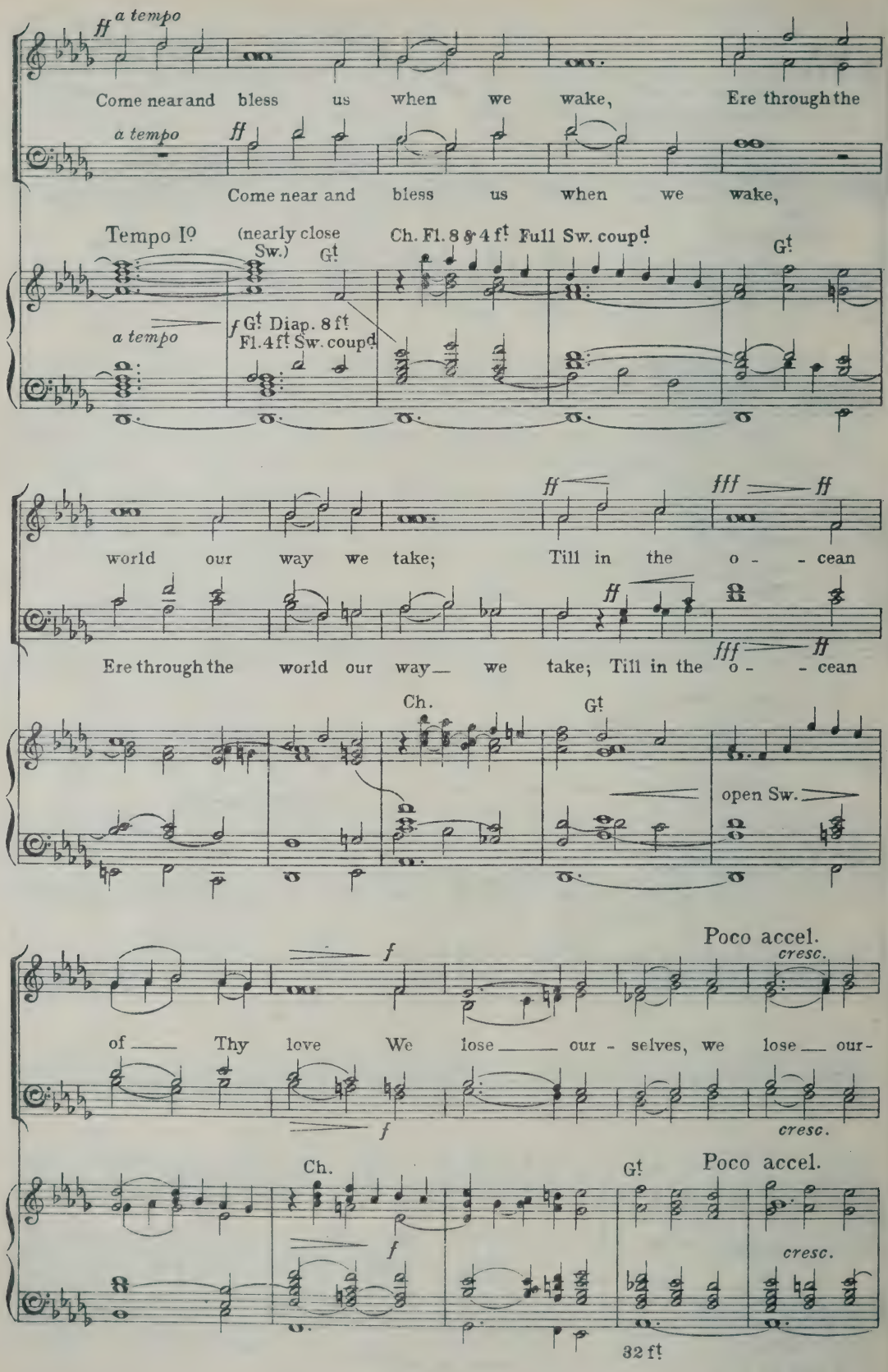

hide Thee from Thy ser - vant's eyes.
L.H. (G!)
dim.
Soprano
poco rall.
p a tempo
When the soft
Ch. Gedact 8f! Sw. coupd
Sw.
Sw. to Ch. in
p Sw. 8 & 4f! with Oboe
poco rall.
p a tempo
Man.
dews of kind - ly sleep My wea - ried eye - lids
pp Ch. Gedact 8f!
poco rall.
p a tempo
gent - ly steep, Be my last thought, how sweet to
Sw.
poco rall.
p a tempo

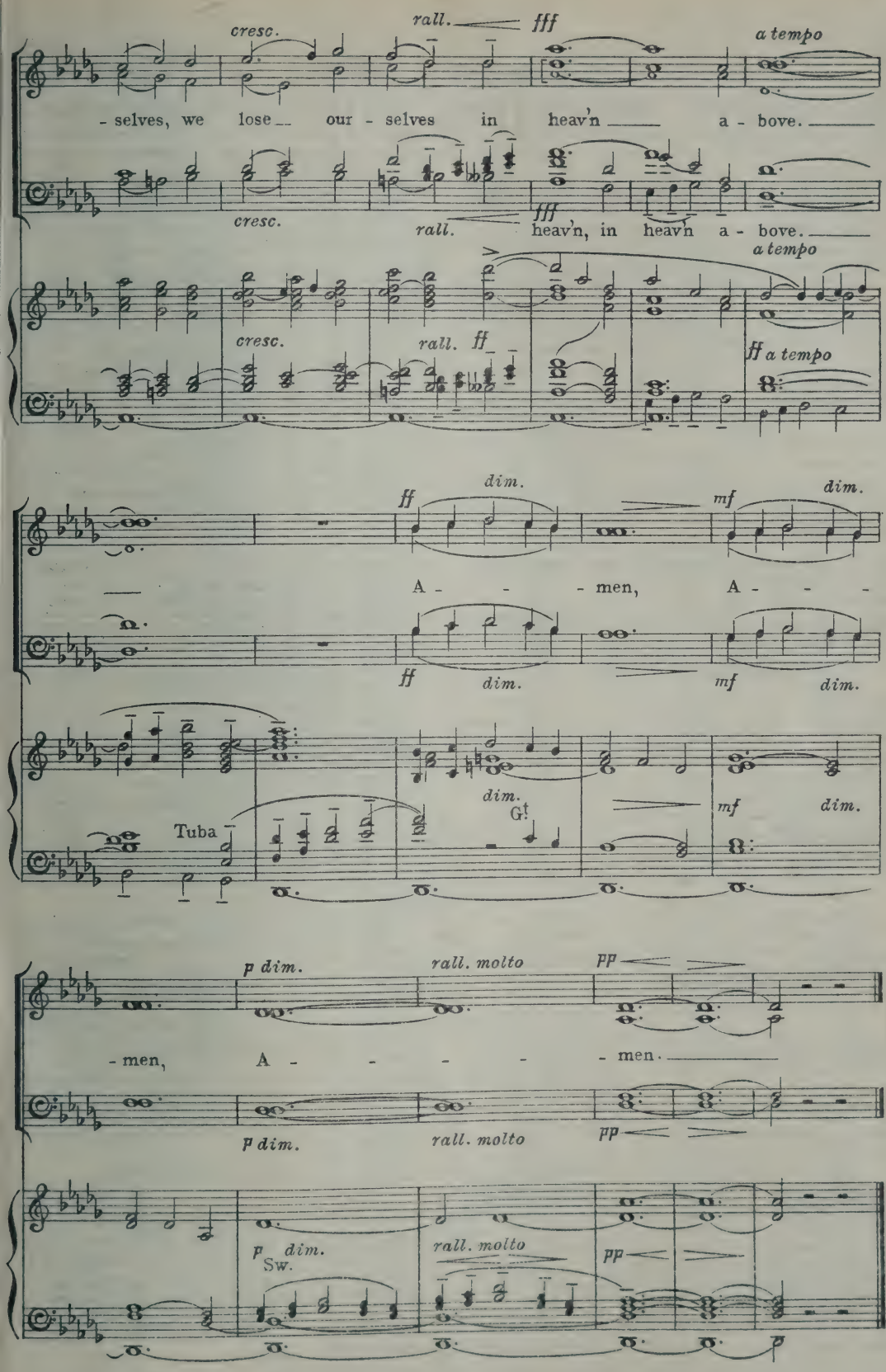

rest For ev - er on my Sa - viour's breast.
Ch. or Sw.
4 f! & Oboe off
pp
rall.
Sw.
rall.
a tempo
Bass
mf
Solo or Full
A - bide with me from morn_ till eve, For with-out
mf Sw. or G! Diap. 8 f!
Ped.
Thee I can - not live; A - bide with me when night is nigh,
rall.
p a tempo
For with-out Thee I dare not die.
a tempo
rall.
p


Soprano Solo
If some poor wan - d'ring child of Thine Have
Ch. Fl. 8 & 4 ft
Ch. legato
spurn'd to - day the voice Di - vine,
Solo
mp
Now, Lord, the gra - cious work be - gin; Let him no more lie
Chorus
pp
Now, Lord, the gra - cious work be - gin; Let him no more lie
pp
Sw. to Ch. Sw to G! off
down in sin.
down in sin.
p Sw. 8 & 4 ft & Oboe



* If sung by Tenor only the lower notes should be omitted.


ff a tempo
Come near and bless us when we wake, Ere through the
a tempo ff
Come near and bless us when we wake,
Tempo Iº (nearly close Sw.) Gt
Ch. Fl. 8 & 4 ft Full Sw. coupd
Gt
a tempo
f Gt Diap. 8 ft Fl. 4 ft Sw. coupd
ff fff ff
world our way we take; Till in the o - - cean
Ere through the world our way we take; Till in the o - - cean
fff ff
Ch.
Gt
open Sw.
Poco accel.
cresc.
f
of Thy love We lose our - selves, we lose our -
cresc.
Ch.
Gt
Poco accel.
f
cresc.
32 ft



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we find, as we do, nine conductors out of ten (even the most famous), and a similar proportion of instrumental soloists, guilty of such an obvious fault, it is time to protest.

In regard to power there is not much ground for complaint in this performance. We could do with a little more soft playing—especially in the slow movement, where the scaling is generally too high. Some of it has the effect of a triumphal march, and in one or two places the absence of *pp* and *p* interferes with the grading up to *f* and *ff*. In the Finale, where Beethoven calls for *fff* (one of the few occasions on which he used this mark, and therefore a point of which much should be made), there is, as usual, practically no difference between the *ff* and *fff*. I am always surprised that conductors do not somehow manage to keep a little power up their sleeve to bring out at these climaxes.

The good points of this performance are many. I do not recall a hearing that has given me a fuller realisation of the rightness of Wagner's label of this Symphony as 'the apotheosis of the dance.' From start to finish it is tremendously alive. The Scherzo, barring the matter of pace in the Trio, is tip-top. For spirit and clarity it could hardly be beaten. In the Finale for once in a way we hear the theme of the strings. In most performances, at first hand and by gramophone alike, the actual subject of the movement is allowed to be drowned by the brass. The brass parts in this Finale are in fact amongst the ugliest in all Beethoven. In this performance one is unconscious of the defect. (The trouble of course was not due to Beethoven, but to the limitations of the instruments; it is left for conductors to ameliorate the fault.)

The best tribute I can pay this recording is to say that I have rarely enjoyed the Symphony so much; so stimulating was the playing that in the necessary journeys to and from the gramophone to change the records I almost skipped my way. I ought to add that the tone of the strings is, as usual, over keen. We expect this as one of the prices we pay for electrical recording, but we should pay only under protest. Too complacent an acceptance of a very real defect will encourage the companies to be content with what is, after all, a distortion. We must keep pegging away until the string tone is as faithfully reproduced as that of the wood-wind. (By the way, in the middle of the Finale something has gone wrong with the recording for a few seconds. I have tried it again and again without being able to discover the cause of the trouble, but there is a bad mix-up for about two revolutions. It may, of course, be peculiar to my sample, but I mention it in case it is not.) (D1639, 1640-43).

Those who like the Gluck-Mottl Ballet Suite (I don't) will enjoy it as recorded with the Berlin State Opera Orchestra playing, conducted by Blech (D1529).

It is pleasant to find Kreisler playing something worth recording. Here he is with Rachmaninov as partner in Grieg's Violin and Pianoforte Sonata in C minor. The honours go to the violinist. In a perfect performance of a duet Sonata they should be shared exactly. I do not like Rachmaninov's pianoforte tone, and too often he allows the violin part to be over-prominent. Nevertheless, there is much that is enjoyable in the performance. The C minor is perhaps the least lyrical of the three sonatas of Grieg. Nevertheless, it has its lyrical moments, and I feel that these might be made more of. The performance strikes me as being too consistently strenuous (DB1259-61).

There are a couple of good pianoforte records. Paderewski is heard in a couple of old friends very much alike in character—Chopin's Valse Brillante, Op. 18, and Rubinstein's Valse Caprice. The vitality and power here more than make up for some tone that, as usual with Paderewski, is but so-so (DB1273).

Far more interesting on the musical side, and excellent both in playing and reproduction, is the record of Moisiewitsch in Brahms's E flat Rhapsody and Ravel's 'Jeux d'eau' (D1648).

An organ record above the average is that of G. D. Cunningham playing, at St. Margaret's, Westminster, a Bourrée of Handel and Gigout's Scherzo in E. The Handel becomes a little monotonous by the time the end is reached (Handel's fault—too much repetition). The Gigout piece is capitally touched off; the registration is well chosen, and the lively pace is achieved without muddle (C1650).

I suppose the star turn among vocal records this month will be that of Rosa Ponselle in 'Casta Diva.' I can't get up much enthusiasm; the music is uninteresting. There is no mistaking the excellence of the singer, but it is a pity the soft effect on the first side gives one an impression of remoteness (or as if the tone were enclosed in a swell-box) rather than actual soft singing. (This defect is perhaps peculiar to my sample.) The performance is with the Metropolitan Opera House and Chorus, conducted by Setti (BD1280).

Rudolf Bockelmann is a baritone whose voice takes one captive immediately. He is recorded in the Toreador's song from 'Carmen' and the Mirror Song from 'Tales of Hoffmann,' with the Berlin State Opera House Orchestra, conducted by Clemens Schmalstich. His rich, well-coloured tone makes one almost forget the oddity of hearing the familiar 'Toreador' sung in German (C1680).

It is a pity that Rosette Anday spoils her fine contralto voice with so consistent a wobble. She sings an air of Handel, and 'Erbarme dich mein Gott' from the 'St. Matthew' Passion, with the Vienna State Opera Orchestra, conducted by Alwin. The violin obbligato in the Bach is beautifully played by Franz Malrecker (D1664).

If prizes were given for power this month's blue riband would go to Benvenuto Franci, who makes the rafters ring with a couple of arias from 'La Gioconda.' He is accompanied by La Scala Orchestra, conducted by Savagno, which plays up so well to his vociferous example that it should certainly have the second prize (DB1117).

John Goss sings at his best in a couple of records of old songs—'Flow not so fast,' 'There is a garden in her face,' 'O eyes, O mortal stars,' and 'Come, my Celia.' These are accompanied on the lute by Diana Poulton. I shall no doubt be expected to go into raptures over the lute, and to prefer it to the pianoforte for accompanying purposes. At the risk of disappointing the purists and of being called a Philistine, I vote for the pianoforte. The tinkling lute is pleasant, but inadequate as an accompaniment to a substantial baritone voice (B2822). By the way, the labelling staff has excelled itself in connection with this record. The songs are all ascribed on the label to a composer

new to me—Hessiltine. I take it that this means that the songs are sung from the edition made by Phillip Heseltine. Anyway, if we are to have the wrong composer's name we might at least have the right spelling.

Paul Robeson sings four more 'spirituals': 'Git on board, lil' children,' 'Dere 's no hidin' place,' 'Oh! rock me, Julie,' and 'Oh! didn't it rain.' These will please those who still have a palate for this overworked type. Robeson's singing tends to become monotonous through his choice of an invariably low pitch. Apparently he is unable to manage top notes comfortably—at all events that is my impression after hearing him in a record containing some high notes. His magnificent voice seems to have been inadequately trained, and so he is safe and comfortable only on the ground floor (B3033).

There are two choral records, which, though good, are not wholly satisfying. The Westminster Abbey Special Choir is heard in Byrd's magnificent 'Exsurge Domine,' and William Child's 'O bone Jesu,' the latter with organ accompaniment. There are some good expressive touches in the Child (this Motet is probably the best example of his work), but in the Byrd there is a lack of power and climax. Anyway, I am not thrilled by it as I was by the old record of this work made by the English Singers. So we see that numbers matter less than is generally supposed (C1678).

The Dayton U.S.A. Choir, conducted by John Finley Williamson, sing pieces by Lotti and Palestrina with fair success. Their arrangement of the slow movement from Dvorák's 'New World' Symphony to a feeble text, 'Goin' home,' may be very popular in the States, but I do not think it will make many friends here. Tonally, and indeed in every way, this record does the choir less than justice. I heard them sing the same works at the Albert Hall, and the gramophone gives but little idea of their unusually fine vocal resources and finished singing (D1647).

COLUMBIA

Unusually brilliant and powerful is the Hallé Orchestra's record of Rimsky-Korsakov's 'Capriccio Espagnole,' conducted by Sir Hamilton Harty. This is the kind of lavish power that I can always enjoy, because it is not mere noise, and the playing is first-rate (9716-17).

From time to time we hear snatches of Johann Strauss's opera, 'Der Fledermaus,' and they are usually of a quality to make us wish to hear the whole work. Here is the Overture, a capital, lively piece of light music played by the Berlin State Orchestra conducted by Bruno Walter (L2311).

I found Saint-Saëns's 'Le Rouet d'Omphale,' as played by the Orchestre de la Société des Concerts du Conservatoire, Paris, conducted by Gaubert, less interesting than usual. It seems to need a more varied performance (9719).

Having found fault with the Capet String Quartet's playing of some late Beethoven, I am glad to be able to give them high praise for their performance of the Quartet in A, Op. 18. They exhibit here far more life and variety. I part company with them, however, in the matter of the pace of the Minuet. They play it far too slowly, I feel. It has the effect almost of a slow movement, with the result that the Andante that follows cannot make its proper contrast. Granted that most people play classical minuets too quickly, there is still a difference between stateliness and actual slowness (D1659).

The Madami Quartet of mandolines and guitars play an arrangement of a Giga by Vivaldi, and an Andante Mosso by Scarlatti. Of these I prefer the latter. The Giga is rather too sedate in pace, and it is surely a mistake to make a pronounced *rallentando* at one point. If there is one movement that ought to be continuously fast from start to finish it is a jig (5396).

Records of the Sheffield Choir have hitherto disappointed me somewhat. Here are a couple that are really excellent and do something like justice to the singers. Sir Henry Coward made a good choice of four choruses from 'Judas Maccabæus,' and he has done well to include among them 'See the conqu'ring hero comes.' There is much brilliant singing, and the orchestral part, especially the trumpet, is unusually effective. The ensemble goes awry in a couple of points near the end of 'Sing unto God,' but the flaws are easily forgiven in view of the excellence of the remainder (9724).

PARLOPHONE

Some unusually good samples are here, especially in regard to surface. I have not for a long time heard such a near approach to noiseless running. The best orchestral record is that of the Berlin State Opera Orchestra, conducted by Hans Knappertsbusch, playing the 'Waltz Scene' from Richard Strauss's 'Intermezzo.' This is glowing and brilliant work (E10860).

No less good as a record, though of less interest from the musical point of view of most of us, is a record of the same players, conducted by Dr. Weissmann, in the 'Dance of the Hours' from 'La Gioconda' (E10859).

The pick of the basket, however, is the batch of three records giving us the first two movements of Dvorák's 'Cello Concerto, played by Emanuel Feuermann with the Berlin State Opera Orchestra, conducted by Michael Taube. The work is generally admitted to show Dvorák at his best, and it receives full justice here from both playing and recording points of view. I have rarely enjoyed records more than these. The balance is not quite flawless, but a little over-prominence on the part of the soloist is excusable, owing to the problem of ensuring that the 'cello shall stand out from the strings of the orchestra. But the orchestral part is never allowed to be obscure, and the wood-wind in the quieter passages is a delight (E10856-57-58).

There are two excellent records of extracts from 'Der Rosenkavalier,' the soloists being Meta Seinemeyer, Grete Merrem-Nikisch, and Emanuel List in 'Nicht dort, dort ist das Vorzimmer,' and 'Bin con so viel Finesse charmiert' (E10864); and Meta Seinemeyer, Elsa Stunzner, and Grete Merrem-Nikisch in 'Mein Gott, s'war mehr wie eine Farce,' and 'Hab' mir's gelobt ihn Lieb zu haben' (E10865), all with the Berlin State Opera House Orchestra conducted by Weissmann. These records would be hard to beat as examples of fine ensemble work.

Similar high praise must be given to a record of the Finale of Act 2 of 'Der Fledermaus' by the other Strauss, Johann, and with the same orchestra

and conductor, the singers being Lotte Lehmann, Karin Branzell, Grete Merrem-Nikisch, Richard Tauber, and Waldemar Staegemann (R20085).

DECCA

Apparently these are the first Decca records, the company having hitherto been indentified only with the manufacture of gramophones. The batch shows enterprise and variety. The recording generally is excellent, but the surface in some cases leaves something to be desired. The most ambitious effort is Delius's 'Sea Drift.' Few choral works present more formidable difficulties from a recording point of view. There is not only the problem of balance between the soloist, chorus, and orchestra. The music itself is of an elusive type that can be only partially captured by the gramophone, even under the most favourable conditions. In fact, I do not recall a single example of a Delius recording that is as indisputably successful as are the best examples of works by other composers. These considerations must be borne in mind when judging this Decca reproduction. It gives us much that is beautiful, but the definition is not sufficiently good for the average hearer who is ignorant of the work. The words of the chorus are vague, and even those of the excellent soloist, Mr. Roy Henderson, are heard only fitfully. As I happen to know the work well I was able to supply many details mentally, but even so I feel that a vocal score is a necessary aid. Armed with this, the gramophonist will derive great pleasure from these records of what many of us regard as Delius's most beautiful work. The orchestra is the New Symphony, the choir is simply 'Choir,' and the conductor is unnamed—oddly, for he has an unusually arduous and responsible task (S10010-12).

Several orchestral records have been made by the Hastings Municipal Orchestra, conducted by Basil Cameron. I like best that of the Overture to Offenbach's 'Orpheus in the Underworld,' which is played with vigour and brilliance (T101).

Friedmann's Slavonic Rhapsody, arranged by Woodhouse, strikes me as being uninteresting music (M2).

Nor am I very favourably struck by No. M1, which gives us Gabriel-Marie's 'Sérénade Badine' and Walton O'Donnell's Pizzicato. As the former exploits *pizzicato* too, we have rather an overdose of a device which soon loses its effect. These records were made in the New White Rock Pavilion, which shows itself to be excellent for recording purposes.

The list mentions a 'Jutish Medley' (Danish folk-songs) by Percy Grainger, also conducted by Mr. Cameron, but the record was not included in my parcel. I mention it on the strength of the promising title (A1002).

There is a good military band record of Suppé's 'Light Cavalry' Overture, and the ubiquitous 'Dance of the Hours' from 'La Gioconda,' conducted by Julian Clifford (M25).

The 'Bell Song' from 'Lakmé' is sung with some lack of polish by Olga Olgina, who has an unusually good voice (S10002).

Dale Smith sings well in three of Vaughan Williams's 'Songs of Travel.' The effect would have been better with pianoforte. The orchestral accompaniment is not only unnecessary; it is also too loud, and at times almost drowns the singer (M35).

Tom Kinniburgh's excellent voice is heard in 'The Road to the Isles' (a poorish tune despite its Hebridean origin), and the 'Piper o' Dundee.' He sings the latter too slowly and seriously for my taste. (Perhaps I have been spoilt by having heard some very racy performances of this song by pawky folk-singers at Scottish Competition Festivals (M10).)

The St. Peter's Singers (male voices) sing neatly Beale's 'This pleasant month of May,' and a 'spiritual,' 'Heav'n, heav'n.' The voices are good, but I still cannot overcome my distaste for the male alto voice in the abstract. All male-voice parties should aim at a tenor lead (M9).

There is an abundant supply of Fox-trots and other similar fare, but they do not come within the scope of this review.

NATIONAL GRAMOPHONIC SOCIETY

Debussy's Sonata for violin and pianoforte is on so small a scale that Sonatina would be a fitter title. Andre Mangeot and Lisle Barbour give it a generally good performance, which suffers from an occasional meagreness of tone on the part of the violinist, especially in some of the quieter passages. The Sonata fills three sides, the odd one being given to Debussy's 'Les sons et les parfums tournent dans l'air du soir,' played by Lyell Barbour. In both these records, by the way, the surface is less good than usual, a defect that may be responsible for the tonal fault mentioned above (127-128).

The better of the two issues is that of Mozart's D major Sonata (K576), played with delightful crispness and clarity by Kathleen Long. The fourth side of a pair of discs gives us three charming old pieces—a Minuet and Air by Muffat and Couperin's 'Le Tic-Toc-Choc ou Les Maillotins' (129-130).

NEW OPERAS AT DUISBURG

By Oscar Thompson

Of nine unfamiliar stage works, all in a sense new and all bespeaking some phase of the contemporaneous if not the last word of modernity, only two left other than rapidly-fading recollections with this American visitor at the Duisburg Festival, officially the fifty-ninth Tonkünstlerfest des Allgemeinen Deutschen Musikvereins, of date July 2-7. These two were Arnold Schönberg's 'Die Glückliche Hand,' by no means the bore in the theatre that easy-chair analysis might lead a too-cocksure critic to expect, and Max Brand's glorification of the fly-wheel and of brutality in man, 'Maschinist Hopkins.' Both cultivate assiduously the somewhat morbid appeal that is in the harrowing, the hopeless, the inexorable. Unseen forces whisper in the dark, in one instance the demons of destiny, in the other the voices of machines that become articulate for the purpose of making more startling an eerie murder in their midst. So impelling is the visual element of both works, even though that of 'Die Glückliche Hand' is more phantasy than drama, and cryptic phantasy at best, that the music serves much such scenic purpose as the lights and the stage properties.

That, indeed, was at once the virtue and the fault, chiefly the great fault, of the operas at Duisburg; their dramatic interest utterly transcended their musical importance. Save in the Schönburg opus, there could be little incentive to seek for anything rewarding to the purely musical sense, aside from stage performance of the tonalized plays; and even with respect to the Schönberg, all thought as to its availability for concert projection evaporated in the light of what the stage performance revealed. The score has been sufficiently analysed in the past. It is now some sixteen years old, and its atonality is no longer strange. But in all these years 'Die Glückliche Hand' (if one may accept the information available in Duisburg) had but two stage performances prior to this Festival, one at Vienna, the other at Breslau. There were two at Duisburg, the second being added over-night to the programme when Schönberg came from Berlin to attend it. This was the second time he had heard his work in its sixteen years—once at Vienna, once at Duisburg.

The power of 'Die Glückliche Hand' on the stage is the power of de Maupassant's 'Horla.' It insinuates what cannot be put into words, the nameless terrors that the dark sends shuddering through the blood of children. Its title is quite the strangest symbol of its dark allegory. There is no 'happiness' in this work; every mirage of fortune leads straight to despair. It is agonized, dispiriting, hopeless, and hope-destroying. If the mission of music primarily is a consolatory one, this is no music at all. But the art of its facture, the skill of its suggestion, cannot be put aside.

'Maschinist Hopkins,' like 'Die Glückliche Hand,' has been discussed abroad as the result of some previous performances, given at Duisburg. It has yet to find its way to one of the larger and internationally celebrated opera houses. Possibly it never will. If it does, the hope may be devoutly expressed that everyone concerned, from the impresario to the individual artists and the stage technicians, be sent to Duisburg to learn how it should be done. In all that pertains to *regie*, this and other productions in the Rhineland city were revelations to one who has heard opera in the world capitals. Singers *act* at Duisburg, not in the manner of an exceptional individual star, like Chaliapin, but in a strikingly co-ordinated acting-ensemble, altogether comparable to that of spoken drama. Perhaps they were chosen primarily for dramatic rather than vocal gifts. The works of the Tonkünstlerfest permitted little of what could be called 'song' as criteria for appraisal of the ability to sing. But the voices were used expressively and naturally in a song-speech that possessed an extraordinary finish. In all that pertains to lighting and to stage transformations these were superior performances. Technicians from the great opera houses could, with profit, sit at the feet of the men who put these new works on. The settings were the best examples of the 'ultraist' manner this commentator has encountered anywhere. Like them or loathe them, they were never routine, they had individuality, they manifested ideas.

Separate the music of 'Maschinist Hopkins' from the melodrama which it underscores and makes more lurid, and perhaps only the episodes devoted to the machines would similarly transcend industrious routine. That of the whispered voices in the machine-room inevitably recalled similar whisperings in 'Die Glückliche Hand,' perhaps unfairly for Brand, since this episode was exceedingly effective in its own right. But are almost toneless whisperings music? The machine shop in full operation had its measure of mechanical fascination, but when the composer turned to the writing of his love music he could only echo the night melos of 'Tristan and Isolde.' His use of jazz to picture a New York night club, and again a low 'dive' known as 'Bondy's Bar' was perhaps a little more idiomatic than Krenek's in the sportive 'Jonny spielt auf.' It characterises—again the 'scenic' in music—but it is inferior, in its kind, to the pot-boiler jazz of a hundred writers of popular music for revues and musical comedies. The chief asset of 'Maschinist Hopkins' is its abundant energy. This the music possesses in consanguinity with the brutal story.

Text-setting apparently engrossed the composers of several others among the Duisburg operas to such a degree as to forbid lyric expansions, either in the vocal writing or the orchestra. The result was not infrequently a drain upon the endurance and the patience of the most willing listener. Hellmut Groop fashioned his 'George Dandin' so faithfully after Molière that his dialogue, line for line, came as near the equivalent of a spoken play as the most literal heart could wish—if, indeed, there are those who sincerely feel that this is the mission of music, on the stage or elsewhere—merely to substitute for speech. Under this endless and fatiguing dialogue was an orchestra that worked its will with the dissonantal devices of modern chamber music, sometimes with recognisable commentary on the stage action, more often going its polytonal way—a dry, edged, hard-line-against-hard-line way; its ironics including the semblance of a ballet danced to music without the semblance of ballet music.

Two dramas of classic austerity also challenged attention, and exhausted it, on the basis of text-setting. Emil Peeters's 'Die Troerinnen' interfered only a little with Euripides, as made over into German by Franz Werfel. That little consisted chiefly of making the words less clear, though they were very skilfully fashioned into musical phrases not unlike those of 'Pelléas et Mélisande,' with an instrumental score providing atmosphere in something of the same manner; though, necessarily for the subject, harsher and more positive, and making free use of the harmonic license that has come into music since Debussy's time. 'Die Troerinnen' was something of an achievement; more so, this visitor felt, than Paul Kick-Schmidt's somewhat similar 'Tullia.' This drama of the Romans had an exciting closing scene that was exceedingly deft in its handling, and the endless declamation of the earlier scenes exemplified, no doubt, a considerable measure of skill. But the skilled artisan is not to be confounded with the man who can create beauty, whatever the fashion or the spirit of the time.

In his 'Traumspiel,' Julius Weissmann, no such young man as most of the Duisburg composers, harks back to Mahler. This, indeed, is much such an opera as Mahler might have written if he had turned from the symphony to composition for the stage. It has his mastery of the huge orchestra, his soaring aspirations, his glimpses of the distant ideal, his tendency to tumble out of

the clouds into the street. August Strindberg's verbal symbolism is both a prop and a burden. The metaphor of music, added to the allegory of words, often tends to make opaque what must be transparent if the symbol is to be grasped. Indra's Daughter brings light into a world of heartbreak. But she does not escape its banalities. The orchestra, on occasion, sings of infinite compassion; and the music is best when it is most symphonic—also most Mahleresque.

A facile hand, an engaging fancy, but no very individual musical creation went into Hans Chemin-Petit's 'Der gefangene Vogel,' but as this is the work of a man now but twenty-seven years old, it is perhaps fair to regard it more in the light of promise than of fulfilment. The manner is more Italian than German; the subject, an Oriental phantasy of the fairy-tale order, with pigtails, pagoda, prologue, and after-word. In 'Diana's Hochzeit,' a naughty episode of Southern Spain, Paul Strüver found a métier and milieu of slight resemblance to Ravel's 'L'Heure Espagnol,' but the treatment, orchestrally, is of a full-blooded, even popular tunefulness—the pseudo-Spanish tunefulness that Ravel evaded in the tantalising ironics of his delicate post-impressionism. Strüver might with better success have given some of his tunes to his stage voices. The result would at least have been passable operetta. As satirical opera it misses fire, even as abetted by the whimsical settings and the adroit handling of its changes of scene by the Duisburg *regisseurs*. 'Salambo,' a dance-drama by Hans Tiessen, carried a greater measure of conviction, though it suffered from juxtaposition on a triple bill with 'Die Glückliche Hand.' If the music would scarcely withstand transference to the concert hall, after the fashion of the Stravinsky mimeodramas, it serves its theatre purpose in providing a colourful and mildly stridulous background for the tapestry of love and death which the dance principals weave in an engrossing set of pictures for the eye-minded.

Of the choral and chamber music brought forward at three concerts which were also a part of this surfeit of the new, there is no imperative need to expatiate. Compositions in varying forms came from the pens of Wilhelm Kempff, Otto Crucius, Hans Gebhard, Hans Lang, Philippine Schick, Julius Schloss, Ernst Pepping, Werner Jüllig, Kurt Thomas, Karl Schäfer, Herbert Eimert, Kaspar Roesseling, and Emil Peeters. Frau Schick's 'Der Einsame an Gott,' a cantata for dramatic soprano, lyric baritone, women's chorus, and string orchestra, brought a welcome reminder that there are still composers who are moved to contemplate the spiritual. This cantata is good music, not without reminders of Mahler and Brahms.

Occasional Notes

What is unvocal music? The current issue of *Music and Letters* contains a symposium on the subject, the writers being Drs. Ernest Walker and E. C. Bairstow, Prof. Dent, and Messrs. Steuart Wilson, Paul England, Gregory Hast, and Owen Colyer. A further instalment is promised for the October number. Although the usefulness of the discussion will depend on the extent to which it is read by composers, it should be added that the articles contain much that every singer will do well to study. The ground is pretty well covered, despite some shortage of concrete examples; and, as usually happens in discussions of any aspect of singing, there is startling difference of opinion on some points. We take one only. Mr. Gregory Hast says: 'I think most singers will agree that certain vowels are difficult to negotiate in the high registers of the voice,' and gives an instance. *Per contra*, hear Mr. Colyer: 'To protest that it is not always possible to sing the right word on the right note cannot be contemplated. To say, for instance, that a more beautiful tone can be obtained on the E flat on the vowel *a* than on the vowel *e* would be a denial of the singer's birthright, his priceless privilege of words—would put the tickling of the ear above the stimulus of the imagination, would exalt the flesh above the spirit.'

Mr. England takes much the same view. Prof. Dent, however, says: 'Teachers of singing often say that a good singer ought to be able to sing any vowel on any note of his voice, but for practical purposes composers ought to know that each type of voice has its peculiarities in this respect.' Dr. Bairstow goes into practical detail, and shows how and why it is that closed vowels are difficult for women's voices in the high register. We think that most singers and teachers will take the Hast-Dent-Bairstow view, and will agree that composers usually give too little attention to this point. Fine words about the 'singer's birthright' butter no parsnips; they simply ignore physical facts.

(By the way, we are glad to see that *Music and Letters* has obtained more than the hundred subscribers its editor asked for. He returns thanks in the handsomest way by adding ten pages to the July number.)

The winding up of the B.N.O.C. has evoked general regret and sympathy. The company has done much excellent work, but once more it has been proved that a tussle between art and an overdraft can end in only one way, sooner or later—generally sooner. (The winding-up meeting was naturally on an emotional plane—so much so as to present *Punch* with a chance. Tears having been shed, who could resist the obvious opening? Not *Punch;* hence a reference to 'voluntary liquidation.') Happily, the demise of the company occurred just as the Covent Garden Syndicate had decided to send out in the autumn a strong touring company, into which a number of the B.N.O.C. singers will accordingly be absorbed.

In spite of this B.N.O.C. collapse, opera will be almost a drug in the market next season. In addition to the Covent Garden project, Sir Thomas Beecham's Opera League is expected to begin operations; Mr. R. L. Stuart announces a seven-weeks' season at the Scala Theatre; and Capt. Cuthbert Reaveley has issued a booklet giving particulars of an elaborate scheme of performances at certain provincial centres. We have no space to discuss Capt. Reaveley's plans, which are set forth in detail in a booklet entitled 'Civic Opera as the Basis of British Music.' (Readers can no doubt obtain copies on application to Capt. Reaveley at 45, Albany Street, N.W.1.) Last, but a long way from least, the Carl Rosa Company (which has lately been filling the Lyceum with capital performances of old favourites) will be

more than ever on the spot. It is to be hoped that all these promising enterprises will not damage one another through a frequent failing in the English musical world—lack of co-operation in the matter of dates.

These lavish operatic projects, however, seem almost meagre beside the wealth of first-rate orchestral concerts announced to take place at Queen's Hall. In addition to the Promenades, there will be a six-concert Delius Festival (Beecham), twenty-three B.B.C. Symphony Concerts (Beecham, Wood, Ronald, Weingartner), the usual Philharmonic series, nine by the Hallé Orchestra, a set of six sponsored by Mrs. Samuel Courtauld (Sargent and Klemperer), and the regular Monday evening concerts of the L.S.O. The interest, however, does not lie in the mere numbers. For one thing, the standard of playing will almost inevitably be far higher than for many years past. The L.S.O. has been guaranteed three years' full-time work, so there is an end of the deputy system in one quarter at least. Many new works are promised. Thus, at the Courtauld series will be heard symphonies by Mahler and Bruckner, and the B.B.C. concerts will give a good deal that is off the beaten track.

Has London ever had spread before it such an orchestral feast as is in store for 1929-30? We doubt it. If the box office is as busy as it ought to be, mechanised music, so far from killing the public concert, may prove to have been a powerful tonic.

In regard to the 'Promenades,' we are inclined to question one new detail in the arrangements: the giving up of Thursday evenings to contemporary British music. Is this the kind of propaganda our composers need? Do they even need propaganda at all? We think not. Propaganda almost invariably implies and evokes opposition. British composers would be far better served by the regular inclusion of a proportion of their works in the miscellaneous programmes, side by side with established favourites. Their works would then be heard by the average audience, which includes many who would come for the favourite (despite the presence on the programme of a new British work), but who would not be attracted by an all-British concert. The best service we can do our contemporary music would be to lead the average hearer to regard as a matter of course its presence in the best-class orchestral concerts. Moreover, variety being the spice of life, a couple of modern British works in a programme would make better hearing than a half-dozen performed without contrast or relief provided by music of other countries and periods. Nevertheless, although we doubt the wisdom of the all-British evening at the 'Proms.,' we are not unappreciative of so handsome a gesture.

Since the above has been set up we have seen a letter in *The Times* from Dr. Vaughan Williams, who takes the same view, regretting the revival of the old distinction between 'music' and 'British music.' British composers, he imagines, 'would prefer that their works should be judged, for praise or blame, side by side with all other music of the past or of the present;' and he ends with the pertinent question, 'Is it still necessary to segregate the "British composer," as if he were unfit.'

In this connection we note that the Liverpool branch of the British Music Society has decided to discontinue its special concerts of contemporary music, owing to members having complained that 'programmes of such music, taken neat, are apt to cause a sort of cerebral indigestion.' The committee will continue to perform as much contemporary music as hitherto, but it will be mixed with other types.

And here is a further little gleam of light on the same subject. In a recent issue of *Musical America* appeared an interview with Mr. Henry Hadley, the conductor. He deplored the comparative neglect of some contemporary American composers, and went on to say: 'When I conducted in Buenos Aires several years ago, it was part of the contract to play at least one Argentine composition in each programme. Strauss and other noted conductors, when they appeared in Latin America, were also forced to subscribe to this provision. I believe it was a good thing. Alien conductors, coming here [New York] for a short stay, harassed for time, haven't the opportunity of finding out whether there is a dormant Beethoven about. They have no time to read a host of manuscripts, and if they *do* play American composers, they are those who have already "arrived."'

We should like to see a similar clause in most contracts in this country. Not only would the policy of 'one British work per programme' be good for our own people and our own composers; it would also send visiting conductors back to the Continent better informed as to our music than they are at present.

Several correspondents have challenged us on our attitude towards the poetry of Gertrude Stein. We are told that we don't understand the technique thereof, and so our opinion is presumptuous. It may be so; we must look into it again. For the present, however, we are busy with Miss Stein's prose. Here is a sample from her appreciation of Miss Jane Heap that appeared in a recent issue of the *Little Review*. It is quoted by our lively friend 'Beachcomber,' of the *Daily Express*:

> 'Jane it is however how had how it tried that it was J. H. or Jane Heap. Jane was her name and Jane her station and Jane her nation and Jane her situation. Thank you for thinking of how do you do how do you like your two per cent. Thank you for thinking how do you do. Thank you Jane thank you too thank you for thinking thank you for thank you. Thank you how do you. Thank you Jane thank you how do you do.
>
> Gertrude Stein.

Careful study will reveal a fundamental difference between this passage and the lyric we quoted in our April number. Whereas the poem bore some slight signs of being metrical, the rhapsody on Jane is continuous and in one solid chunk. In both, however, are seen the same persevering method of driving facts home. We like, too, the clarity with which the biographical details concerning Miss Heap are set forth, and the skill with which the approach is made to the climax—that little matter of the two per cent. Notable, too, is the artfulness with which the reader is left in doubt as to whether that low rate of interest is

on a loan or a dividend. Thank you, Gertrude, thank you for thinking. How. How do. How do you. How do you do. Thank you. *Thank* you and (in order that the point may be quite clear) thank *you*.

In the July number of the *Gramophone*, Mr. Percy Scholes enters the lists in support of Mr. Compton Mackenzie's suggestion that the classics would be more popular and more easily identified if they were named instead of opus-numbered. Mr. Scholes heads his article, 'Name this child,' and draws an entertaining picture of Bach numbering his large family instead of naming them. But the analogy is more amusing than convincing. Bach had only a score or so of children (we are always a bit hazy as to the exact total, and perhaps even J. S. B. himself had to think twice about it occasionally). Had they been as numerous as his works he would have found numbering far more convenient than naming. You may number to infinity, whereas you soon reach the end of your tether if you depend on names. We had intended to discuss this matter fully, but as our contributor 'Feste' has done so we confine ourselves to this one practical point.

In regard to the Berlioz controversy, we have in hand an article by Mr. Tom Wotton on 'Berlioz as a melodist.' This will appear soon, and will, we hope, be followed by another on the same subject by Mr. Cecil Gray. We don't think this is too much of a good thing, because anything like a settlement of the dispute can be arrived at only as a result of argument backed up by liberal use of examples.

The Archbishop of Canterbury has conferred the honorary degree of Mus. Doc. on Mr. Hubert W. Hunt, of Bristol Cathedral, and Mr. William Ellis, of Newcastle Cathedral. We join in the congratulations that both will receive from their fellow Church-musicians.

We give readers a perhaps unnecessary reminder that the Worcester Festival begins on September 8, with a programme as full as usual of good things old and new. Among musical features of recent years there are few more significant and encouraging than the astonishing success of the Three Choirs Festival since its revival after the war. Prophets of woe declared that such meetings had had their day, but the courage of the executive in re-starting at Worcester in 1920 has been justified to a degree that even the most optimistic could hardly have foreseen. It is interesting to note the helpful part played by a factor that has generally been regarded as inimical to music—the motor car. A Three Choirs Festival is now attended by many who, thanks to motor transport, are able to come daily from considerable distances, and by others who can travel from remote parts, obtain quarters in the surrounding country, and motor daily to the city.

Another matter for congratulation is the fruition of the Cecil Sharp Memorial Scheme. In 1925 it was decided to build a headquarters for the English Folk-Dance Society. Again there was head-shaking, and again the optimists have scored, for on June 24 the foundation stone was laid by Miss Maud Karpeles, who was Mr. Sharp's honorary secretary for many years. Very appropriately, her associate in the ceremony was Mr. William Kimber, the Headington bricklayer and folk-dancer who taught Cecil Sharp the morris dance and coached the group of enthusiasts who founded the Society. Lady Ampthill, President of the E.F.D.S., presented to Mr. Kimber a silver and ivory trowel, in recognition of his friendship with Cecil Sharp and his services to the cause. The foundation stone bears the inscription: 'This building is erected in memory of Cecil Sharp, who restored to the English people the songs and dances of their country.'

Mr. H. A. L. Fisher, the chairman of the Memorial Fund, stated that the cost of the freehold and the site of the building—£31,500—had been raised in less than five years. We can imagine no more conclusive evidence as to the genuineness and vitality of the folk-dance revival than the speedy realisation of a project that at its inception seemed so ambitious as to be impracticable.

In this number we give the first of a series of six articles on 'Stages in the History of Opera,' by various authoritative writers. The review of the newly-discovered Violin Sonata of Bach, promised for this month, is held over till next.

Things that might have been more clearly expressed:

> 'In the contralto class all the eleven entrants appeared to sing "Trees," by Martin Shaw.'—*Local report of Competition Festival.*

We note the following among recent wills:

> '——, Professor of music, carrying on business as a boot and shoe dealer . . . £14,500.'

There can be no doubt as to which was the hobby and which the business.

Musical criticism is tending to leave the psychical for the physical, if we may judge from two recent concert notices in London dailies:

> 'Madame Rosetta Pampanini is a very accomplished singer, whose tone is uniformly good alike in her passionate high notes and in her deep tubercular register.'
>
> 'Mr. —— is a fine artist, who is literally pulsating with nerves.'

So are we, but less ostentatiously than Mr. ——, we hope.

The Musician's Bookshelf

'Cobbett's Cyclopedic Survey of Chamber Music.' Vol. 1, A—H. Compiled and edited by Walter Willson Cobbett, with a Preface by W. H. Hadow.

[Oxford University Press: £5 5*s*. for the two volumes.]

Had Mr. Cobbett done no more than conceive the idea of this book, and in a general way direct its production, he would have achieved something possible to few men of his years. But he has done much more. Not only has he contributed lengthy articles; he has also added postscripts to many others—not always necessary additions, perhaps, but invariably contributing something germane and interesting from the fullness of his life-long experience; and as editor he was very far from being a mere figurehead. (Even the drudgery of writing letters to contributors was

not beyond him, as this reviewer knows from personal experience.) In this connection, read this personal note. In his article on 'The Chamber Music Life' Mr. Cobbett says:

> 'There are lessons to be learned from the most modestly endowed man, and in these days, when modern hygiene has done so much to add to the normal span of human existence, one such lesson resides in the mere fact that at the age of eighty I am still continuing the regular practice of ensemble music with far more zest than in very early days. Many when they are nearing the sixties lay down the bow and take to the armchair and silk-cushion life, missing by so doing the crowning reward given to those who have worked at an art in youth—the power of enjoying its delights in later years.'

To this passage a footnote is added:

> 'Since writing the above I have been compelled in the interests of this book to lay down the bow temporarily.'

We may be sure that this abstention was not the least of the many sacrifices demanded by the book.

The list of contributors to the Cyclopedia is Grove-like in its range, with about a hundred and fifty writers and translators.

No single review can indicate the scope of such a work as this, or comment on more than a few of its articles. Here, then, are a few impressions that remain after much dipping and sampling. Outstanding among the articles are those of Prof. Tovey. Is there a finer brain than his anywhere working on behalf of music at the present time? Or one served by so distinguished a literary style? Tovey's chief articles are on Brahms, Haydn, and Chamber Music. Mr. Edwin Evans is in his element with discussions of contemporary composers, especially those of this country. His articles have a great advantage over most others in an unusually liberal supply of music-type examples. It is good to see Dvorák receiving something like the comprehensive and appreciative treatment he deserves as a chamber-music composer. This excellent article is from his compatriot, Dr. Ottokar Šourek. Vincent d'Indy's article on Beethoven is rather disappointing. He spends too much time and fuss over the 'three-periods' idea, and much of Beethoven's chamber music receives no discussion at all. Mr. Cobbett's postscript here is actually necessary, as it fills most of the gaps left by the French writer. The discussion of chamber music as a form of art is shared between Professors Dent and Tovey, the former being mainly historical, the latter æsthetic. In this article Prof. Tovey has some valuable and interesting things to say concerning the treatment of *continuo*. The passage is too long to quote, but it should be studied carefully by all who have to deal with figured bass accompaniment of old works. This same article, by the way, contains a remark about Franck's Quartet that will irritate rather than convince most readers. Discussing the question of style, Tovey says that the Franck Quartet 'is full of excellent organ music, and it imitates the organ very skilfully. But except for the Scherzo, which is full of anybody's brilliance, there is strangely little evidence that it is a quartet at all.' This may or may not be true; the really undeniable thing is that a show of hands as to the most beautiful and enjoyable quartet would give one of the top places to this piece of 'organ music' which is 'hardly a quartet at all.'

The editor's article on 'Humour in Chamber Music' is not quite adequate. There must surely be a good many examples of modern humorous chamber music. In fact, the medium is one that lends itself particularly to humour, even to wit. In the list of examples we miss Arthur Bliss's 'Conversations'—'The Committee' in this set of movements is one of the most genuinely humorous pieces of music in existence.

There will be a further opportunity of referring to the Cyclopedia when the second volume makes its appearance in the autumn. Meanwhile, readers will join in a general salute to Mr. Cobbett on having carried out, in a manner both sound and brilliant, an enterprise that in its special field will be as permanently valuable as 'Grove.'

'Eurydice, or the Nature of Opera.' By Dyneley Hussey.

[Kegan, Paul, 2*s.* 6*d.*]

This little book discusses very readably and sensibly a good many matters connected with the past, present, and future of opera.

Mr. Hussey begins by admitting that the case against opera is a strong one. He puts and answers several objections—the complaint of the literary man that music can add nothing to poetry; of the musician that music is dragged down by being made illustrative and formless; that opera is unsatisfactory because it is a mixture of arts which do not blend and which have to make concessions to one another. He makes out a fair case for the defence. (He need not have bothered to answer the objection that opera is artificial because in real life people don't sing their conversation; we might object to all poetic drama on a similar ground.) But a prime reason why so many musicians are impatient of opera is left undiscussed, *i.e.*, the actual musical weakness of the greater part of the operatic repertory. A musician need not be derided as a highbrow or a purist if jealousy for his art makes him resent the lavish expenditure of money, effort, and applause on works wherein music that is merely conventional or weak is tolerated and even acclaimed because of its association with a successful drama, or owing to its performance by star singers. Literary men may (and sometimes do) object similarly on the ground of the shoddy character of libretti. There will, in fact, be a solid body of artistic folk indifferent or antagonistic to opera until the bulk of the repertory is made up of works that are first-rate on dramatic, literary, and musical grounds, instead of being weak in at least one of the three. This is no exorbitant demand, and it would have been satisfied long ago but for the fact that operatic audiences have usually been deficient in musical taste.

'Joseph Haydn: An Introduction.' By D. G. A. Fox.

[Oxford University Press, 1*s.* 6*d.*]

The latest number of the 'Musical Pilgrim' series is one of the best. Mr. Fox opens with a chronology of Haydn's life, and a brief discussion of the influences that made him what he was. The works dealt with in detail are Symphonies 7, 9, and 11 of the 'Salomon' set, 'The Creation,'

(*Continued on p.* 724.)

TO ST. MARY'S SCHOOL, WANTAGE

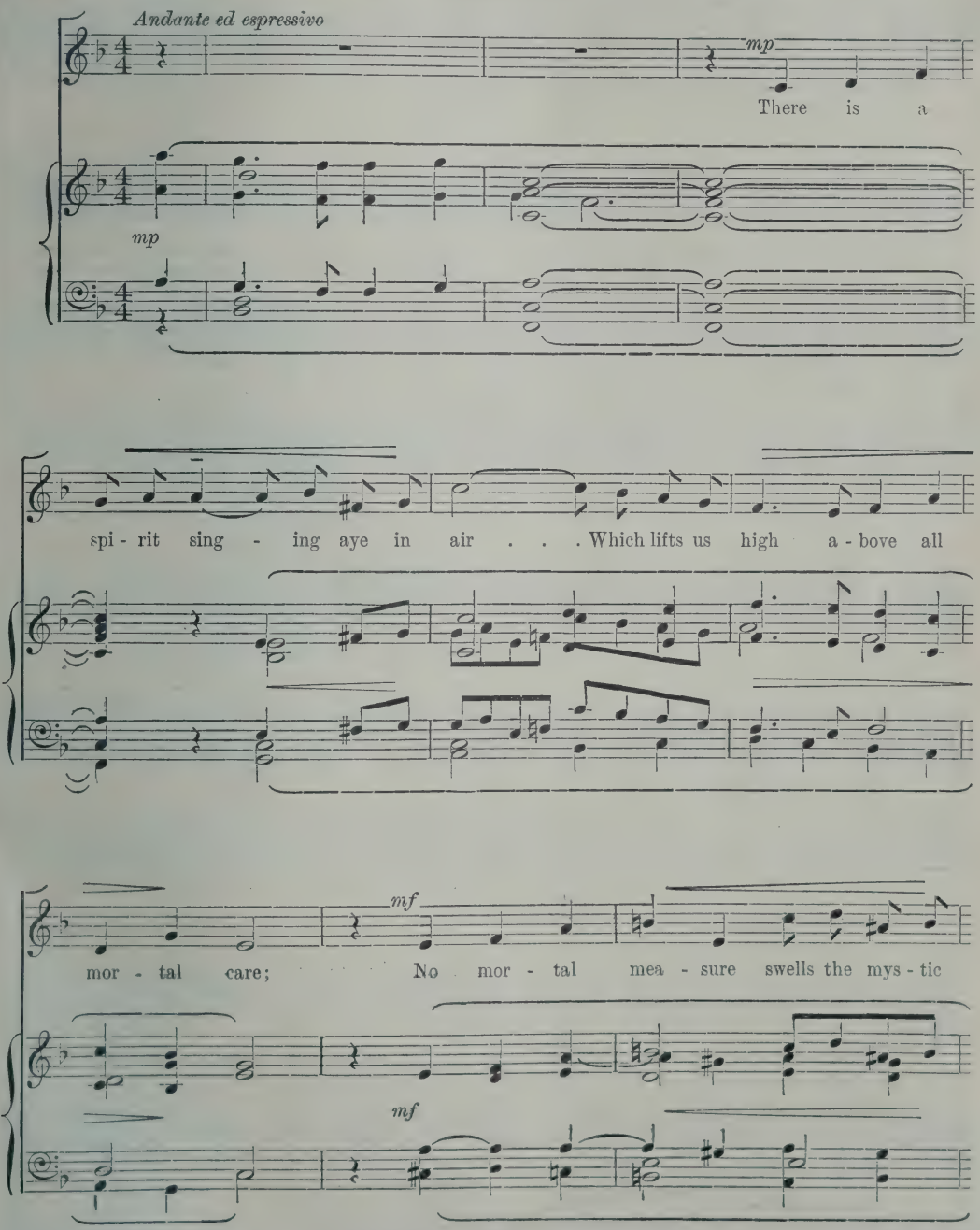
There is a Spirit singing

UNISON SONG FOR MASSED SINGING

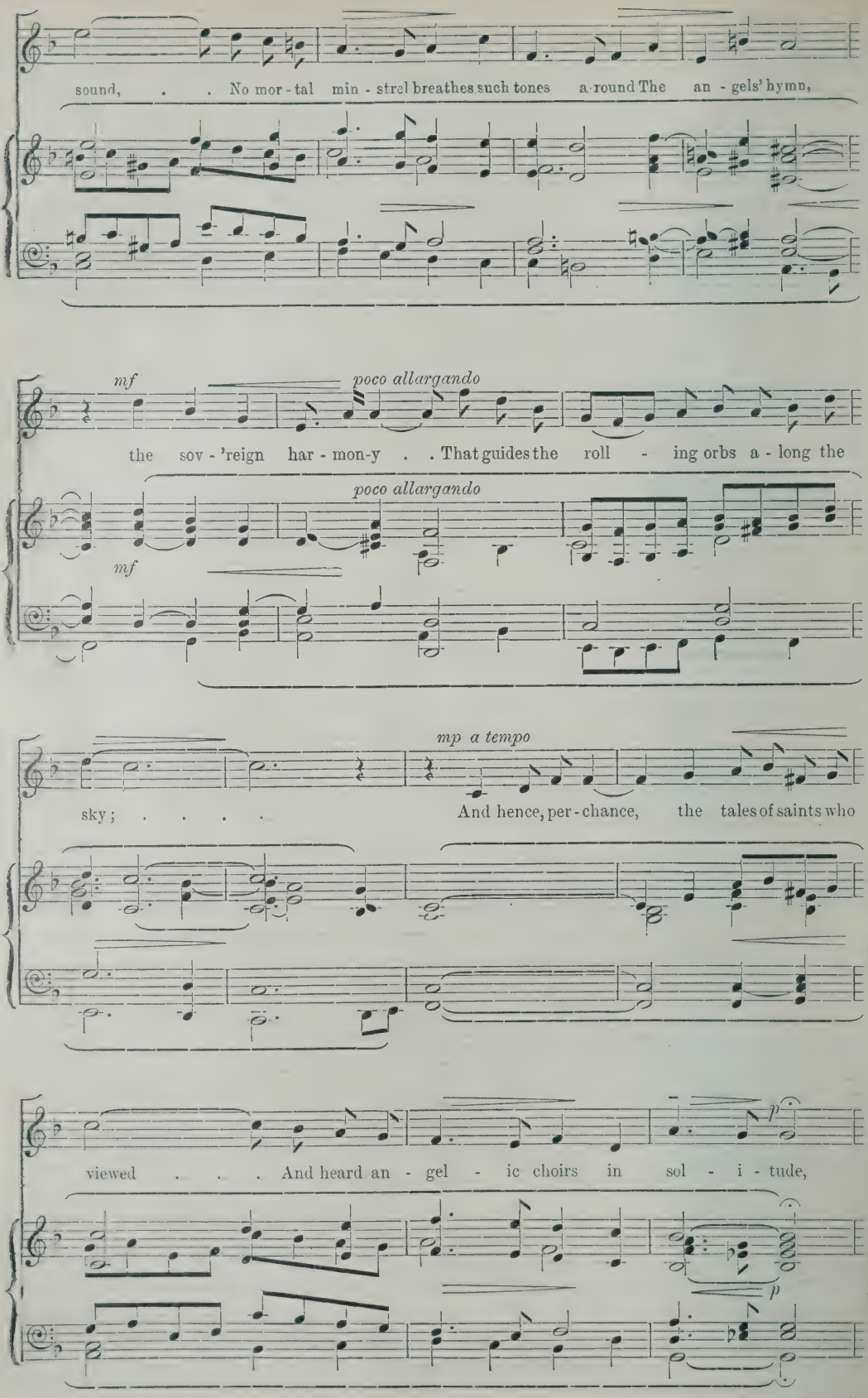
Words by J. H. Newman

Music by Geoffrey Shaw

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante ed espressivo
mp
There is a
mp
spi - rit sing - ing aye in air . . . Which lifts us high a - bove all
mf
mor - tal care; No mor - tal mea - sure swells the mys - tic
mf

Copyright, 1929, *by Novello and Company, Limited*


sound, . . No mor - tal min - strel breathes such tones a - round The an - gels' hymn,
mf
poco allargando
the sov - 'reign har - mon-y . . That guides the roll - ing orbs a - long the
poco allargando
mf
mp a tempo
sky; . . . . And hence, per - chance, the tales of saints who
viewed . . . And heard an - gel - ic choirs in sol - i - tude,
p
p

Tonic Sol-fa Edition in Novello's School Songs, No. 1547 (Edition B).

and four of the String Quartets. Mr. Fox's analyses are of the dissective kind, but his enthusiasm and his ability to see the spirit behind the letter save them from dryness. This 'Pilgrim,' like the recent little biography by Michel Brenet, the article on Haydn and Croatian music in Hadow's book of essays, and Tovey's article on Haydn's chamber music in Cobbett's Encyclopedia, serves to remind us that the time is over-ripe for a new, comprehensive, and critical biography of this great composer. There is a large public for Haydn now, and it shows every sign of growing rapidly. Is an adequate biography on the way?

'Sidelights on Touch.' By James Ching. [Forsyth, 5*s*.]

In his latest work dealing with pianoforte technique Mr. Ching displays to the full not merely his mastery of a most intricate subject but also that gift of clear and concise statement which was such a welcome feature of his earlier treatises—'The Rotary Road,' 'Forearm Rotation,' and 'Muscular Relaxation.' The subject is treated under the main headings: 'Tone Variation and the Laws which Govern it,' 'The Problems of Agility (the Instrumental, Physical, and Mental Aspects),' 'The Arm as a Lever,' 'The Details of Touch (the Finger, Hand, Forearm, and Whole-Arm Touches),' with Appendices on 'The Lateral Adjustments' and 'Some Illustrations of the Various Touches.' The work concludes with a hundred and one questions, the answers to which are published separately. Teachers and students should certainly get this book. It will remove some misconceptions, throw light on much that was obscure, and assist materially in the attainment of a sound technique.

G. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Lyre and the Lyric.' An Introduction to the study of the relations between Music and Poetry. By Anthony Velleman Ireland. Pp. 22. Pietermaritzburg: *The Natal Witness, Ltd.*

'Music for All.' By Cyril Winn. Pp. 80. Routledge, 6*d*.

'Samuel Langford: Musical Criticisms.' Edited by Neville Cardus. Pp. 154. Oxford University Press, 8*s*. 6*d*.

'Le Phonographe.' By A. Cœuroy and G. Clarence. Pp. 194. Paris: Editions Kra, 12 francs.

'The Second Minuet.' By Maurice Besly. Foreword by Alec Waugh; Caricatures by Nerman. Pp. 37. Oxford: Basil Blackwell, 5*s*.

'Memoirs of Lorenzo da Ponte, Mozart's Librettist.' Translated, with an Introduction and Notes by L. A. Sheppard. Pp. 388. Routledge, 15*s*.

'The Child's Own Book of the Great Composers: Beethoven, Handel, Schubert, and Bach.' By Thomas Tapper and Gertrude Azulay. Boosey, 6*d*. each.

'Natural Technics in Piano Mastery.' By Jacob Eisenberg. Pp. 246. William Reeves.

Purcell's 'Dido and Æneas' had one of its very rare French performances at Bayonne on June 18, by the local St. Cecilia Choir, conducted by Mr. Arthur Lynch. The translation was by M. Paul Landormy. The second half of the programme consisted of works by Chausson, Fauré, and Lili Boulanger.

New Music

ORGAN MUSIC

A year or so ago a reader asked concerning an organ piece by Charles Macpherson on the tune 'Narenza' ('Ye servants of the Lord'), which he had heard the composer play at St. Paul's Cathedral. Inquiries showed that it was then in manuscript. Dr. Marchant has since prepared it for publication, and it has just been issued by Novello's. The form is that of a choral prelude of the Pachelbel type, developed with unusual skill, each phrase of the tune being treated in close canon on the manuals before being delivered in long notes by the pedals. It is organ music of a purity and dignity that will make players regret the rarity of its gifted composer's excursions into this field.

One of the last—if not the last—editorial tasks of the late John E. West was the preparation of a new edition of Brahms's Choral Prelude and Fugue on 'O Traurigkeit, O Herzeleid.' This austerely beautiful piece has hitherto been available only in a form that was inconvenient for the player, and that moreover made the music appear dry. Mr. West has suggested a reasonable amount of dynamic variety, treating the fugue on the plan of a gradual *crescendo*, from *mf* to *ff*. His practical hand has been specially useful in dealing with the widespread three-part manual writing of the fugue. Without carefully-planned division between the hands this is very awkward to play. What beautiful and enterprising polyphony this is! I have found myself playing it over and over again with a *crescendo* of pleasure. The piece is a worthy companion to the Eleven Choral Preludes; whether it will be regarded as dry or beautiful will depend on how far a player likes a composer to mix his music with brains (Novello).

Charles Tournemire is a composer who has made a good many admirers in this country by his typically French blend of skill and effectiveness. He has recently finished a work that may truly be called monumental. I give the full title in French, as some of the terms are misleading when translated: '51 Offices de l'année liturgique inspirés du chant grégorien et librement paraphrasés.' The composer explains that the 'Offices' are grouped in three cycles: Christmas, Easter, and the season following Whitsuntide. Each of these is divided into (1) Prelude to the Introit, (2) Offertory, (3) Elevation, (4) Communion, (5) Postlude. The plainsong, which he truly says is 'an inexhaustible source of mysterious and splendid lines and a triumph of modal art,' is paraphrased very freely in being made the thematic bases:

> 'Endeavours have been made to maintain the infinite suppleness of its phrasing, its unmatched suavity, its mystical depth; similar endeavours were made towards the association of mediæval garlands with the many-sided sources of polyphony, laying aside any accents which could alter the serenity of cathedral music.'

A foreword by Joseph Bonnet says that the work is one for which organists have long been waiting:

> 'A great musician was needed for its accomplishment, a master of organ technique and composition, having the Spirit of Faith, loving the supernatural beauty of the liturgy and of the Gregorian melodies, a disciple of John Sebastian Bach and his Latin forerunners who

created for Gregorian themes different forms that the great Cantor resumed in the choral preludes. This great musician had to work in Peace and Meditation as an artist must do.'

Of the fifty-one numbers four have so far appeared. As they average about two dozen pages apiece, the reader may gauge the size of 'L'Orgue Mystique' as a whole. The music is of extraordinary freedom and variety. The pieces range in length from short page-long interludes to highly-developed movements, such as the brilliant 'Paraphrase and Double Choral' (seventeen pages). The harmony is a surprisingly successful blend of the modal and the daringly chromatic. Double pedal is used freely, and there is a good deal of melodic use of pedal. A few short pieces are for manuals only. Much depends on registration, especially in the numerous instances where the upper parts of the manual are used almost exclusively. In style the music is by turn reflective and rhapsodic, but throughout one feels that the term 'mystique' is justified. The work is on the difficult side, calling for a hand of big grasp as well as nimble fingers; and on the interpretative side the player must be *au fait* with the two extremes of plainsong and modern dissonance. On English organs some adaptation of the registration schemes may be necessary. For obvious reasons 'L'Orgue Mystique' will appeal specially to players at Roman Catholic churches and at English churches where plainsong is in regular use. But as the composer points out, certain of the longer and more systematically developed pieces may be used at recitals and even for concert purposes. The considerable technical demands of the work are, I fear, against its wide adoption at a time when few organists can afford time for the study of new music, and when so many posts are filled by amateurs and semi-professionals who work at other avocations. I feel too that the bolder dissonances may startle rather than edify the average congregation. In this connection, however, I imagine that M. Tournemire had in view a big building—at all events so far as the more extended numbers are concerned. There must be ample space for most of this music, in order that the more brilliant pieces may not be too edgey in detail and may gain in warmth, and that the quieter ones may sound remote. A liking for music so original as this is inevitably a matter of taste, but there can be no question as to the skill, resourcefulness, and devotion with which M. Tournemire has fulfilled his formidable task. The courageous publisher of 'L'Orgue Mystique' is Heugel, Paris. Copies may be had from Novello.

Some years ago an organ piece called 'The Sea' made a marked impression on most of us who were interested in the future of English organ music. The composer was H. Arnold Smith, at that time, I believe, a student at the Royal College of Music. We have had to wait a long while for a successor to 'The Sea.' It comes in the shape of an 'Ode Héroïque' (Cramer). The piece recalls Franck's 'Pièce Héroïque,' both in its chromaticism and in the style (and some of the treatments) of its themes. But for those of us who find the chromaticism of the 'Pièce Héroïque' sufficient, that of the 'Ode Héroïque' will be more than enough. Mr. Smith can write, decidedly, and there is much that is impressive in this work, but I do not feel that it bears out the high promise of 'The Sea.' I add that it is difficult.

'Celebration, 1927,' by William Wolstenholme, was composed for the thousandth recital of his friend Roger Ascham at Port Elizabeth. Mr. Wolstenholme has recently shown a fondness for 5-4 time; here it is used without break throughout a long piece. The result strikes me as being somewhat monotonous. There is much that is characteristic of Wolstenholme in the springing chief theme, and in most of its treatment—*e.g.*, the fughetta portion—and in the flowing middle section for diapasons; but the piece suffers as a whole from a lack of rhythmic variety. This is due not only to the persistent use of 5-4 (which inevitably falls into alternations of 3 and 2), but also to the fact that the thematic material is cast overmuch in brief sections of similar length. (The last page opens with eight of such sections.) The harmony is, as usual with Mr. Wolstenholme, a strong point. He can still keep our interest alive by charming and fresh treatment of diatonic progressions. The piece is published by Stainer & Bell, who send also a Fantasy Toccata by Leslie Woodgate. This lacks originality in its main subject, and the arpeggio treatment of the theme is uninteresting. The middle section contains some pleasant canonic writing. Also published by Stainer & Bell is a Preludio Cantico by Charles W. Pearce—a broad and festive voluntary on 'Gerontius' and 'Richmond,' two tunes generally associated with the hymn 'Praise to the Holiest.'

H. G.

CHAMBER MUSIC

If anybody wished to see a typical example of 'ultra modern' music he should study the Sonata for violin, pianoforte, and military drum, by N. Lopatnikoff (Edition Russe de Musique). The choice of the medium is significant, and the drum part is by no means negligible. Even in the slow movement, where one meets with a conventional phrase or two, such as:

Ex. 1.

and

Ex. 2.

the drum is not silent. In the first movement, *Allegro energico* and in the last, *Allegro vivace*, its rattle frequently blurs the harmonic scheme, reducing everything to a series of blows on the stretched skin of the ass. For one may press the bow on the strings or bang mercilessly the pianoforte without ever reaching anything like an adequate balance of sound against the drum. I rather suspect that the drum has been introduced for a different purpose. The excessive freedom of melodic design and harmonic construction had its origin in the desire to startle the listener. But a moment is bound to come when the listener ceases to be interested and refuses to be startled. A condition of disorder may evoke a desire to restore order; a condition of chaos induces a state of coma as soon as it is realised that any attempt to struggle against it is foredoomed to failure. It is just possible that Lopatnikoff has resorted to the drum purely in order to prevent us from slipping into the not unpleasant comatose state induced by tedious music. Macbeth shall sleep no more.

In spite of the parade of dissonances and of uncouth melodic intervals, the rhythmic design is conventional and even commonplace. It is curious how composers who make a boast of their self-sufficiency and independence can borrow, on occasion, current coin.

After Lopatnikoff the little whimsicalities of Erwin Schulhoff's Sonata for flute and pianoforte (Chester) seem but the airs and graces of an essentially good child. Here at any rate we find a certain tenderness and graciousness. The composer does not say anything profound, but his discourse is pleasing, and often reveals a poetic imagination. It may not be the highest, but it is music, and makes its appeal to us as music should, by the order and not by the disorder in which sounds are combined and arranged. F. B.

STRING ORCHESTRA

Vivaldi's Concerto in G minor for solo quartet and string orchestra *Ripieno* (with an additional pianoforte part *ad lib.*) is published by the Oxford University Press in an edition prepared by A. Mistowski. Expression marks abound, and the easiest and most obvious passage has been 'fingered,' even in the solo parts. Still this, if a fault, is a fault on the right side, for fingering can always be disregarded by the more expert player (no two players finger all passages alike) and by the amateur who has the advantage of expert advice. F. B.

VIOLIN MUSIC

A canon is apt to suggest a scholastic exercise more than a piece to add interest and variety to the study of the violin. But the 'Four Canons' for violin and pianoforte of C. S. Lang (Stainer & Bell) have also a musical quality, apart from their scholastic worth. They are thus eminently suited for young students (none of them rises above the third position), who can accustom eye and ear to a scholastic form and realise at the same time its theoretical laws and the practical effect. 'Four Impressions,' by Richard H. Walthew (Stainer & Bell), are tasteful little pieces, carefully edited in the violin part by Ernest Yonge. The second ('Cheerful') and the fourth ('Festive') are particularly happy examples of that ease and simplicity of expression that are so often sought and so seldom attained. F. B.

UNISON

'Six Action Songs' for boys constitute the hundredth book of Novello's 'School Songs.' There is good variety—the cries of London, the 'instrumental band,' a sea song, and other lively pieces, one or two of them suitable for quite small children, and the others for youngish-middle-agers. I wish that songs about the 'merry' life of the soldier could now be laid by. There are so many other things to sing about, and though children are ready enough 'to attack the foe,' those who lately looked into that matter in the most practical way, in France, are surely agreed that the old crude melodrama of toy soldiering might well give way, whilst kiddies are very young, to other kinds of romance; then, when they are old enough to understand how many foes worth attacking there are in the world, other than the inhabitants thereof, let their fighting energies be directed into worthy channels. It is only thoughtlessness, I am persuaded, that allows some of us still to allow them to be brought up to reckon soldiering a normal and desirable occupation. The new and clearer views of post-war days deserve our practical support, and I hopefully submit that teachers can do a great work by seeing that their charges quietly give soldiering songs a miss.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

G. H. Jones's 'The Sands of Dee' is suitable for choirs of older girls, not (on account of its subject) so well for young children. The music, for S.S., is carefully and pleasantly devised to give scope for much thought in the dynamics and colouring of the story, without demanding much in the way of key-navigation. Dr. Keighley's tasteful 'Evening Rhapsody' (Shelley's 'How beautiful this night!') is for S.M.-S.A., accompanied. The lowest note is A flat. This is music to please choirs of modest experience who wish to develop their expressive powers without having to fight with tangles of difficult notes (Banks).

Alfred Moffat has arranged an old French 'ronde de table' as a two-part song for S.M.-S. (or S.S.), under the title 'A Sunny Holiday.' This is in cheery 6-8 dance-style, without dotted quavers, and with lively short leaps in both parts. The same arranger has set out for S.S.A. Prætorius's 'O Lovely Night'—slow, cool, quiet music, in simple, rather hymn-like style (Novello).

MALE-VOICE

Dr. Whittaker, who most often figures here as an arranger, issues two of his own compositions, to words by Wilfrid Wilson Gibson—'Candle Gate' and 'The Concertina' (both T.T.B.B.). The first is marked 'maestoso (with intensity),' and has a bite in its harmony. Robust singers who like something into which they can, so to speak, get the teeth of their imagination, should enjoy this. 'The Concertina' is a rough ditty of sailordom, beginning with the onomatopœic 'twanging of a zither and the thin tinkle of a mandolin' (lower parts 'plunk, plunk, plunk'), and rising to the ferocity of despair because of the devil's tangles. The most experienced choirs will have great times with this, enjoying not only the clever suggestions of the instrument, but the mordant way in which the music seconds the poetry. (Williams).

G. H. Jones's 'Hymn to Zeus' (Robert Bridges) makes a bold—perhaps too bold—attempt to match the strength and depth of the poetry. The weakness of most of these settings is in their point-to-point nature. The sweep of the verse needs something more amply sustained and firmly impelled. This music will give T.T.B.B. choirs a feeling of tackling a fairly big thing, though it has no special difficulties. Its technical resources are somewhat slight, but it secures in places a good flush of colour in the harmony (Banks).

MIXED VOICES

Alfred M. Hale's 'Air' for double chorus (two S.A.T.B.'s) has no words, using only 'Ah' and 'La'; neither has it a single accidental, harmonizing a simple tune in blocks of mostly common chords, in a manner reminiscent of Vaughan Williams. The effect is thick and somewhat clumsy, and does not seem to be worth while (Goodwin & Tabb). W. R. A.

Teachers' Department

DOES PRACTICE MAKE PERFECT? SOME HINTS FOR PIANOFORTE STUDENTS

By Barbara Howarth

On the surface there appears no apparent reason why practice should not make perfect. And yet a common feature in the educational sphere of music is the large number of students who, notwithstanding long periods spent at their instruments, fail to make any permanent advance in musicianly progress. The explanation is not usually far to seek if looked for. With few exceptions these students fail, not because they lack talent, and not because their theoretical knowledge is deficient, but simply and entirely because they have never learned the secret of successful practice.

As such failures are due to ignorance rather than incompetence, a few suggestions and explanations regarding the nature of practice may help these students to see wherein lies their mistake; for to understand the weaknesses of one's own work is the first step towards overcoming them. In practising, three clearly defined factors must be observed if the work is to be of value: 'the use of the ear,' 'slow practice,' and 'attention to detail'—and first in order of importance comes 'the use of the ear.' To use the ear rightly is to listen rightly; and to listen rightly implies the habit of concentration, the power to discriminate, and the faculty of sound criticism—essentials which form the foundation of good work and mark the outstanding difference between the playing of the artist and the playing of the mediocre performer.

Needless to say, to use the ear rightly in order to acquire these essentials demands special training and hard, sustained effort. We must learn to distinguish between the 'wrong' and 'right' effects of a single sound, to hear accurately the notes which form a chord, to comprehend musical structure, and to recognise the inflections of tone which create the ebb and flow of sound. And we can learn by listening keenly and intelligently to our own playing.

Now commonsense tells us that if we are to accomplish this task with any degree of correctness, we must take care to allow ourselves time in which to grasp the full import of the sound—an important reservation which points to the need of the second factor in our list, 'slow practice.' If students would only realise the immense advantage the slow practice method has over the hurried, scrambled performance so dear to their hearts, there would be considerably less waste of time and fewer failures. For not only does slow practice widen the possibilities of aural development, but by replacing the incorrect muscular activity due to haste by the complete slow action which brings strength and elasticity to the muscles, it bridges the gap between stiffness and executive ease.

And now we come to the third factor, 'attention to detail.' So far we have been concerned with matters relating to the act of playing; 'attention to detail,' on the other hand, is here intended to refer to procedure in practising. It can be viewed from two distinct angles: as a necessary adjunct to right interpretation and as an auxiliary to muscular training. Musical compositions are built up of sections arranged according to certain rules in a way which enables the composer to express his ideas in sound. To find out what these ideas are necessitates analysis. Form, rhythm, melodic and harmonic construction must be examined as units forming an integral part of a whole—a process which well repays for the trouble it entails in making clear how best to represent the composer's meaning artistically.

As an aid to muscular training the use of 'attention to detail' is easily explained. It means separating technical difficulties from their context for purposes of study. The bars over which we repeatedly stumble in our pieces, the sticky passages in our technical exercises—these need singling out so that by close examination we can get at the root of the trouble and in so doing overcome the difficulty.

The art of practice, then, is not measured by time but by the aim: to hear with the eye, to see with the ear; to know what is wrong and how to make the wrong right; to get full value out of every minute; and to become not an automatic machine but a musician.

POINTS FROM LECTURES

Speaking about programme music at the Liverpool Soroptimist Club, Dr. A. W. Pollitt pointed out how, in Berlioz's and Liszt's days, people needed to have something on which they could lay hold. They couldn't reach the music, so they laid hold of the programme. The popularity of programme music testified to the appeal, not necessarily of music, but of programme. The large increase in the number of users of wireless and gramophone, Dr. Pollitt continued, was eminently satisfactory. To hear a piece of music once was, of course, better than not to hear it at all. But to hear it once was not to know it. We heard too much and did not know enough.

The later works of John Ireland were illustrated during a lecture by Mr. Hubert Foss at Trinity College of Music. He found the finest expression of Ireland's art in the setting of five poems of Thomas Hardy, in which music and words were perfectly welded together. The Sonatina, which some believed to be the most, and others the least, important work of the composer's, yet summed up all the changes that took place in his mind during the three years in which he abstained from writing.

Cerebral indigestion was considered by some members of the Liverpool branch of the British Music Society to be the effect of their programmes of contemporary music, and it was decided to discontinue the specifically contemporary evenings of music.

Plainchant was the subject of a lecture which Mr. Royle Shore gave to members of the London Society of Organists. His opinion was that with churchmen meeting so often on central occasions, the Church should organize community singing of Church music, ancient and modern, on some method. At present prople were helpless apart from hymns. In his view there was not a Cathedral Chapter in England, lesser or greater, that could even say an Office decently, much less sing one as they ought to be able to do. J. G.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.

F. A. C. E.—You ask for advice concerning the formation of a male-voice choir. The number of voices should not be less than twenty (we have heard good results from fewer, but the voices were above the average); from fifty to sixty is a good maximum (but if you can get a lot more don't say 'no' to them, always provided that you don't ship mere passengers). In testing voices look out for quality rather than power, especially in the higher voices; refuse any aspirants who haven't a good ear, and insist on a fair standard of sight-reading. Questions of balance must be left until the choir has got under way; you can then see where adjustment is necessary—*e.g.*, by transferring a second bass to the firsts; a first bass to second tenor (if he'll go there); and so on. Don't overlook the importance of a good foundation. Many male-voice choirs are top-heavy, so look out for basses who can sing a good fatly-sonorous low F, and pin them down to second bass. Write to Novello's for a selection (on approval) of easy music for a start; specify whether top line is alto or tenor (aim at getting tenors for the top, and watch their production, seeing that they don't get shouty and 'open.' Let them sing falsetto on high notes at a pinch; 'tis better than forced tone, though less good, of course, than real tenor quality).

M. D. N.—(1.) Without knowing the child it is impossible to give an opinion as to whether she is too young to begin lessons. The age would be right for some children and wrong for others. (2.) As to the scale-playing section of the Associated Board examinations: be prepared to play in time-groups, accenting in such a way that the scale ends on a main accent. The speed depends on the examiner, to some extent. For scales in *staccato* sixths it would be moderate. Anyway, examiners usually attach more importance to evenness, rhythm, fluency, and tone, than to pace. (3.) The melodic fragment you quote seems familiar to us, but we cannot identify it. As you heard it on a gramophone record of Galli Curci, an inquiry of the H.M.V. would no doubt bring you the information.

B. C.—We have had no experience of the teaching of sight-reading by correspondence. However good it may be, it is no substitute for your own slogging efforts. Your letter shows where your difficulty lies. You say, 'I have a good ear and can read chords easily, but runs of any description throw me out.' The remedy is to improve your technique on the scale and arpeggio side, so that passages based on them can be grasped as easily as you now grasp chords. Forgive us for saying that we are staggered to hear that you hold the L.R.A.M. (Teacher's) Diploma, and yet cannot read fluently a Lower Division piece! How *did* you get that diploma?

J. P. H.—Both the 'Mastersingers' and the 'Ring' are fully analysed in the 'Musical Pilgrim' series, the former by Cyril Winn, the latter by A. E. F. Dickinson (Oxford University Press, 1*s.* 6*d.* each).

B. L. J.—(1.) Any of the shorter works of Bach would do for a 'middle voluntary,' *e.g.*, Fantasy and/or Fugue in C minor, the 'short' G minor, the 'short' C major, the Alla Breve, and many of the Chorale Preludes. (2.) Max Reger: Fifty-two Choral Preludes; Karg-Elert, Sixty-six Choral Improvisations. Of these the latter will be the better for your purpose. There is also a set of Twenty Choral Preludes and Postludes by Karg-Elert—a particularly useful and attractive set. All the above may be had from Novello's.

H. W. W.—Your question is rather vague. When you speak of 'orchestral pianoforte playing as a means of earning a living,' we presume you mean work in restaurant, cinema, and dance bands. As you have had some experience in playing in a small band, we suggest that you look out for openings of the kind you need. But we advise you to think hard before taking it up as a means of livelihood. You might do well if you combined this kind of work with some pianoforte teaching, for which you say you have aptitude.

Old English.—Thomas Ford was one of the most prominent of the Lutenist composers. The date of his birth is doubtful, but is generally reckoned to be about 1580. The first fact known about him is that he published a collection of music in 1607. This has been reprinted in the English School of Lutenist Song Writers, edited by Dr. Fellowes (Stainer & Bell). Ford died at Westminster in 1648.

A. T. C. L.—What is difficult to one player may be pretty easy to another, so we can't grade the ten Beethoven Sonatas with confidence, as we know nothing of your technical ability. Roughly, however, we should put them in this order: 3, 2, 13, 17, 22, 18, 24, 23, 26, 21. Instead of adopting your references to opus number and key, we have used the number of the Sonatas as they appear in thematic lists.

E. L.—(1.) The Schubert Pianoforte Duets about which you inquire may be had from Novello's three vols. (6*s.* each) and a supplementary vol. (4*s.*). (2.) Try 'The brass band, and how to write for it,' by Vincent (Winthrop Rogers). (3.) The Eulenberg series of miniature scores. They may be had from Novello's. Certain French publishers issue miniature scores of contemporary works in their catalogues.

Choralist.—We think your best plan would be to give English pronunciation to the Japanese words in 'A Tale of Old Japan.' The correct Japanese method would be difficult to ascertain, still more difficult for the singers to acquire, and would not help the audience. We have not heard the work performed, and so we are in the dark as to custom.

Veritas.—You ask us to 'place' the 'world-famous organist, Max Erard, and his fourteen-ton Cathedral organ.' His introduction of a diminished seventh into the penultimate chord of the 'Hallelujah' chorus 'places' him conclusively, we think. Don't take him too seriously. A man must live!

Interested.—(1.) The diploma is of little value. (2.) We believe the pamphlet 'Musical Examinations' has long been out of print. *Musical News* is now incorporated with *The British Musician* Editorial Office, Barclay Road, Warley Woods, Birmingham). (3.) Mus. D., of course.

J. L. W.—On questions on form read Pauer's 'Applied Form' (Novello).

K. J. B.—We know of no musical schools where student-teachers are admitted on a basis similar to that of pupil-teachers in day-schools.

E. M. I.—It is not (at present) our intention to include the pieces for the Final Grade in our yearly notes on the Associated Board Pianoforte syllabus.

GUIDA.—Your treatment of the close of the Rachmaninov 'Melodie' is quite right.

Mr. Andrew Cassels is good enough to write suggesting that 'C. P. E.,' who asked last month for unison anthems, might well try Vaughan Williams's 'Let us now praise famous men' (Curwen), Greene's 'O give me the comfort,' and 'Praised be the Lord' (Oxford University Press), and C. S. Lang's 'Remember, O thou man' (Novello).

A number of readers kindly send information as to 'E lami' (see inquiry from 'Lay Vicar' in July number). As Mr. Frank Styler goes very fully into the question we print his letter in our correspondence columns for the benefit of readers in general.

Will 'C. A. B.' (who inquired last month concerning clarinet solos) please send his address?

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

CHOIR-TRAINING EXAMINATION

(*Diploma Exam. CHM.*)

PASSED, MAY, 1929

Ball, C. J., Lancaster.

PASSED FELLOWSHIP, JULY, 1929

Alden, J. H., Harrow-on-the-Hill.
Bailey, F. E., Southport.
Butcher, A. V., London (*Lafontaine Prize*).
Christopher, C. S., Birmingham (*Turpin Prize*).
Crute, F. G., London.
Duckett, E. J., Windsor.
Hooker, W. M., Sunderland.
Perrott, S., Neath.
Taylor, Miss M. F., Barrow-in-Furness
Williams, G., St. Albans.

PASSED ASSOCIATESHIP, JULY, 1929

Anderson, R. B., Sunderland.
Barklie, Miss A. D., Bognor.
Barnes, H. L., Bedford.
Blacker, J., Sheffield.
Brewer, R. J., London.
Brooke, J. W. Exeter.
Campbell, A., Ryton-on-Tyne.
Choat, E. A., London.
Coleman, H. C., London.
Coxwell, J. G., Bromley, Kent.
Crompton, Miss K., Chesterfield.
Dearden, A., Halifax.
Edwards, G., London.
Evans, H. P., Llanelly.
Faddi, Miss L., South Ascot.
Field, H., Cardiff.
Gammon, Miss A., Barnstaple.
Green, R. H. C., Birmingham.
Griffiths, I., Neath.
Hartley, C., Halifax.
Heaton, F., Accrington.
Higgs, W. P., Gloucester (*Lafontaine Prize*).
Hughes, A., Wrexham.
Kentish, J., London (*Sawyer Prize*).
Kitching, A. V., London.
Knight, G. H., Cambridge.
Lane, T. W., Petersfield.
Lee, A. S., London.
Leeson, C. L., Bournemouth.
Neville, A. C., Henley-on-Thames.
Noel, W. J., London.
Palmer, H. M., Bedford.
Paterson, E. L., London.
Preston, A. F., Thornton Heath.
Rogers, P. B., Bedford.
Rowe, W. H., Reading.
Seale, Miss E. L., London.
Steinetz, C. P. J., Chichester.
Stevens, J. F., Ewell.
Terrington, R. O., Leeds.
Turner, G. A., Salop.
Watkinson, J. R., Hull.
Wellby, Miss E. M., West Byfleet.
Williams, Miss J. M., London.
Williams, L. G., Dover.
Williams, N., Fowey.
Worley, C. H., London.

ALAN W. SHINDLER, *Registrar.*

FELLOWSHIP ORGAN-WORK

The outstanding feature of this examination was the marked improvement in the general treatment of the organ.

The examiners felt that many candidates were sufficiently musical to pass, but, owing largely to lack of control under the trying conditions of the examination room, their actual performance did not do justice to them. It may help such candidates to know that they are being listened to with the greatest sympathy, and that it is the examiners' desire to pass and not to fail them.

Bach's Prelude and Fugue in A minor.—Continuity of rhythm was often lacking, and excessive speed, particularly at the end of the Fugue, landed several in difficulties.

Allegretto from Elgar's Organ Sonata.—The general character of this piece was misunderstood. The weakest feature was the time variation. The changes in tempo rarely dovetailed, and often the pace was governed by the technical difficulties. The demisemiquaver passages lacked clarity, and many played C natural instead of C sharp in the bass of the last bar on p. 15.

Handel's Overture to 'Athalia.'—The strength and dignity of the music was not often realised, and the slow interlude proved a stumbling-block to those candidates whose sense of rhythm was weak.

The chief defect of the playing from vocal score was the failure to observe quickly the crossing of parts. Candidates are recommended to practise this test in two parts, especially the inner parts, before attempting to combine the four parts.

The Unfigured Bass was on the whole well done, though several ignored the time of the given theme, and over-harmonized it.

The Sight-Reading was again the weakest part of the examination, a very small percentage of candidates passing. Regular daily practice and a wider knowledge of all kinds of music is the only cure for slow perception of harmonic progressions and modulations.

The Extemporisation again showed improvement as regards the treatment of the organ. The style of the given subjects was also better observed. Candidates still need to attend to the rhythm of the given subject.

The Melody did not suffer from over-harmonization as it did at the previous examination. Simplicity should be the chief aim.

HENRY G. LEY (*Chairman*).
STANLEY MARCHANT.
EDWARD C. BAIRSTOW.

FELLOWSHIP PAPER-WORK

Free Counterpoint.—This was generally satisfactory. Those who failed should look up Bach's Chorale Prelude No. 48, 'O Lamm Gottes, unschuldig' (Versus 3), in which the texture is similar to that required in the question. The attempts at the alternative 16th-century counterpoint were better than usual.

Fugue.—In a large number of cases unmusical 'answers' were written, revealing a misapplication of principles, and unintelligent reading. In a three-part exposition only three entries are *necessary*. The texture was generally poor. It should be observed that, though a fugue subject must begin and end in either the tonic or dominant key, intermediate modulations may be employed. Hardly anyone perceived the obvious modulation to F minor in the course of the subject.

History, &c.—The answers were generally good.

Orchestration.—This was badly done. It should be pointed out that it is the usual custom to write for horns in F. Some wrote for horns in D and E flat. Some of the scoring was quite ridiculous. The trombones were asked to skip large intervals from a very short note, and to glide down in demisemiquavers in the jazz manner. The scoring showed little imagination, commonsense, and little grasp of even elementary principles.

String Quartet.—Some candidates tried to work it in F major, and naturally came to grief. The obvious use of the Neapolitan sixth in bar 7 should have proved the key to be D minor. But the last bar was the cause of much havoc. It should be remembered that the final chord of a Cadence need not always come in the first beat of the bar. And it should not require much thought to find out that the two final A's could be harmonized with two chords, dominant and tonic, in D minor.

Again, the semiquaver figure in bar 5 was an indication of an accompanying figure throughout. To use it only as given in bar 5 is just as bad as introducing a tree into a seascape!

Vocal Quartet.—The work was on the whole only moderate. Some over-reached themselves, others wrote a bad hymn-tune. The word 'interim' caused much trouble as regards accentuation. One candidate wrote 'in ter 'im.' We forget whether we accepted the invitation!

C. H. Kitson (*Chairman*).
G. J. Bennett.
T. Keighley.

ASSOCIATE ORGAN-WORK

The examiners are glad to report a distinct improvement in the playing of the tests. In several instances, however, while two of the three tests would be done well, the third would be played quite badly. This seems to show that candidates should discriminate in apportioning the time devoted to test-practice, and concentrate more on their weak subject. With regard to the pieces, a wide divergence of opinion (and some eccentricity) was shown as to the tempo of the Bach Fugue in G minor.

Unsteadiness of time and slovenly phrasing proved the undoing of many candidates; several, too, used an extreme *staccato* foreign to the genius of the organ.

The registration was often at fault. In this matter examiners made all due allowance for the difficulties of an unfamiliar instrument, but many candidates chose stops which would have been crude or unsuitable on *any* organ (in one case the Macpherson Prelude was played on the Swell Horn). While the playing of the pieces was rarely *bad*, the general standard was on a rather dull and undistinguished level.

G. D. Cunningham (*Chairman*).
G. Thalben Ball.
E. d'Evry.

ASSOCIATE PAPER-WORK

There was a creditable level of attainment in most of the work. Two faults were common, and both have been commented on before: the difficulty of realising an implied modulation, unless it is indicated by an accidental, and the treatment of the unessential notes of a given melody or bass as essential notes of a chord.

Strict Counterpoint.—There was a falling off in this subject, probably because the C.F. given was in a minor key. The raised sixth and seventh of the melodic minor scale were often treated unmusically, the raised sixth especially being frequently used in an aggressive and ugly manner. Better spacing is advisable, and also rhythmic in addition to melodic smoothness.

Free Counterpoint.—Fair on the whole. Not enough use was made of the given melodic figure, and there was too much unbroken movement. Harmony was sometimes clumsy.

Pianoforte Accompaniment.—Showed commendable improvement, the pianoforte idiom being much better felt and expressed. The harmonizing was not always suitable, and did not suggest that a preliminary sketch of the chords to be used had been made beforehand.

Melody and Bass.—Both were done very fairly; on the whole the added bass was better than the added treble; in both of these implied suspensions were often misunderstood. Some candidates seemed to think that the downward compass of the 'cello extended to A!

Harmonization of Bass.—Many candidates failed to take advantage of the contrast offered by the implied modulation, and there was too much crude, ungrammatical harmony. There is still a tendency to force in pointless imitations, and these were often responsible for the harmonic faults.

Questions.—Candidates generally seemed to have expected a question on Byrd, and, having prepared for it, worked in their knowledge of him in the answer to the question on the 'Triumphs of Oriana,' the connection being that Byrd did *not* contribute to the collection! But, in general, the writing was less diffuse, and more to the point.

In the Essay, the examiners noticed that several candidates dealt in a very brief manner with the chapter in which the essay was set, but extended their essay in an irrelevant manner with matter taken from other chapters.

E. T. Sweeting (*Chairman*).
Fredk. G. Shinn.
G. Dyson.

ANNUAL GENERAL MEETING

The sixty-fifth Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 20, 1929, under the chairmanship of the President, Prof. E. C. Bairstow.

Amongst those present were the following Members of the Council: Sir Ivor Atkins, Mr. H. L. Balfour, Mr. E. T. Cook, Mr. G. D. Cunningham, Dr. H. E. Darke, Dr. Alan Gray, Dr. Stanley Marchant, Dr. H. W. Richards, Mr. Reginald Steggall, Dr. F. G. Shinn (hon. treasurer), Dr. E. T. Sweeting, Mr. Thalben Ball, and Dr. H. A. Harding (hon. secretary).

The Minutes of the last Annual General Meeting were read and confirmed.

The Hon. Secretary read the annual report as follows:

SIXTY-FIFTH ANNUAL REPORT

Your Council has the honour to report that the past year has maintained with unbroken success the work and prestige of the College.

In the department of finance it is a pleasure to record the steady recovery to its pre-war position; an advance so marked that your Council has felt justified in spending a considerable sum on the provision of an exterior fire-escape staircase—a safeguard which has been long felt to be desirable.

Your Council deeply regrets to have to report the death of several of its most respected members.

The late Dr. C. W. Pearce rendered ungrudging and unwearied devotion to the College for many years. He was Hon. Treasurer from 1908 to 1926, and until recently an Examiner and Member of the Council—offices which he filled with ability and distinction. His loss will be severely felt.

The services to the musical profession of the late Prof. J. C. Bridge were widely recognised and highly valued. He was a greatly esteemed vice-president of the College.

The late Dr. H. Davan-Wetton was one of our oldest Members of the Council and an Examiner on many occasions. He always strove for the best interests of this Institution, and by his cheerful personality endeared himself to all who knew him.

The late Dr. Eaglefield Hull was also an Examiner and a Member of the Council of long standing. He founded the British Music Society, and was well known as an author of many works bearing upon different branches of musical art.

The examiners appointed for 1929-30 were: Prof. E. C. Bairstow, Prof. P. C. Buck, Mr. G. D. Cunningham, Mr. E. d'Evry, Dr. G. Dyson, Dr. T. Keighley, Prof. C. H. Kitson, Dr. H. G. Ley, Dr. Stanley Marchant, Dr. C. Charlton Palmer, Dr. F. G. Shinn, Dr. E. T. Sweeting, and Mr. G. Thalben Ball.

A lecture was given at the College by Sir Hamilton Harty on February 16, 1929, the subject being 'Brahms's Variations for Orchestra on a Theme by

Haydn, Op. 56*a*' (selected for analysis for the Fellowship Examination in July, 1929). The work was played upon two pianofortes by students of the Royal Academy of Music, by permission of Dr. John McEwen (Principal).

During the year a hundred and forty-three new members were elected, four hundred and fifty-eight candidates were examined, and ninety-six passed.

The arduous work of the hon. treasurer, Dr. F. C. Shinn, and of the hon. secretary, Dr. H. A. Harding, is always so warmly appreciated that it is needless to say more than that they have again merited your Council's gratitude by yeoman service.

The thanks of your Council are specially due to the hon. auditors, Mr. W. Glanvill Hopkins and Mr. R. H. Yarrow, and also to the professional auditors, Messrs. Pannell.

Your Council wishes to acknowledge the courteous, able, and efficient assistance of the Registrar, Mr. Alan Shindler, and his devotion to the duties of his responsible position.

Finally, cordial thanks are rendered to the staff for their loyal and useful help so readily given on all occasions.

The Annual Report was adopted (proposed by Mr. Wharton Wells, seconded by Mr. H. J. Taylor).

The Annual Financial State, presented by the Hon. Treasurer, was adopted (proposed by Mr. C. Marshall, seconded by Mr. Baker).

Sir Ivor Atkins, in proposing the election of the Hon. Treasurer, said it was well known what valuable work Dr. F. G. Shinn had done for the College and how eminently equipped he was for the office. He had the greatest pleasure in proposing that Dr. Shinn be re-elected as Hon. Treasurer.

Dr. Sweeting seconded, and the resolution was carried with acclamation.

The re-election of Dr. H. A. Harding as Hon. Secretary was proposed by Dr. H. W. Richards. He referred to Dr. Harding's twenty-one years of service, during which he had shown that the R.C.O. and all its developments were his first and foremost consideration. Dr. Harding has never flinched from expressing his opinions—sometimes with emphasis!—when he thought that the best interests of the College were not receiving the thought and attention which they deserved. No difficult or awkward situation seemed to ruffle him, and he was always equal to the occasion. The R.C.O. had indeed been fortunate in having Dr. Harding to support all the necessary reforms which had taken place during his term of office. It was to be hoped that he would allow himself to be re-elected as the honoured and deeply-respected Hon. Secretary.

Dr. G. D. Cunningham seconded the proposal. He said Dr. Harding's capabilities had been impressed upon him during the past week, when, as an examiner, he had been under Dr. Harding's most careful, vigilant, and very severe criticism. He considered the present Hon. Secretary the best friend the R.C.O. has ever possessed.

The President, in putting the resolution to the meeting, said he hoped Dr. Harding would continue his valuable work. Everybody had the greatest affection for him.

Dr. Harding's election was carried with enthusiasm.

The Hon. Auditors, Messrs. Glanvill Hopkins and Mr. Yarrow, were re-elected (proposed by Dr. Shinn and seconded by Mr. H. L. Balfour), with hearty thanks for their able services.

Dr. Harding proposed the re-election of the professional Auditors. This was seconded by Mr. Wharton Wells and carried unanimously.

The President: We now proceed to the election of four Members of the Council, to fill the vacancies caused by rotation retirements. Only four nominations have been received, viz.:

London—Prof. P. C. Buck and H. W. Richards.
Country—Sir Ivor Atkins and H. F. Ellingford.

Therefore there will be no voting, and I declare the Fellows whose names I have just read to be duly elected Members of the Council.

The Annual General Meeting then terminated.

DIPLOMA DISTRIBUTION

On Saturday, July 20, immediately after the annual general meeting, the presentation of diplomas was made by the President (Prof. E. C. Bairstow). The Concert Hall of the College was crowded to excess.

Dr. Harding (hon. secretary) announced that at the recent Fellowship Examination there were eighty-three candidates; of these ten passed. For the Associateship there were a hundred and fifty-nine candidates, and forty-seven passed. For the Choir-Training Diploma there was one candidate, and he passed.

The prizes were awarded as follows:

The Fellowship Lafontaine Prize to A. V. Butcher; the Fellowship Turpin Prize to C. S. Christopher.

The Associateship Lafontaine Prize to W. P. Higgs; the Associateship Sawyer Prize to J. Kentish.

The President then gave the following address:

MUSIC IN RELATIONSHIP TO LIFE

What I am going to talk to you about to-day is so obvious that I almost feel ashamed to make it the subject of an address. The artists amongst you may be bored by it, but I have a strong reason for reminding you of these obvious truths. It is this. Perhaps because these things are so obvious, young musicians are often left to find them out for themselves, and their work suffers accordingly. I myself as a young man was ignorant of them. It may be that mine is a slow-moving mind, but the fact remains that for many years music was to me no more than a series of sounds which in some mysterious way stimulated me more or less. Why some music moved me whilst other music left me cold I neither knew nor cared. The mystery to some extent still remains, but it is no longer quite so unfathomable, for at last I am beginning to find that what I dislike in music I also dislike outside music. It was when I came to see how closely life and art are related that music became a far more living thing to me; it helped me to a fairer criticism of music and the performance of it, and it made it easier to get to the root of the difficulties of those whom I taught. It was through rhythm that these ideas dawned on me. I began to see that love and fear stir up very different kinds of motion, the first orderly but not stiff and mechanical, the second a disorderly hash of jerky, tiring movements alternating with a complete hold-up of motion of any kind.

A man once told me of a voyage he had made from one of the Colonies during the war. Every day the passengers and crew were drilled, and each one had a station and duties allotted to him in case the ship was torpedoed. When it actually was torpedoed my friend said that the timid ones either hung on so tight to the first thing they could get hold of that they had to be wrenched free, or else they ran about like wild things and got in every one's way. A few calm souls did their duty as at rehearsal. Whether it is the timid old woman about to cross the road and first hugging the pavement and then suddenly dashing in front of a motor, or a nervous candidate at an examination who now hurries and now breaks down, or badly written music which hangs about one emotional spot too long and then, for no apparent reason, rushes into some rhythmic figure which it will forsake again in a very short time—all are the victims of fear, and only love can cast it out. Many times recently I have been told by pianists that their teachers stopped them for every mistake and that they in practice did the same, until they discovered that it had become a habit and they could scarcely play through a piece without stopping. So the teacher increased in them their natural fear of the notes, and by doing so, diminished their love of playing; for fear casts out love, just as love casts out fear. Or take another obvious relationship between rhythm in life and rhythm in music.

A well-ordered life consists of a regular, but not rigid, alternation of stress and relaxation—regular periods of sleeping and waking; regular work and regular play. Too little sleep and life becomes tiring. Irregular meals and the human mechanism gets out of order. Too much play and play ceases to be fun; too much work and work is a burden.

So exactly the same in music. There must be an orderly but not rigid alternation of stress and relaxation. If every beat has an accent the music is laboured; if no beat has an accent the music is as vague and purposeless as a life that is all play. If all the climaxes attain the same degree of excitement and succeed each other without sufficient episodical relief, the music is as hectic and wearing as a day when one is rushed off one's feet by unexpected stress of work. If the music has no climax, it is like a day spent in examining when all the candidates are dull and none are bad enough to be funny or good enough to be interesting. Brahms's master in composition, Marxsen, said that all good music is unity clothed with variety.

There are certain constructional elements to be found in every kind of music, the recurrence of rhythmic patterns, as, for instance, the division of the music into bars or the combination of sounds to form chords, and of parts to form counterpoint. The rules which govern them may be learned from a text-book, and it is the brain which helps one to understand them. Then comes the imagination and clothes these things—dull in themselves—with variety. But surely these things are plain enough in music if one has observed that though a tree has a trunk and branches which remain all the year round, its leaves, blossom, and fruit are continually changing in a beautiful and wonderful way—regular and orderly, but never rigid. The sun rises and sets every day, but York Minster never looks twice the same by reason of the varying seasons and the ever-changing clouds and visibility of the atmosphere. We all have the same bodies and minds, and yet none of us are alike. To meet another man the absolute replica of one's self would be a horrible experience. Yet to find someone who does not conform to the law of unity, who is minus some essential part or of one of the senses, is just as horrible. Not only is this principle apparent in Nature, in mankind, and in music, but in the other arts. In architecture, for instance, all buildings have constructional elements more or less in common. When the motive for building is purely material, as in a factory or a row of artisans' cottages, there is nothing to see but the dry bones. It is only when the builders have been stimulated by spiritual vision that the dull and obvious is cloaked in beauty and variety. In the Chapter House at York the carving on each stall is not only different but so different that one marvels at the fecundity of the invention of these mediæval masons.

One could go on preaching from this text *ad libitum*. All I can do now is to give you a few illustrations of the application of this law which have helped me. We know that personality matters more than all else in music. People whose brainy or material side is stronger than their imaginative or spiritual side usually teach in such a way as to stifle personality, individuality, and originality. The amazing thing is they fail to perceive that, having done their worst, Nature still asserts itself and personality, to a limited extent, persists in their victims. I have heard choir-boys taught on some stupid system, such as the vowel 'oo,' or the use of head-voice alone, by some man whose one idea was to unify them and make them as like as peas in a pod. Yet, when he had done his worst, each boy's voice was different. It is undoubtedly difficult to refrain from impressing too strongly one's own interpretation of music on a pupil. But experience helps us to find out whether a pupil has ideas or does things through ignorance, and whether the ideas, when they are present, conform to sound principles. There is, however, no difficulty in encouraging a pupil to use imagination and to make an attempt at expression without the teacher's help. If this is unsuccessful the teacher can suggest and stimulate without forcing the pupil to imitate blindly. With regard to the voice, few people seem to realise that beauty of tone is the result of freedom and ease, not of some system that at best can give only one monotonous colour and thus tend to destroy variety.

In quite another direction this law of unity clothed with variety is just as useful, namely, in criticising one's own and other people's compositions. A man comes to you for your advice. He has written several exercises for his degree. None has been successful. You look through them and find them comparatively free from technical errors, but without ideas and therefore without the slightest imprint of his own personality. There is not even a tiny inspiration—some small thing that you can honestly say he has thought of himself. All the constructional elements are there, the things that make for unity and order, but the blossom and the fruit are missing—there is none of that variety which is the spice of life. His emotions have never been stirred by his work. Although he has a fairly fluent technique he cannot forget it. Stanford said that all technique must be learned to be eventually forgotten. It is essential that musicians of this type should perceive the relationship between life and art. Here we have a man well equipped by hard work, and yet he can think of nothing worth putting on paper. Where is he to get the stimulus and inspiration if not from the sights and sounds and experiences of life, and if he has never perceived the relationship between these and music, how can he do so?

Let me give you an example of how the rule works in the opposite direction. We are all of us anxious to keep abreast of the times. We are not so short-sighted as to condemn modern music because it does not appeal to us at a first hearing. At the same time commonsense tells us that only a small proportion of contemporary music can survive. How are we to judge its worth? Well, of course no one's judgment is infallible, but this much we do know, that if it is to live it must not be chaotic, disorderly, and licentious. It must not turn night into day or day into night. Its periods of repose must balance with its moments of climax. Looked at in large it must have a convincing shape. Imagination, which alone can give variety, which alone can give a man vision to do something fresh, is no good without the other side, the brainy side, which will teach him to present his visions in such a form as will carry conviction.

Let us consider for a moment another case where it seems that inability to realise the relationship between art and life causes all sorts of trouble. We hear innumerable examination candidates, competitors at festivals and others, whose time and rhythm is more or less steady when they have notes to play or sing on each beat of the bar. But if a note has to be held over more than one beat, or if there happen to be rests on certain beats, they become uncertain, nearly always shortening the long notes or rests. I feel sure that the reasons why they do this are two-fold. The first and most important is that their rhythm is passive, not active. Their sense of pulse comes to them from the music as they play it or sing it, and therefore when long notes or rests occur, where the music itself gives them no pulse, their heart stops beating. They fail to see that every living or moving thing lives or moves by a beat, pulsation, or vibration—such as the hearts of men and animals, the vibrations of heat, light, electricity, and sound, and the explosions in the cylinder of the motor car. They cannot have observed that a weak, intermittent, or uncertain pulse in living things or in machines results in feeble and precarious movement, and that irregular vibrations cannot produce a musical sound. What a difference it would make if only these people could be brought to understand that active rhythm is a sense which they can voluntarily create in themselves, and that it passes from their senses into their music and animates it—the very

opposite effect from that produced by passive rhythm. Yet this truth is shouting at them from every moving thing they encounter—God-made or man-made.

The second reason for their uncertainty on sounds or rests of longer duration than those in their immediate proximity is to be found in their failure to assimilate another natural law, namely, that which is heavy is slow, that which is slow is heavy; that which is light is quick, that which is quick is light. I surely need not go to any length to prove this. Jumping is slower and heavier than walking; walking is slower and heavier than running. The motor lorry and the goods train are slower and heavier than the Rolls-Royce or the express. Yet there are more musicians who have a stronger sense of pulse than there are those who really appreciate the subtleties of the agogic accent and of *rubato*, both of which depend very largely on this law. Sense of pulse alone can become very humdrum without a sense of the agogic accent and *rubato*. It might almost be said that when the latter comes out strongly in the music of any period then the art flourishes, and that when the pulse alone is evident, then music is decadent. Take our own musical history, for instance. In the Tudor period the bar, which is only a large beat, was merely a background. And if you believe, as I do, that music has never flourished in England since Tudor times as it flourishes to-day, then you can also say that never has there been such freedom in regard to the rigid bar as there is now. The same may be said with regard to the history of stained glass—a comparison that may appeal to Church organists. If you take the leading as the structural background corresponding to the bars of music, and the coloured glass as the main object of interest, as are the subtleties and varieties of rhythm, then in the best periods of stained glass, the leading was a background subservient to and helping the design. But in the late 18th and early 19th centuries, when, as it is interesting to note, music was at a low ebb in this country, the leading had no relationship with the picture, but was merely a series of squares. I often think of this when I am plodding through Boyce in A or Cooke in G, and compare them to two 18th-century windows in our South Transept. They have vitality and strength, but nothing like the spirituality and power of detaching one from earthly things as have Byrd's Masses for example, and some of our 13th-century windows.

I do not want to make you hide-bound. All things come into music at one time or another because it expresses all types of emotion. Sometimes it is necessary to make the pulse and the rigid bar over-ride everything else, as in a funeral march, for instance, which expresses in music the fact that death approaches all of us with sure and inevitable steps. But this is not the same thing as a bad pianist tramping through a Chopin Nocturne. Sometimes in moments of great intensity the pulse of the music seems to be held up for a moment, though in reality it is always moving on, even through a pause. So in life there are tense moments when one feels almost as if the heart ceased to beat, although we know that if it actually did, life would also cease. But this is not the same thing as a nervous organist pausing to draw stops, or the unrhythmic singer pausing to take breath, or the uninspired composer pausing to scratch his head and think what to do next. (I counted eleven pauses and thirteen *rallentandos* in a shop ballad only the other day.) It is not my object to make you stiffer and therefore more like a corpse or the dead bough of a tree, but to induce you to follow lines of thought that will give you more freedom and happiness in your art.

In my last address I really preached from a text taken from Sir Hubert Parry. I cannot do better than conclude this one by quoting him again: 'Relation is the only reality. If everything is relative, the greater the capacity of mind for realising relations, the greater its scope, the greater its chance of enjoying itself.'

The President then proceeded to present the diplomas.

After the presentation of diplomas, Mr. G. D. Cunningham played upon the organ the following pieces from the January, 1930, syllabus:

FELLOWSHIP

Introduction and Passacaglia ... ... *Alan Gray*
Allegro Con Grazia (5-4 time), from 'Symphony Pathétique,' No. 6 (arr. by C. Macpherson) ... ... *Tchaikovsky*
Choral Prelude, 'Valet will ich dir Geben' *J. S. Bach*

ASSOCIATESHIP

Air, No. 2 of Three Short Pieces... *Samuel Wesley*
Choral Improvisation, 'O ewigkeit du Donnerwort,' Op. 65, No. 42 ... ... *Karg-Elert*

A very hearty vote of thanks was awarded to Mr. Cunningham for his splendid recital (proposed by Dr. F. G. Shinn, seconded by Dr. H. E. Darke).

The President said a few words of welcome to Dr. Albert Ham, of Toronto, who was present on the occasion. Dr. Ham replied by congratulating the College on its great and contined success.

The meeting closed with enthusiastic thanks to the President (proposed by Dr. Alan Gray, seconded by Dr. Marchant).

The conversazione which followed was attended by a large number of members and friends, and was, as usual, a great success in every way.

A BLIND ORGANIST'S CAREER

Mr. Thomas White, a clever blind musician, is to retire in September after serving for thirty-four years as organist at Chilvers Coton Parish Church, Nuneaton, Warwickshire.

Mr. White was blind when born in 1862, and in addition, he had the misfortune to be left an orphan when only a few months old. At the age of ten his love for music and his fine voice attracted the attention of the late Rev. G. R. Pennington, who, with the help of the Guardians and some friends, had him sent to the Birmingham School for the Blind. He was there from 1873 to 1880, and was successful in winning the Gardner Scholarship of £30 a year. To this his friends added another £30 and he was sent to the Royal Normal College and Academy of Music for the Blind at Upper Norwood. Besides learning to play the pianoforte and organ he had his voice trained.

During his eight years' stay at Upper Norwood he had the honour of singing in the College Festivals before Queen Victoria and other members of the Royal Family. He often appeared on the same platform as Madame Albani, Madame Antoinette Sterling, and Madame Patti, and he sang at all the principal London halls, both alone and in concerted pieces.

Mr. White was among the students selected to visit Germany. They called at Brussels, singing before the King of the Belgians, and from there went to Berlin, where they gave concerts before well-known personages.

In England, Mr. White has been engaged in concerts in London, Birmingham, and other large cities. He has also sung at Edinburgh, Glasgow, Dundee, and Belfast. In later years his services have always been in great demand at local functions, and, despite his advancing age, his fine tenor voice has retained a great deal of its quality.

Prior to becoming organist at Coton Church—the Shepperton Church of George Eliot's novel—Mr. White was organist at St. Mary's (Abbey) Church, Nuneaton, and afterwards at Hartshill Parish Church. He always attributes a great deal of his success as a musician to the kindness of a Nuneaton lady, Miss Emily Swinnerton, who gave him financial assistance in his early days.

With the aid of a stick Mr. White still taps his way through the streets of Nuneaton unassisted.

The South-Eastern branch of the London Society of Organists visited Lewisham Congregational Church on July 6. Mr. Eric Brough gave a lecture on 'Possibilities in the Repertory of a Mixed-Voice Choir,' with illustrations, sung by the choir of the Church. Some interesting discussions also took place on various problems in Chuch choir work.

THE LONDON SOCIETY OF ORGANISTS

In the course of a lecture on June 29 on plainchant as an aid to organized church community singing for clergy and people, its vocal accompaniment, and use in modern composition, Mr. Royle Shore remarked that, as plainsong was no longer regarded as a kind of toy for the ecclesiastically or mediævally minded, and modern musicians were becoming increasingly attracted by it, it was astonishing that the great schools of music should still ignore the subject. Efforts had been made from time to time to convince them of the need of seeing that their organ and composition students at least should be trained in the elements of what has become a musical science, since the researches of the Solesmes Monks and others had elevated it to its present position. At the 'Schola Cantorum,' Paris, under Vincent d'Indy, all the students go through a course of instruction in the subject, even though they are being trained to be public singers or instrumentalists. Mr. Shore said that it had been pointed out to both the Royal Academy of Music and the Royal College of Music, as far back as 1915, that many of their organ students were under a disadvantage in view of the increasing number of appointments which could be held only by those who had some knowledge of plainsong. The lecturer appealed to the Society, in conjunction with the Royal College of Organists, to press this matter upon the schools of music in this country.

Examples of the vocal accompaniment of various kinds of plainchant in Latin and English, and extracts from the works of modern English composers, including Elgar, Vaughan Williams, and Bantock, were given by a body of singers under the conductorship of Miss Edna Howard, who, with Mr. Whitehead, was also responsible for the solo work. The large audience assisted in the plainchant.

COLLEGE OF ST. NICOLAS

The Archbishop of Canterbury opened and dedicated the College of St. Nicolas, Chislehurst, the headquarters of the School of English Church Music, on July 3. The choir of the College was joined by the choirs of Westminster Abbey and Rochester Cathedral, the result being some admirable unaccompanied singing. (The proceedings took place in the open air, the building being unable to accommodate the large gathering, which included many distinguished musicians and clerics from all parts of the country). Among those taking part in the ceremony were the Deans of Westminster and Windsor, the Precentor of Westminster Abbey, and Sir Hugh Allen. The music comprised psalm-chants with faux-bourdons, well-known hymns, Stanford's anthem 'Glorious and powerful God,' and Orlando Gibbons's Te Deum.

In the course of his address the Archbishop made feeling reference to Canon Harold Hall Wright, in whose memory his widow had endowed the Choir School, and the Lady Mary Trefusis, one of the founders of the College. Memorials to both were unveiled in the College Chapel. After tea, the combined choirs and some of the guests joined in a happy impromptu concert on the terrace, singing under Dr. Nicholson's direction English madrigals and part-songs. The College is now in full working order, the Hostel is completely equipped, and all that is needed to set the seal on a notable enterprise is the advent of a full quota of students. We imagine that these will soon be forthcoming, for the educational facilities are of a type that cannot be obtained elsewhere, and the College buildings and surroundings can hardly be equalled for attractiveness.

A recital given at St. Oswald's, West Hartlepool, a few weeks ago was a good example of what may be done by an organist-pianist and a couple of string players. The programme comprised solos for organ (Bach, Franck, Darke), violin (Svensden), and 'cello (Bruch), and trios for pianoforte and strings (Bach, Haydn, and Svensden). The players were Miss Winifred Pigot, Mr. A. G. Y. Brown, and Mr. R. E. Burtt.

WESTMINSTER ABBEY: FESTIVAL OF CATHEDRAL AND COLLEGIATE CHURCH CHOIRS

The Abbey was filled to the doors on July 8 when ten Cathedral choirs and twelve from Collegiate Churches sang a programme that amounted to a survey of that distinctively English form, the Anthem. Here is the list, in order of performance: 'Let all mortal flesh,' Bairstow; 'O praise the Lord, ye saints above,' Byrd; 'O clap your hands,' Weelkes; 'O Lord, look down from Heaven,' Battishill; 'Glorious and powerful God,' Stanford; and 'Lord, Thou hast been our refuge,' Vaughan Williams. The hymns were: 'All people that on earth,' to Dowland's descant setting, and the Sequence for St. Edward's Day, to a tune by Dr. Sydney Nicholson. The service ended with Parry's 'Blest Pair of Sirens.' It would be difficult to over-praise the singing. The combination of pure, blended tone, dynamic range, and easefulness was such as to make one speculate as to whether it could be equalled by any body other than one composed of picked English Cathedral singers. (There were nearly three hundred boys and men.) Most of the singing was unaccompanied, and here the finest results were obtained. The works contained many surprises, from the delightful chiming effects in the 'silver bells' passage in the Byrd to the passion in the Battishill. The inclusion of the Parry Ode was the only doubtful point. It calls for orchestral accompaniment, and the use of the organ (ably though it was handled) merely raised insoluble problems of balance and ensemble. Dr. Bullock conducted skilfully. Such a demonstration of English singing and Church music ought to be made an annual affair. On all grounds it is well worth the great pains and cost of organization.

FREE CHURCH CHOIR UNION

The thirty-sixth annual Festival, held at the Crystal Palace on July 13, under the direction of Mr. Frank Idle, again demonstrated that, in spite of the gramophone, wireless, and other counter-attractions, there is still a very large number of people devoted to choral singing. The whole programme, which comprised works by Handel, Schubert, Gounod, Thiman, Idle, &c., was given with a precision and expressiveness that bore witness to infinite pains on the part of Mr. Idle. He had his forces well under control, and the performance generally was held to be one of the best ever given by the Union. The soloist was Miss Elizabeth Mellor, and in addition to the solo in Gounod's 'Lovely appear,' she sang Costa's aria 'I will extol Thee.' In Thiman's anthem 'Let all the world,' the parts for brass instruments added greatly to the effect of the organ accompaniment, which was played by the composer. The piece was encored. New compositions, specially written for the occasion by the conductor and Mr. J. A. Meale (who presided at the organ) were greatly appreciated by the very large audience. The Choir Unions deserve high praise for carrying on such excellent work in these difficult times.

C. J. M.

GREGORIAN ASSOCIATION

The fifty-ninth Anniversary Evensong was sung at Westminster Abbey on June 20 under Capt. Francis Burgess. As the custom is at these services, the music was a judicious blending of plainsong and harmonized settings, parts of which were sung by a true and well-balanced semi-chorus.

Plainchant was used for the Psalms throughout, with the exception of the Glorias, which were sung in faux-bourdon arrangements. The Magnificat was enriched with verses by Viadana, and Palestrina's polyphony was drawn upon for alternate verses of the lovely 'Golden Sequence.' The choir had its biggest chance in the anthem, Anerio's 'Christus Factus Est,' and took it; in fact, the singing throughout was remarkable for its precision and good tone. The performance of the plainsong portions was more flexible than one would have believed possible with so large a choir.

The church was full, and Princess Beatrice was in the congregation.

P. W.

Seven hundred and fifty singers joined in the Bath and Wells Diocesan Annual Festival at Wells on June 20. (The figures are interesting as showing the problems of balance involved, especially in the male-voice choirs. There were 291 boy trebles, 24 male altos, 82 tenors, 120 basses, 127 women sopranos, and 39 contraltos.) The Magnificat and Nunc Dimittis were sung to a setting composed for the Festival by Basil Harwood, with additional accompaniments for two trumpets, two trombones, and drums. The anthem was a chorus from 'Samson'—'Then round about the starry throne.' Canon Davis, the Cathedral organist, conducted, and his assistant (not named in the report) accompanied.

Nearly a thousand singers took part in the annual Diocesan Choral Festival held at Truro Cathedral on June 20. The Canticles were sung to a setting by Stanford, and the anthem was Ley's 'Eternal Ruler of the ceaseless round.' Mr. Dykes Bower, the Cathedral organist, conducted, and Mr. G. H. Knight was at the organ. An innovation was the substitution of a middle voluntary for the sermon, Mr. Dykes Bower playing Schumann's Canon in B minor and Handel's 'Athaliah' Overture. During the morning a well-attended lecture-demonstration was given by Dr. Sydney Nicholson, who dealt with the musical rendering of the Choral Eucharist.

We have received a booklet giving the programmes of a series of twelve recitals of English organ music which Mr. Ambrose Porter is giving at Lichfield Cathedral. The series began in July and ends in September. It is a continuation of a previous venture of the kind which met with encouraging success. Altogether, Mr. Porter will have played a hundred and ninety-five works, representing a hundred and two composers. Although contemporary examples are in the majority, each programme includes some works by early English organ writers. This effort is one that deserves to be widely followed.

The choirs of the Archdeaconry of Grahamstown, South Africa, combined in a Festival at Grahamstown Cathedral on May 29, singing Walford Davies's 'God be in my head,' Bach's 'Jesu, Joy of man's desiring,' Geoffrey Shaw's 'Worship,' Varley Roberts's Magnificat and Nunc Dimittis in C, and Sydney Nicholson's Solemn Te Deum. The singers numbered two hundred, and some of them had travelled over fifty miles to take part. Mrs. C. H. Wood accompanied, and the Cathedral organist, Mr. Stephen Chantler, conducted. The Festival was a welcome revival, the event having lapsed since 1886.

At Exeter Cathedral, on June 27, the annual Festival of the Diocesan Choral Association was held, twenty-six choirs taking part. The Canticles were sung to Arnold in A, and the anthems were Ouseley's 'How goodly are thy tents' and Goss's 'The Wilderness.' The organist was Mr. Cyril Church, and the conductor Dr. Thomas Armstrong.

The East Glendalough Choral Festival took place on June 19 in St. Saviour's Church, Arklow, about three hundred and fifty singers taking part. The music included Parry's Magnificat and Nunc Dimittis in D and Geoffrey Shaw's 'Ten thousand times ten thousand.' Mr. E. J. Youds, organist at the church, accompanied, and the Rev. N. Roberts conducted.

The organ at Waterford Cathedral is being rebuilt at a cost of £1,100 by Messrs. Alec Chestnut, of Waterford. When complete it will be a four-manual of fifty-three drawstops.

Messrs. Rushworth & Dreaper have recently built an organ—a two-manual with thirteen stops—for the Steynsrust Dutch Reformed Church, South Africa.

RECITALS

Mr. P. P. Dickinson, Heaton Parish Church—Adagio and Fugue (Sonata No. 8), *Rheinberger;* Four Choral Improvisations, *Karg-Elert;* Prelude and Fugue in F minor, *Bach.*

Mr. Herbert Hodge, St. Lawrence Jewry—Sonata No. 6, *Rheinberger;* Air with Variations and Finale Fugato, *Smart;* Cornelius March, *Mendelssohn.*

Mr. F. G. Shuttleworth, St. Luke's, Redcliffe Square, S.W.—Fantasia and Fugue in E minor, *Silas;* Benedictus, *Reger;* Legend, *Grace;* Adagio in E, *Frank Bridge;* Finale (Sonata No. 5), *Rheinberger.*

Mr. Purcell J. Mansfield, Paisley Abbey—Fantaisie in C, *Saint-Saëns;* Funeral March, *Grieg;* An Evening Meditation, *Mansfield;* Prelude and Fugue on B A C H, *Liszt.*

Mr. Ralph T. Langdon, St. John the Evangelist, Edinburgh—Passacaglia, *Bach;* Sonata No. 1, *Mendelssohn;* Quasi Marcia, *Karg-Elert;* Passacaglia, *Muffat;* Fantasia in D minor, *Gibbons;* Choral No. 3, *Franck.*

Mr. Guy Michell, St. Matthew's, Worthing—Agitato and Cantilène, *Rheinberger;* Allegretto in B minor, *Lemare;* Toccata, *Mulet.*

Mr. S. W. Robinson, St. Mary's, Nottingham—Sonata No. 3, *Mendelssohn;* Allegretto grazioso, *Frank Bridge;* Fugue, *Reubke.*

Mr. Allan Fortune, Ingrow Parish Church—Fantasia and Fugue in G minor, *Bach;* 'Morning—Day,' *Lemare;* Sonata No. 4, *Rheinberger;* Fantasia and Fugue, *Parry.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude, Fugue, and Chaconne, *Buxtehude;* Prelude and Fugue in A, *Bach;* Three Preludes on Welsh Hymn-Tunes, *Vaughan Williams;* Lament, *Grace;* 'An Easter Alleluya,' *Slater.*

Mr. W. A. Stevens, St. John's, Peterborough—Concerto Grosso No. 10, *Corelli;* Three Chorale Preludes, *Bach;* Legend, *Grace;* Sonata No. 6, *Mendelssohn.*

Mr. C. W. Harris Sellick, Burnley Parish Church—Prelude and Fugue in B minor, *Bach;* Fantasia and Fugue on B A C H, *Liszt;* Choral No. 3, *Franck;* Prelude on 'St. Cross,' *Parry;* Toccata, 'Symonds Yat,' *F. H. Wood.*

Mr. J. D. Macrae, Gillespie U.F. Church, Dunfermline—Sonata in the style of Handel, *Wolstenholme;* Fuga alla Gigue, *Bach;* Pastorale on 'Winchester Old,' *Farrar;* Bridal March and Finale, *Parry.*

Mr. J. D. Holl, St. Michael's, Brierley Hill—Prelude on 'Melcombe,' *Parry;* Sonata No. 1, *Borowski;* Fugue in E flat, *Bach.*

Mr. F. W. Quibell-Smith, St. Michael's, Brierley Hill—Grand Chœur No. 1, *Hollins;* Prelude on 'St. Michael,' *West;* Andante Moderato in C minor, *Frank Bridge;* Grand Chœur in D, *Guilmant.*

Miss Edna C. Howard, St. Clement Danes, Strand—Fantasia and Fugue in G minor, Trio-Sonata in E flat, and Three Chorale Preludes, *Bach;* March on a Theme of Handel, *Guilmant.*

Mr. C. H. Trevor, Clapham Parish Church—Prelude in C minor, *Bach;* Trio in B flat, *Rheinberger;* Quasi Scherzo, *Karg-Elert;* Carillon-Sortie, *Mulet;* Introduction and Allegro (Concerto No. 4), *Dupuis.*

Dr. Gordon Slater, Lincoln Cathedral—Chorale Preludes on 'The 100th Psalm-Tune,' *Purcell;* 'St. Columba,' *Robin Milford;* 'An Easter Alleluya,' *Slater.*

Mr. J. M. Preston, St. George's, Jesmond, Newcastle-upon-Tyne—Fantasia on 'O sons and daughters,' *Alan Gray;* 'Spring Morning on Lebanon,' *Mackenzie;* Hymn to the Stars, *Karg-Elert;* Marche Pontificale, *Widor.*

APPOINTMENTS

Mr. Pearce Hosken, choirmaster and organist, King's Weigh House Church, Grosvenor Square.

Mr. Philip B. Tomblings, organist and music master, Bloxham School.

Mr. Arthur E. Watts, choirmaster and organist, St. Andrew's, Stockwell.

Letters to the Editor

ORGAN PEDALLING: PAST AND PRESENT

Sir,—In the July issue of the *Musical Times* there are two interesting letters and an article, all bearing on the above subject.

Mr. Jevons refers to the 'modernised version of the lines laid down by Lemmens.' The lines laid down by Lemmens in the first twelve pedalling exercises of his 'School for the Pedal' leave no doubt that he viewed the pedal board as a *toe* instrument, so far as a student's first pedalling exercises are concerned, for these first twelve exercises are indicated to be played by *toes* only. In the preface to his 'Pedal School' he says:

> 'The easiest way of playing, and also the general mode, is to use the point of each foot alternately whenever the passages permit.'

In the same preface he says:

> 'A great many organists use only the "left" foot in playing the pedals. This faulty method causes the player to move the foot from one position to another, &c.'

This from Lemmens, about seventy or more years ago!

Lemmens discloses an entirely different outlook upon the pedal board when he approaches the scales, and it is in these scales that he senses the true foundation of pedalling, viz., the principle which embraces the toe-short and heel-long key method. While pedal boards have short and long keys representing the sharps, flats, and naturals, so long will the toe-short and heel-long key remain the true basis of pedalling.

His (Lemmens's) footings of the scales of A, E, E flat, particularly, are a standing testimony to the fact that without a properly controlled and free oblique-angle movement of the feet the possibilities of pedalling are hopelessly curtailed. The term 'oblique-angle movement' embraces every degree of movement of the feet, from left to right of the heel, using the toe as a lever, and from left to right of the toe, using the heel as a lever, and the reverse of both in each case, and I use this term for want of a better or clearer one.

Regarding the thirty-four ways, or even forty-four ways of playing the first two groups of the Bach D major Fugue subject, who wants to play it in so many ways, anyhow? I merely gave them to show the definite possibilities of the oblique-angle movement, and to stress the point that without such freedom of movement modern pedalling is impracticable.

Mr. Jevons queries the heel-toe inwards movement. Why place any limitations on these movements? Lemmens's scales of A, E, B, majors, and G, E, B, minors, all start off with the very movement he queries, for in each case the left heel note is followed by the next higher scale note being played by the toe of the same foot. In some of these cases it would have been just as easy to start off with the toe, instead of the heel. It may be easier to play a heel note immediately to the left or right of a toe note than the reverse, because there is more leverage and support from the toe than from the heel as a momentary fulcrum, but freedom in either way should be secured by sufficient practice.

No wonder Mr. Jevons makes such a sweeping indictment as the following:

> '. . . and in practice very awkward, ungainly, and quite impossible to tread naturally . . .'

(referring to the thirty-four ways of playing the Bach phrase), when he denounces the heel-toe inwards movement!

Mr. George Goode, in his letter in the same issue of the *Musical Times*, refers to a work 'On Organ Playing' by Arthur Page. I have not seen this work. My late co-author, Mr. Meers, tried to secure a copy of it, but he was not successful. There are many books that advocate a free use of the heels, but I have never seen any before my Novello Primer of 1918 that definitely advocate the principal of the free use of heels and toes *in the very first stages of pedalling, nor have I seen any that endeavour to instil into the minds of organ students the importance and advantage of regarding the heel as of equal value as the toe, in the very first note-finding exercises.*

Referring to the reprint of Dr. Barkworth's article 'Organ Pedal Technique' from the November, 1918, issue of the *Musical Times*, it contains some interesting novelties. Strangely enough, it was in July, 1918, that I wrote on the same subject in the *Musical Times* for that month, stressing many points which have since been embodied in other books of mine.

The idea of a revolving centre seat for the organ stool is not new, for many years ago my predecessor at St. George's Hall, the late Dr. Peace, told me that he had been asked to try one, but that he did not greatly favour the idea. On the other hand there are some who might prefer it, and there should be no difficulty in trying to discover a means of countersinking a revolving centre seat for the organ stool. I see no objection to it from the practical playing point of view, provided that a much more stable and level revolving seat is practicable than is the case with the revolving pianoforte seat, if any of these latter abominations still remain in use.

Speaking from a purely personal point of view, if no better revolving device could be produced than that of the revolving pianoforte stool, I should not hesitate to adhere to the modern adjustable non-revolving stool.

Playing in stockinged feet might appeal to some, but I am afraid that pedalling, even with feather-weight pedal resistance, would not be a very pleasant affair.

Dr. Barkworth very summarily dismisses the shoe-heel, its absence 'merely making it necessary to set the stool an inch lower—that is all'!

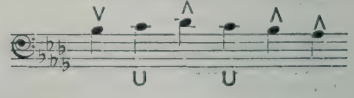
I have pedalled in stockinged feet, in slippered feet, in shallow-heeled house shoes, and in the normal walking shoe, and I feel that the latter, with a sole not too thin, is the most serviceable type for pedalling purposes. The firm leather sole gives a sufficient support for the soles of the feet, and the shoe-heels, of moderate depth, act as a useful leverage for the heels of the feet.

The short left- and right-foot half-scale formulæ which Dr. Barkworth gives find their genesis in the Lemmens scales of A, E, and E flat. The Lemmens basis for these particular scales is excellent, and the toe-short and heel-long key principle which dominates these is admirable within a circumscribed compass of the pedal board. Yet, though it is possible to use a left-hand note high up the board, or a right-heel note at the bottom of it, it is by no means always easy, and even a revolving centre seat would not help matters very much.

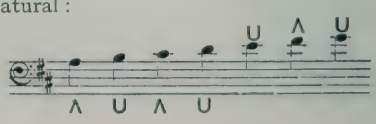
Dr. Barkworth's footing of the upper octave of the D flat scale places the last three notes, B flat, C, D flat, for the R. toe, L. heel, and R. toe, returning the same way. My criticism of this instance of high left-heel notes is that there is nothing gained by playing the top C with the L. heel, nor is any principle sacrificed if the more logical footing is adopted, viz., playing that top C with the R. heel (B flat, C, D flat, with R. toe, R. heel, R. toe). Further, if the L. heel plays the top C, its poor unfortunate toe becomes an offending member, for it has nowhere to go in the ascending phrase, and forces the right to play its toe-note in an unnatural position, an awkward state of affairs which is accentuated by the immediately following toe notes of the R. foot.

Though the following is not exactly comfortable:

Vide Dr. Barkworth's D flat scale.



this is natural:



yet the latter takes the L. heel higher than in the D flat scale. The reason is that the context of the latter enables the feet to assume a natural position, whereas the former prevents it.

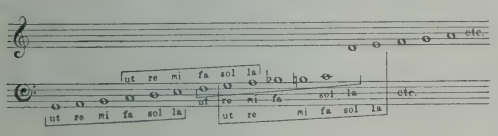
I read through Dr. Barkworth's translation of Nielsen's 'Technical Studies in Pedal Playing.' It is an exceedingly well thought-out treatise (the translation was published by Schirmer in 1904), giving many diagrams of the pedal board, all illustrating the straight board.

On p. 4, right-hand column, of my 'Science of Organ Pedalling' I have mentioned rules from the Nielsen treatise which I considered opposed to the natural dictates of the pedal board. The author, Neilsen, condemns the French type of heel for pedalling, but he does not go as far as his able translator, Dr. Barkworth, and recommend stockinged feet.—Yours, &c.,

Liverpool. HERBERT F. ELLINGFORD.

'E LA MI'

SIR,—The term 'E la mi,' used in connection with the above service, which has puzzled 'Lay-Vicar' and yourself, is simply the old English Church-writer's way of expressing the note E according to the principles of the method of solmisation known as 'The Gamut,' a plan of the musical scale constructed from a series of seven ascending hexachords extending from bass G to E^{II}, which was in use as long as the system of hexachords was recognised. The Greek letter Γ (*gamma*) was used to denote the first note (*Ut*) of the series—hence 'Gamut.' The sounds of which these hexachords are composed are sung (according to the rules of this system) to the syllables *ut, re, mi, fa, sol, la*, the semitones falling between *mi* and *fa*. In addition to these syllables, the notes of each octave have the alphabetical names *A, B, C, D, E, F, G*, used in exactly the same positions on the Staff as at the present day; consequently, as the hexachords begin on different notes and constantly overlap each other, any given note will have its own letter-name and also the names of the syllables belonging to overlapping hexachords, and is known by the combination of letter and syllabic names. The following example will illustrate this:



Thus in the 'Gamut' *C* is named *C fa ut*, *D* is named *D sol re*, *E* is named *E là mi*, and so on.

An accurate knowledge of the 'Gamut' was an essential part of the musical equipment of the choristers of the period, as is shown by the following quotation from Mr. John S. Bumpus's 'History of English Cathedral Music':

> 'In 1662 the Dean of the Chapel Royal issued an order by which it was decreed—"That if any knight or other person entituled to wear spurs, enter ye Chappell in that guise, he shall pay to ye quiristers ye accustomed fine: but if he command ye youngest quirester to repeat hys 'gamut' and he faile in ye so doing, the said Knight or other, shall not pay ye fine."'

As Mr. Bumpus justly remarks: 'These hexachords in ascending overlapped one another, and as the notes were named by *combining* the overlapping names, the task was a fair test of the boy's musical knowledge, and amounted to the same thing as asking a sailor to box the compass.'

Dr. Creyghton is said to be one of the first musicians to use the keys of E flat and A flat.—Yours, &c.,

York Place, FRANK S. STYLER.
Whitefield, near Manchester.

THE HANDEL FESTIVAL MODEL AT THE CRYSTAL PALACE

SIR,—No doubt most of the present-day supporters of the Handel Festivals are familiar with the large model of the first Festival (held in 1857) which stands in the south transept of the Crystal Palace. Probably few have troubled to examine it in detail, or to note various amusing points. It is only fair, before mentioning the latter, to give some idea of the magnitude of the work which faced the designer of the model (whose name is unfortunately omitted from the case). The following is quoted from a programme of one of the early Festivals:

> 'This important meeting which was entitled the "Great Handel Festival" was held at the Crystal Palace on the 15th, 17th, and 19th June, 1857. . . . The chorus consisted of 2,000 voices and the band of 386 instrumentalists. A large organ was erected for the occasion.'

The modeller therefore had to fashion nearly two thousand four hundred figures each no more than 2-in. high, in addition to the orchestral instruments, music stands, and the organ, so perhaps he may be forgiven any little irregularities. When one adds that in all the two thousand odd figures it is difficult to find two alike, the painstaking nature of the work is evident.

The point that strikes one at a first glance is that, of the three hundred and eighty-six instrumentalists mentioned in the programme, the only ones provided with seats in the model are the 'cellists. Presumably the remainder stood throughout the three days' Festival. One or two violinists appear to be leaning negligently against the stand behind, so one assumes that they found it a tiring job. The vocalists were more fortunate, for they at any rate could sit on the steps. Another curious point is that, although the official record mentions only three hundred and eighty-six orchestral players, there are in the model no less than ninety-five each first and second violins, sixty-seven each of violas, 'cellos, and basses, *i.e.*, three hundred and ninety-one string players without counting the wind players. The double-basses are in two rows round the back of the orchestra and also in two small groups in the aisles between the violins and violas. Each double-bass player has his attendant satellite in the form of a 'cello player seated (apparently on a soap box) at his right-hand side. This was the practice in those days. It is to be supposed that the modeller wanted to fill up all the available space, for in addition he placed one bass and one 'cello right in front under the conductor's nose, surrounded by a few scattered fiddles. Each double-bass is at any rate fingering the same note.

Ah, but the attitudes! Every fiddler stands with his right leg slightly in advance of the left, in the best grand opera style. (The tight-fitting trousers of the period show off those legs to much more advantage than do the more ample 'bags' of the present generation.) Coats of all cuts and hues, frock-coats, cut-aways, &c., grace their well-waisted manly figures, while the coloured waistcoats would have warranted the conductor wearing sun-glasses.

Coming to the wind players, one finds quite a number of interesting things. We have already used up nearly four hundred of our three hundred and eighty-six (official) players! Nevertheless there are ten flutes and eight piccolos to begin with, so the size of the rest of the orchestra may be estimated. The *Musical Times* for May, 1857, gives the orchestra as follows: seventy-six firsts, seventy-four seconds, fifty each violas, 'cellos, and basses, nine flutes, nine oboes, nine clarinets, nine bassoons, twelve horns, twelve trumpets and cornets, nine trombones, three ophicleides, nine serpents and bass-horns, three drums, six side-drums (three hundred and ninety in all).

And those poor flutes! Four of them are sitting between the trumpets and clarinets, while four of the piccolos are wedged at the back between the horns and bassoons! The rest of the wood and brass are

dotted here and there in patches, a fair number of them sitting entirely surrounded by string players.

There are three timpanists with seven drums between them, and one 8-ft. upright drum just below the organist's seat. The poor organist must have had a nervous breakdown afterwards. A curious feature is that standing in the gangways between the banks of vocalists and well to the back of the orchestra are six serpent players. A couple of bass horns are similarly placed, but nearer to the band. What a penetrating tone those serpents must have had! They are at least 30-ft. from the orchestra proper, and separated from one another by solid masses of vocalists.

There are three organ players (all standing) to manipulate the instrument specially constructed for the occasion. An interesting feature of the organ is that the top centre row of pipes in the ornamental front are lying in a horizontal position pointing out over the heads of the choir. The pipes are of conical section, presumably some sort of trumpet, and are apparently still in place in the present organ, though now in an upright position.

The *Musical Times* of July, 1857, gives the following account of the performance:

> 'Lofty enthusiasm, noble patriotism, sympathetic grief, stern resolves, feelings of adoration and reverential awe, by turn swayed the imagination as the chorus wailed forth its grief, uttered its declamation, gave forth its defiant challenge to the enemy, demanded to be led to victory . . .'

The designer of the model must have read that article, for he has succeeded in portraying all the emotions on the two thousand odd faces, albeit it seems a little peculiar to see a group of tenors registering 'sympathetic grief' adjacent to a smiling band of sopranos apparently demanding to be led to victory. Perhaps they only wanted a chance to get at the 'serpents' in their midst.

It may seem a little unkind thus to poke fun at this really splendid model, but the enumeration of these little points serves, in fact, to accentuate the patience and care taken in erecting such a model in a space no more than about 9-ft. wide by 5-ft. deep.

One shudders to think what fantastic nightmare Epstein would have constructed.—Yours, &c.,

L. Swinyard.

THE BRAILLE CENTENARY

Sir,—You have so kindly referred in your columns to the great Braille Centenary effort of the National Institute for the Blind, that I venture to hope that you will allow me to draw attention to a remarkable response made by a tiny village in Sussex. Here, so notable an instance has been given of what can be done 'where there 's a will,' that we at the National Institute venture to hope other villages and small towns throughout the country will feel encouraged to emulate the example.

On July 7 a double performance of Mendelssohn's 'Hymn of Praise' (with the Sinfonia—three movements) took place at the Parish Church of Keymer, with orchestra, organ, and chorus—seventy performers—under the conductorship of the wife of the Rector, an able amateur musician.

As a result, a sum of over £20 was raised in response to the Braille Centenary Appeal.

May I also correct an erroneous impression which has somehow got abroad that the Braille Centenary Festival is to take the form of a big central performance in London of the 'Hymn of Praise'?

Instead of this, the Institute is relying on the individual help of its friends, each in his own locality, and I would suggest that there are few churches which could not render *at least some* excerpt from the Cantata, if only the duet and chorus 'I waited for the Lord,' and at the same time arrange for a contribution to be sent to the National Institute as an act of thanksgiving that the sighted and the blind have at long length the mutual advantage of the printed page, thanks to the invention of the printing press by Gutenberg in 1440 and of the embossed script by Louis Braille in 1829.

Truly, in the words of the Cantata itself, 'The Night is departing . . . Let *all* men praise the Lord.'—Yours, &c.,

Edward Watson

224-6-8, Gt. Portland Street, W.1. (*Organizing Secretary, Braille Centenary Appeal*, 1929).

A CORRECTION

Sir,—In the résumé of my lecture given before the Musical Association on April 23, which appeared in the *Musical Times* for July, I am reported to have said, 'To Elizabethan composers the Authorised Version of the Bible was a new thing—a wonderful and fresh source of verbal imagery and inspiration.' Dr. E. H. Ezard, of Cambridge, kindly drew my attention to the inaccuracy of this statement before I myself had seen it. Whether a *lapsus linguæ* on my part, or a *lapsus calami* on the reporter's part, is responsible, I do not know, but I hasten to ask you kindly to correct the error by the substitution of the following: 'To Elizabethan composers Coverdale's first complete English Bible (1535) and the English Prayer Book (1549), which contained the Psalter as translated in the Great Bible of 1539), were new things—wonderful and fresh sources of verbal imagery and inspiration.'—Yours, &c.,

Cyril B. Rootham.

4, Huntingdon Road, Cambridge.

MECHANISED MUSIC

Sir,—Has Mr. Rutland Boughton ever been marooned for years with never a chance of listening to good music? Of course not.

The gramophone has brought music of the best sort to many who, from force of circumstances, never get an opportunity of hearing it actually played. I venture to think that mechanised music has done a great deal to educate people who get only the chance of reading press criticisms. Mr. Brian Everest says he has turned on the Brahms Quintet in F thirty-five times. I have worn out three records of Sir Edward Elgar's arrangement of Bach's Fantasia and Fugue played by the L.S.O., and as for the records of the English Singers (I have them all), I must refrain from putting them on any more until these beautiful madrigals are reproduced again—I hope by the same singers.

As an old quartet-player in the past, it has been a delight to me to hear the Flonzaley, the Léner, and other quartet-players whom I have never heard, and, I fear never shall, except through the gramophone.

The last great quartet I heard at first-hand was the Joachim Quartet, and I am under sixty years of age. The gramophone is better than nothing at all. As for the wireless, I cannot afford a set.—Yours, &c.,

Cumberland. Country Doctor.

'SOPRANOS ARE RARE'

Sir,—In his letter in your July issue, Mr. Travers Adams makes a most sweeping assertion. He says that nine out of ten of the soprano vocalists who appear in the programmes issued by the B.B.C. are not even mezzo-sopranos—they are high contraltos. Will Mr. Adams, as he undertakes to do, please supply proof of this? It is a matter of interest to many of us who hold that soprano voices are by no means so scarce as Mr. Adams thinks.—Yours, &c.,

4, Fielding Road, West Kensington Park, W.14. Wm. Bell Porter.

Sir,—As one who happens to be conversant with the difficulties which are alleged to confront the B.B.C. in the engaging of vocalists, I should like to say that in my opinion, the conclusion expressed by Mr. Travers Adams in his letter of July, though apparently courteous, in reality goes far to offend the canons of good taste. I put it to the thoughtful readers of his letter whether they consider Mr. Travers Adams to be a more competent judge of a soprano vocalist than the highly expert selectors appointed by the B.B.C.—Yours, &c.,

W.2. E. A.

SIR,—It has given me unqualified pleasure to read the letter sent in by Mr. H. Travers Adams. I am not advancing any comment as to responsibility, but I agree emphatically with all that Mr. Travers Adams has written with respect to the so-called sopranos who are engaged by the B.B.C. His experience is precisely the same as my own and of many of my friends and acquaintances who have listened with me.

Our ears have been pained by the thin, superficial, hard quality, and by the tone so painfully lacking in colour, warmth, or richness, of most of these singers. Why they are called sopranos passes my comprehension, for the compass of the ballads sung by many of them does not exceed F (fifth line), and even in this limited compass the upper notes are taken with an amount of force and effort that an ordinary real soprano would not exhibit. Surely from the thousands who are given an audition better results might be expected.—Yours, &c.,

ELEANOR MCALLISTER.

'The Gables,'
East Acton Lane, W.3.

SIR,—On several occasions I have, in the leading musical papers, expressed my inability to subscribe to what I have held to be exaggerated statements on singers and singing made by Mr. Travers Adams. I gladly admit that there has always been valuable information to be gained from the published letters, articles, and works of a teacher of his experience; but I disagree with his latest publicly-expressed opinion. He gives the impression that the lower voices in women are much more common than the higher. He is right in regard to men, but, as far as my memory serves me, during the last thirty years there have appeared in public not more than five or six *real* contralto singers. The great majority of singers, on the other hand, have been sopranos. Perhaps some more of your readers would care to express their opinions.—Yours, &c.,

'Dulce Domum,' PEARCE SMALL.
Tunbridge Road,
Southend-on-Sea.

SIR,—As a sincere admirer of Mr. Travers Adams, in company with many of my friends and acquaintances, I feel nevertheless bound, though with regret, to record publicly my opinion that on occasions he is swayed more by impulse than reason. His statement, 'Nine out of ten who appear on the B.B.C. programmes as sopranos are high contraltos' can be due to impulse only. It certainly is not accurate. If he desires to discover the reason for the unsatisfactory performances of the great majority of present-day professional singers of all descriptions, he will find the solution set forth in his own two latest publications, *i.e.*, the lack of physical development. Other explanations are often purely fanciful.—Yours, &c.,

F. H. K.

'OUR BERLIOZ EXCLUSIVES'

SIR,—Although I would like to state at once that I am in hearty agreement with 'Feste' in regard to the Berlioz controversy, I cannot subscribe to his dictum that 'Berlioz's orchestration worked magic.'

Berlioz was undoubtedly an innovator and an explorer in orchestration, and as such he deserves (and receives) the admiration of musicians. But I have never been able to appreciate the claim made by his admirers that the Berlioz orchestra sounds well or effective—with exceptions, of course. He seems to be ever conceiving stunts and special effects, which, however interesting as experiments, have little musical value.

In my humble opinion, his best all-round work—musically and orchestrally—is the interesting 'Romeo and Juliet' Symphony, in which not only the three well-known orchestral movements (Fête at the Capulet Palace, 'Queen Mab' Scherzo, Love Scene), but also several of the choral movements, notably the Funeral March, achieve an orchestral and musical beauty which is generally absent from his other work. His 'Hungarian March' and 'Invitation to the Waltz' have always seemed to me ineffective, and inferior to Liszt's version of the former and Weingartner's version of the latter pieces.

I do not think that any honest musician who dislikes Berlioz can be accused of prejudice. No composer had finer ideals and ideas—on paper; his life was one continual fight for what he conceived to be the truth. His best contribution to music, to my mind, is his literary work.

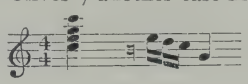
I add that I am a musician and conductor who has tried, over and over again, to like Berlioz, and who has studied his scores with a view to including them in the répertoire of the various orchestras he has had to direct.—Yours, &c., 'X.'

New York City.

[The views expressed in this letter are of special interest, as the writer—who asks us to allow him the cloak of anonymity—is a conductor of international reputation.—EDITOR.]

A DIFFICULT RHYTHM

SIR,—In your 'Answers to Correspondents' you refer to the Presto of Beethoven's Quartet and the opening of the C minor Symphony as instances in which it is difficult to make the rhythm clear. Is not the opening of Beethoven's 'Hallelujah' Chorus (from the 'Mount of Olives') another case in point?

Ex. 1.  &c.

Besides the difficulty of preventing the three semiquavers from sounding like a triplet, there is the difficulty of playing (I have no copy at hand, and may have quoted incorrectly):

Ex. 2 (*a*).

or:

(*b*.)

with absolute accuracy. It is also a strain for an organist to keep this up for a whole page. I have had the opportunity in the past of consulting two first-rate players about Ex. 1. One gave the equivalent of the 'tiny stress' you speak of by playing the semiquaver E short and seeming to linger slightly upon the D. The effect was certainly clear, and the L.H. was crisply and accurately played. Later on in the movement where there are quaver triplets against one played it without any relaxation of pace, the other yielded slightly. Both agreed that it was exceptionally hard to play properly, and were not ashamed to practise it before a performance.

What you say about the 'definition' disappearing in the opening of the C minor Symphony might be illustrated by the opening of Widor's familiar Toccata in F. As the result of 'too much pace and too little thought' some organists rob it of brilliancy, and give to the semiquavers almost the effect of sustained chords. That was not the method of the two brilliant organists (both now dead) of whom I have spoken. Nothing could be more exciting, and every note told, but the pace was adapted to the building and was never unduly fast.—Yours, &c., MUS. B.

Brighton.

'THE PILGRIM OF LOVE'

SIR,—Can any of your readers throw light upon the authorship of the words of the above song? In Novello's edition, edited by W. A. Barrett, the words are ascribed to Mrs. Opie, but in other editions the author is given (where at all) as Dimond. For local reasons I should be very glad if someone could clear the matter up.—Yours, &c., RICHARD LOWNE.

Norwich.

ORGAN RECITALS AND THE PRESS

Sir,—'Cet animal est très méchant, quand on l'attaque, il se défend'—that 's me, right enough, but is that what BM/BNXK calls being 'bitter'? Out upon this mealy-mouthed 'well-bred' (!) 'gentlemanly' (!!) age that so badly needs some 18th-century directness and frankness of speech!

So far from bearing the musical world a grudge I am very grateful to it in one respect, at least, for convincing me of that which—by your leave—I already know, that is, that whatsoever I be I am not a nonentity. When I think of the slander and calumny that have been the portion of the greatest ones and then consider the very satisfying helping that has been served out to your most humble, obleeged, and (more or less) obedient servant, I am greatly lifted up in heart.—Yours, &c.,

Kaikhosru Sorabji.

Sir,—In his notice of my performance of Karg-Elert's Sixty-six Choral-Improvisations in the July issue of the *Musical Times*, your Scottish correspondent says that this performance was 'claimed' to be the first complete performance in Britain. It was not only 'claimed' to be the first complete performance in Britain, but *was* the first complete performance 'nicht nur in Britain, sondern überhaupt,' on the authority of Karg-Elert himself. I am not in the habit of claiming 'first performances' irresponsibly.

It may be of interest to your readers that I intend in the very near future to give a complete Karg-Elert Festival of organ-music (eight recitals) in various centres, and, later, pianoforte recitals of new music by Kodály, Bloch, Bartók, and Sorabji.—Yours, &c.,

27, Langlands Road, Erik Chisholm.
Newlands, Glasgow.

[Surely Mr. Chisholm is too touchy! All who write reports of musical events know from experience that the claim 'First performance' has to be accepted with caution, save when it has to do with a brand new work. Karg-Elert's Sixty-six Choral Improvisations were published twenty years ago, and every one of them must have been played many times by English organists. Would a pianist who played the whole of Beethoven's Sonatas at three recitals be able to claim that he had given the first complete performance? The Karg-Elert pieces, though published under one opus number, were no more intended to be played straight off than were the Sonatas. We do not wish to appear to under-rate Mr. Chisholm's achievement, but we think he attaches too much importance to a point that is incapable of proof, and that would not matter very much anyway.—Editor.]

Mr. Stanley Nicholas writes to say that, owing to removal, he wishes to dispose of several years' issues, in good condition, of the *Musical Times*. He will give them to the first applicant. His address is 20, Waunllwyd, Nantymoel, near Bridgend, South Wales.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Tenor wishes to meet accompanist for mutual practice of songs, ballads, &c. Birmingham and district.—L. M. Kimberley, c/o 10, Suffolk Street, Birmingham.

Gentleman pianist wishes to meet vocalist or instrumentalist for mutual practice. S.E. London district.—B. A. B., c/o *Musical Times*.

Pianist wishes to meet violinist for mutual practice. Afternoon or evening.—Miss N. Robinson, 118, Adelaide Road, N.W.3.

Amateur instrumentalists required to form an orchestra to accompany choral society. Weekly rehearsals near Elephant and Castle, S.E.—Hon. Secretary, 67, New Cut, Lambeth, S.E.1.

Young gentleman pianist wishes to meet violinist or vocalist for mutual practice. Would also like to meet another pianist. Bradford, Yorks, district.—H. L., c/o *Musical Times*.

Violinist, 'cellist, and bass wanted for mutual weekly rehearsal.—30, Revelow Road, S.E.4.

Good instrumental players wanted to form an orchestra to assist in the production of an amateur opera at Glasgow.—R. B., c/o *Musical Times*.

String player wishes to meet pianist (gentleman) for mutual practice of sonatas, and as accompanist. N. London.—Bratsche, c/o *Musical Times*.

Pianist (gentleman), excellent reader, wishes to meet string players for trio work, &c. Chelmsford district. Also plays viola.—A. G. M., c/o *Musical Times*.

Lady accompanist wishes to meet vocalist for mutual practice. Finchley district.—M. W., c/o *Musical Times*.

Young lady pianist wishes to meet violinist or another pianist for mutual practice. Would also like to join an amateur orchestra or choir. Classical music. Manchester or Burton districts.—Miss M. M. Winship, Platt Bank, Chinley, Derbyshire (viâ Stockport).

Pianist and violinist wish to meet 'cellist for mutual practice. N.W. district.—Lee, 14, Victoria Villas, Kilburn, N.W.6.

Viola player wanted for mutual practice of chamber music. Sundays, 11 a.m.—6, Newton Street, Hyde, near Manchester.

Vocalist (beginner) wishes to meet accompanist for mutual practice. Streatham district.—H. T., c/o *Musical Times*.

Young lady vocalist wishes to meet accompanist for mutual practice. N. London preferably.—E. Mendes, 5, Stanley Gardens, Hampstead, N.W.3.

Young gentleman pianist wishes to meet another for mutual practice. S.E. London.—B. F., c/o *Musical Times*.

Competition Festival Record

THE SCHOOL FESTIVAL MOVEMENT IN SHROPSHIRE

This movement originated in 1927, when one district Festival was held under the directorship of Mr. Geoffrey Shaw, and proved so popular that in 1928 three other districts launched a Festival.

The objects of the movement are as follows: (1.) To promote a love of music in the schools; (2.) To provide intercourse between teachers of music in schools which will be helpful in the teaching of the subject; (3.) To inculcate such a love for massed singing that boys and girls will, in later life, associate themselves with the musical activities of those villages and towns in which they live; (4.) To hold annual Musical Festivals, at which schools shall sing, and at which both children and teachers may receive from the musical director in charge helpful hints and criticism.

The Festivals are non-competitive in character, and are organized by committees of teachers and others interested in music generally. Each school taking part prepares a set programme of music for a massed concert and also presents at least four songs, two of which are chosen to be sung before the director on the day of the Festival. Schools are arranged in suitable classes according to size and character, and when all the schools in a particular class have sung they receive helpful criticism from the director and a confidential report is handed to each conductor. The day concludes with a combined rehearsal and massed concert.

This year four Festivals have been held, and in order to co-ordinate the work the central committee was fortunate enough to secure the services of Mr. Cyril Winn as director for the series. Marked improvement can be reported in the style of the singing, and the response shown at the four massed concerts was excellent. The benefits derived by the children who compose the audience during the auditions and the

inspiration received from participation in a massed effort are of inestimable value, particularly to those schools in isolated districts. The size of the massed choirs ranged from four hundred to six hundred voices, and the programme of music consisted of national, folk, modern, and classical songs, and schools selected by the director sang individually.

The following is a summary of the work done at one Festival: Number of schools entering, 27; number of children who sang during the day, 796; massed choir, 600; number of different songs sung during the day, 115.

Sight-reading continues to make headway and forms an integral part of the Festival movement, but at present remains a voluntary effort.

NATIONAL ASSOCIATION OF COMPETITIVE CHOIRS

The fourth annual summer conference of the National Association of Competitive Choirs was held on Saturday, June 15, in the Town Hall, Bolton.

Upwards of a hundred delegates attended from all parts, and were warmly welcomed by the Mayor of Bolton (Alderman F. Cheadle), who expressed the hope that the Association would long continue its good work in bringing music into the life of the people.

The chair was ably occupied by the president of the Association, Mr. John E. Turner (Halifax).

Major J. T. Bavin (Director, Education Department of the Federation of British Music Industries) gave a practical and very helpful address on choral conducting.

A paper was read by Mr. Alfred Higson on the 'Competitive Festival from the Competitor's Point of View.' This covered a wide field, ranging from the unsuitability of many Festival rooms to the vexed question of the merits, or otherwise, of performing from memory in competitions.

Mr. Higson strongly condemned the use of the marking sheet supplied by the Federation of Musical Festivals, arguing that it was a hindrance to clear thinking, especially in the case of judges with whom arithmetic was not a strong point. He contended that wiser decisions would be arrived at if adjudicators were allowed to sit back and listen to a performance without the hindrance of writing and adding up marks. He was of opinion that decisions should be based on quality, technique, and expression. Mr. Higson proceeded to criticise the attitude of some adjudicators in expecting choirs to memorise Festival music. A solo performance from memory might be a simple feat, but the task of memorising with sixty voices working together meant intensive study. He thought marks for memory might be added as an extra, but that the use of copies ought not to operate against choirs in Festivals.

Mr. Higson also criticised the principle of massed performances, stating that in spite of the opinion of the press they were not popular as the climax to a Festival. He was of opinion that the system of setting choirs to sing one set of pieces in the afternoon and another set in the evening might be amended. If all finalists could start from 'scratch' there would be a better chance of obtaining a satisfactory decision. The question of money-prizes and grants was also touched upon.

The absence of Dr. Herman Brearley deprived the Conference of hearing the views of a very able and popular adjudicator.

Votes of thanks were suitably moved and seconded by Mr. A. Knight (Wigan) and Mrs. Bourne (Barrow).

After tea a number of the delegates were taken to view the historic building of Smithill's Hall, by kind permission of Col. Ainsworth.

In our report of the Kent Festival (July *Musical Times*, p. 642), we stated that the entries had fallen from last year's 'best ever' of 700 odd to 570. This was a slip. This year's entries reached the excellent total of 717; moreover, the bank balance on the right side shows an increase.

BALHAM (June 18-24).—At the third Festival there were over a thousand entries, more than a half of these being for dancing—classical, operatic, national, character, demi-character, and ballroom. The last included Charlestons for competitors over sixteen, under sixteen, under thirteen, under eleven, under nine, and under eight. Of the remaining five hundred the majority were pianists or singers, the general standard of whose performances was praised by the adjudicators. Choral singing did not occupy an important place in the scheme.

BOURNEMOUTH (July 6-13).—Not the least noteworthy feature of the third annual Festival was the increased number of conquests achieved by competitors from other parts; a sign, surely, of healthy growth. The last was seen on the opening day of one of the most valuable trophies, Yeovil Town Band winning for the third successive year the Rotary Challenge Shield, and thus securing permanent possession. Sandecotes School's fine choir of girls proved similarly successful in respect of the shield presented by Mr. Hamilton Law; and the boys from Boscombe St. John's retained the cup they had held for the past two years. Bournemouth Amateur Orchestra again won the Sir Dan Godfrey Cup, despite the very capable and interesting way in which the test music—the third and fourth movements of the 'St. Paul's' Suite for strings (Holst)—was handled by the Herbert Ware Orchestra from Cardiff. Bournemouth Labour Male-Voice Choir lost both its cups; one (presented by the patron of the Festival, the Earl of Malmesbury) going to the Wessex Harmonic Choristers—a capital little choir from Weymouth, the other to the Southampton Male-Voice Choir. After winning one cup, the West Norwood Ladies' Choir heard Prof. Granville Bantock make it known to everyone concerned that they would have had another but for not using the prescribed edition of Schubert's 'The Lord is my Shepherd.' Five viola players were keen enough to figure in one or other of the two grades; and string ensemble classes attracted distinctly encouraging entries. The week's big time-table got out of hand now and again; but officials as a whole worked energetically and well. The closing stages of the Festival, at the Winter Gardens, were marked by quite a refreshing demonstration of partisanship, which would have done no discredit to a football final. Immediately following the Southampton Male-Voice Choir's cup triumph (referred to above) came the conquest achieved by the Southampton Musical Society, who captured the grand choral shield. Both of these comparatively youthful combinations were conducted by Mr. Arnold Williams, and as soon as some of his stalwart singers could get at him he found himself lifted shoulder high, and 'chaired' exultantly across the hall. T. W. C.

CLEETHORPES (June 25-29).—This twenty-year-old Festival was well supported by competitors from its six-county area. Twenty of its hundred classes were for choirs, senior and junior. Hull Gleemen (Mr. A. Brown) were the leading competitors, their fine standard giving them first place in the alto lead and chief male-voice sections. Mansfield and Sutton Co-operative Choir (Mr. F. Ward) were first in the mixed-voice and Bramley (Mr. C. A. Holgate) in the female-voice section. Women's Institutes of fifty to a hundred voices put up an excellent competition; fifteen choirs sang Dyson's 'Thanksgiving' and Purcell's 'We spirits of the air,' Helperby being first and Romanby and Nawton tieing for second place a mark behind. One of the most interesting of the solo classes was that for Lieder-singing, in which both singers and accompanist came under adjudication. The winners were Miss V. M. Williams and Miss D. Middleton, of Cleethorpes. The Festival showed all-round prosperity, one of the signs being bigger and better elocution classes.

LEAMINGTON (June 19-22).—Over fifty choirs came to sing on the last day of this important meeting. A London choir—the South-West Choral Society—was the most successful, winning first place among ten

female-voice choirs and seven mixed-voice choirs. The second places were won respectively by Mr. William Turner's choir from Nottingham and the Nottingham Philharmonic Society. There were twelve male-voice choirs, the best being Coventry Welsh Gleemen and the second-best Leicester City. Women's Institutes made a good class, with nine competitors; Henley-in-Arden won the prize by a mark. The Festival attracted eight hundred and sixty entries, representing over five thousand persons, and large audiences were the rule.

The London Sunday School Choirs Annual Festival was held at the Crystal Palace on June 22. In the choral competitions Hanwell Wesleyan won the Barnard Shield for junior choirs, and Willesden District Choir carried off the Founder's Shield for mixed-voice choirs. The Jubilee Shield was won by the Brownhill Road Baptists for the second year. In the afternoon about three thousand juniors gave a concert, conducted by Mr. H. W. Marchant; and in the evening the Festival Choir sang a fine programme (Haydn, Brahms, Schumann, and Elgar) under the direction of Mr. Frank Creed.

Sixty Years Ago

From the *Musical Times* of August, 1869:

After some discussion, the Government grant of £500 to the Royal Academy of Music (which had been withheld for a twelvemonth), passed the House of Commons on Thursday, the 22nd ult.

The results of the examinations in music, at the Society of Arts, which have lately been made known, show that Tonic Sol-fa pupils have repeated their successes of former years. In the examination which Mr. G. A. Macfarren conducts in Elementary Musical Composition, the paper may be worked either in ordinary or Tonic Sol-fa notation, and the examination is open on equal terms to students of every system, the Tonic Sol-faists giving the prizes and paying the expenses of the examination. Only three out of the fifty-five certificates are, however awarded to other than Tonic Sol-faists.

We have received a letter from a correspondent, who signs himself 'A poor lover of Music,' complaining that concert tickets are as a rule bought up by agents, and sold to the public at a price far beyond that advertised by the concert-giver. There is nothing new in this. Mr. Charles Dickens, during his readings in America, told his audience that he should be glad to appear some evening before a comparatively empty room, if the public by refusing to purchase tickets at an advanced rate could thus throw them upon the hands of those who lived by such a system. We should be glad if a remedy like this could be tried in London; for assuredly the evil is rapidly spreading.

ROYAL ACADEMY OF MUSIC

The outstanding feature of the students' chamber concert on June 19 was undoubtedly the singing of Brahms's Quartet 'Zigeunerlieder' by May Turtle, Irene Morden, Olive Darley, and Valette Iacopi. All have good voices, above the usual standard of students indeed; they sang, moveover, with keen intelligence and ensemble, and may be congratulated on giving a sound performance. A string quintet—Pastorale in G minor—by F. Nellie Daniels, a student, shows signs of ability, but is immature. Still the young composer should try again. It was sympathetically played. Very well played, too, by Helen Gaskell and Margot Wright was the Suite for oboe and pianoforte in D minor by Rosalie Bridgeman, an ex-student. The work is cleverly constructed, but is too long. Muriel G. Crowther has written two little songs, 'Sleepy Head' and 'The Buckle,' which she sang herself to her own accompaniment at the pianoforte. There is a place in the musical universe for this class of composition. The music is refreshingly light, but distinguished by pretty neatness. Laurence O'Neill, who has a real bass voice, sang 'Possenti Numi, Iside,' in promising fashion.

The R.A.M. Club gave a social and musical evening on June 24, when M. Nicholas Orloff, the well-known Russian pianist, played an interesting programme to the great content of the large gathering of members and their friends. The Chopin group was especially appreciated, and Mr. Orloff gave two encores after having been recalled many times. At the conclusion of the concert he was entertained by the Principal, Mrs. McEwen, Lady Cooper (the President of the Club), and others.

The annual Operatic Week took place at the New Scala Theatre from July 8 to 13, a special account of which will be found on p. 745. F.

The following awards have been made: Alfred J. Waley Prize (violin) to Margot Macgibbon (Australia), Frederick Grinke being highly commended; Swansea Eisteddfod Prize (sopranos and mezzo-sopranos) to Gwyneth Owen (soprano) (Ferndale), Beatrice Gittins being highly commended and Marguerita Hughes commended; Albanesi Prize (pianists) to Dorothy Manley (Blackburn), Frank Britton being very highly commended and Gwenyth Misselbrooke commended; Gilbert R. Betjemann Memorial Prize (all voices) to Freda Townson (Bolton), Joan Coxon, Gwendolene Embley, and Dorothy Haigh being highly commended and Muriel Page commended; Parepa-Rosa Prize (contraltos) to Esther Hulbert (Goodmayes), Ann Hughes being highly commended and Kathleen Whittome commended; Cecil Martin Prize (elocution) to Geoffrey Davies (Liverpool), Alice Langham being highly commended and Muriel Page commended; Isabel Jay Memorial Prize (sopranos) to Freda Townson (Bolton), Jean Campbell-Kemp being very highly commended and Grace Reynolds commended; Lionel Monckton Scholarship (composition) to Muriel G. Crowther (London), Dorothy Parke being highly commended.

ROYAL COLLEGE OF MUSIC

The month of July provided an exceptionally full list of fixtures, for not only were the annual examinations so extensive as to dominate the last two weeks of the term, but about a dozen concerts and a performance of current repertory by the Opera Class took place, and a new mime-ballet was produced. The last proved to be a most engaging trifle by Penelope Spencer, who superintended the production. It deals with a mother anxious to marry her daughter to an elderly wooer, but, as is only to be expected, the daughter prefers a much younger suitor, who eventually triumphs through a neat stratagem, and leaves the elderly couple to console themselves by marrying each other. Movements selected from Handel's harpsichord works provided the musical accompaniment, scored for small orchestra and conducted by Leonard Isaacs, an Associated Board Exhibitioner of the College. The Opera Class gave Leoncavallo's 'Pagliacci,' under the conductorship of Mr. H. Grunebaum, and proved that the strenuous work demanded by the recent production of the 'Magic Flute' had not led to the neglect of regular operatic training.

The orchestral concerts of the month, four in number, showed the qualities of the three orchestras to be many and varied. A concerto concert, and a more orthodox concert, by the First Orchestra under Dr. Malcolm Sargent, attracted unusually large audiences, the most formidable tasks undertaken being R. Vaughan Williams's 'Pastoral' Symphony and Brahms's D minor Pianoforte Concerto. The other two concerts, by the Second and Third Orchestras under Dr. Sargent and Mr. W. H. Reed respectively, gave a group of young conductors practical experience of appearing before an audience. There were also many recitals, chamber concerts, and informal concerts, which were conspicuous for first performances of works

by students, and an interesting group of songs composed by the Duchess of Atholl, a former Honorary Scholar of the College.

The last Patrons' Fund Rehearsal of the term was devoted chiefly to new works by British composers, Dr. Malcolm Sargent conducting. Miss Imogen Holst's 'Persephone' proved to be a work of considerable depth and imagination, with abundant promise for the future development of the young composer's individuality. Mr. Blower's 'Wicklow Hills' offered in a small compass charming pictures of the associations conjured up by the romantic subject. The last movement of Mr. Cuthbert Osmond's Symphony in E flat, of which the first three movements had been heard at previous rehearsals, was an appropriate finale to its predecessors, artistic and well-knit, with a deft use of thematic material. The programme included also a soloist and a conductor, Miss Rene Sweetland giving an excellent performance of César Franck's Symphonic Variations under the direction of Mr. Cyril Crabtree.

An announcement that has been received with great gratification is the appointment by H.R.H. The Prince of Wales, President of the College, of Sir Ernest Palmer, whose benefactions to music are almost beyond enumeration, to be a vice-president of the College in succession to the late Earl of Rosebery.

TRINITY COLLEGE OF MUSIC

By the death of Sir Wilfred Collet the College has lost one of its oldest and staunchest supporters. Beginning as a student in his young days he maintained his interest by later becoming a vice-president, and was a keen and regular attendant with his clarinet at orchestral practices.

For the first time, on June 29 last, the College combined the usual Queen's Hall orchestral concert with a distribution of College diplomas and prizes. Dr. John Warriner, Chairman of the Corporation, presided, and was supported on the platform by members of the College Corporation together with Prof. S. L. Loney, Chairman of Convocation, London University, who presented the diplomas and prizes. The Principal, Mr. E. Stanley Roper, gave a most inspiring address, which had a very cordial reception. Miss Havler received enthusiastic applause for a masterly performance of the Saint-Saëns's Introduction and Rondo Capriccioso.

By the performance of 'Monsieur Beaucaire' at the Scala Theatre on July 4, 5, and 6, the College Operatic Class, under the direction of Mr. F. Lloyd, assisted by Miss Maud Winter, achieved another remarkable success. When all carried out their parts so well it is invidious to single out any particular performer. At all three performances crowded houses showed great enthusiasm.

Michaelmas term begins on September 23 and will see some notable changes.

Mr. Joseph Ivimey has found it necessary to resign his appointments as conductor of the College Orchestra, and also that for the opera. Mr. Ivimey carries with him the affectionate good wishes of all. At the concluding performance of 'Monsieur Beaucaire' he was presented by the Principal with a handsome testimonial from the members of the company. Mr. Ivimey was also entertained to lunch by members of the College Board, and presented with a cheque as a tangible expression of good will.

The College is fortunate in obtaining the services of Mr. John Barbirolli, Musical Director of Covent Garden Opera and a former scholar of the College, as conductor of the orchestra. Mr. C. Kennedy Scott, conductor of the Philharmonic Choir, Oriana Choir, and Bach Cantata Club, takes charge of the College Choir.

At a recent meeting of the Board an important and far-reaching decision was made in connection with the Exhibitions granted annually by the College. These have been increased in number from thirty-one to sixty-six for Great Britain and Ireland; and from twenty-seven to fifty-two at the Overseas centres. Full particulars can be obtained from local secretaries.

THE ASSOCIATED BOARD

The fortieth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal College of Music, Prince Consort Road, S.W.7, on July 9. Col. Raymond W. ffennell took the chair.

The minutes of the previous meeting having been read and confirmed, the Secretary read the report for the year. The number of candidates in Great Britain and Ireland was 7,920 in the Local Centre Examinations and 42,338 in the 'School' Examinations. The Exhibitions offered by the Board in Great Britain and Ireland during the year were gained by Dorothy K. Peacock, London (pianoforte), Edith M. Wright, Bangor (pianoforte), Violetta Yuill, Brighton (pianoforte), Margaret M. Reckless, Nottingham (violin), Rosemary Coppock, London ('cello), Megan Lloyd, Cardiff ('cello). Exhibitions were also awarded in the Dominions and Colonies as follows: In Australia, Edna Bickmore, Newcastle (violin), Miriam Hyde, Adelaide (pianoforte), Jean Pollock, Sydney (pianoforte); in New Zealand, Mary E. Martin, Greymouth (violin), Margaret G. McLeod, Havelock North (pianoforte), Thelma F. Willoughby, Wellington (pianoforte); in Canada, Fanny D. Dunsire, Nanaimo (pianoforte), Mike Kuczer, Winnipeg (violin), David Martin, Winnipeg (violin); in India, Blanche Herman, Bangalore (pianoforte); in Ceylon, Caryl E. van Langenberg, Colombo (violin); in Malta and Gibraltar, Olga Urso, Malta (pianoforte); in the British West Indies, British Guiana, and Bermuda, Dorothy B. Williams, Jamaica (pianoforte). Twenty-three Exhibitions gained in previous years have been renewed, twenty for a further period of one year and three for one term.

The Chairman, in moving that the report be adopted, referred to the much-regretted death of the Deputy-Chairman, Sir Anthony Bowlby, and to other losses sustained by the Board, and read the following letter from the Board's President, H.R.H. The Prince of Wales:

'St. James's Palace, S.W.1
'*July* 9, 1929.

'As President of the Associated Board of the Royal Academy of Music and the Royal College of Music I have heard with much satisfaction of the work the Board is doing, and I hope that in the coming year it may carry out its important musical activities at home and in the Dominions with increasing success.

(*Signed*) 'Edward P.'

This was a most encouraging message, for which the Board was deeply grateful. The Board's work continued to prosper both at home and abroad. That in the Dominions and Colonies had not shown a financial profit, but it was satisfactory to know that it was appreciated by all desiring a uniformly high standard throughout the Empire. A particular evidence of this was the great success in Australia of the Clubs of Licentiates of the Board, entry to which was much prized. At home it was the intention of the Board to make still further efforts to popularise its work of advancing musical education. An even closer contact would be established with schools and music teachers through the appointment of a special Organizer of Examinations, Mr. J. Malcolm Muir. The Board wished to encourage music in schools in every way, and would take all possible co-operative steps to this end. Already at the request of the Incorporated Society of Musicians it had issued a separate syllabus for the benefit of those hitherto using the now discontinued I.S.M. examinations, and at that of the Cambridge Syndicate had agreed to assist in holding their music examinations in India. This forward and constructive policy it would continue to adopt.

Dr. H. W. Richards, of the Royal Academy of Music, seconded the motion, and the report and balance sheet were unanimously adopted.

Sir Hugh Allen, Director of the Royal College of Music, speaking on the work of the Board, emphasised the fact that the Board was a fusion of the two Royal Schools of Music, the Royal Academy of Music and the Royal College of Music, and was indissolubly connected with the distinguished musicians who were and had been members of them. Thus it brought the two schools into close relation with each other and enabled them to work together for the good of music. The great strength of the Board lay in the fact that its examiners were members of the two schools, and carried their name with them. To work for the Board was dignified and desirable, for the Board drew its authority from the schools and shared their prestige. Musical education here during the past fifty years had seen remarkable developments, and we were faced with a new set of circumstances. There was a fight. Were we to make our music or to take it? Music now was for the many. The noble task of the Board was now to see that it was properly used and dispensed.

A vote of thanks to the Chairman for presiding then terminated the proceedings.

The exhibitions offered annually by the Associated Board of the Royal Academy of Music and the Royal College of Music, which entitle their holders to free tuition at the R.A.M. or the R.C.M. for two or three years, have been awarded to the following candidates: Beryl Price, London (pianoforte), Gilbert Smith, Leicester (violin), and Eileen H. McCarthy, London ('cello), at the R.A.M., and Joanna A. MacLeod, Oxford (violin), Ann S. C. Ram, Totland Bay (Isle of Wight) ('cello), and Carl O. Lewis, Bournemouth (violin), at the R.C.M.

London Concerts

SOCIETY OF WOMEN MUSICIANS

New compositions and new arrangements were performed at the meeting of the members of the Society of Women Musicians held in the rooms of the Asiatic Society on July 6. All these novelties showed a certain detachment, a desire to do things in an individual way, and to do it without setting forth on perilous adventures, which put to shame the work of some modern males. Of course, distinction is not the special attribute of either sex. None of the works performed suggested present or latent genius, although all revealed promise of better things to come. But the outstanding fact was the sanity of these women composers, who never seemed to lose sight for a moment of the chief realities of music—the reality of sincerity, the reality of clearness and logical exposition.

F. B.

AUBYN RAYMAR

Few people seem to realise that Mr. Aubyn Raymar is one of that very small number of pianists who must be called geniuses. His playing is like no one else's; when he plays he creates an entirely new thing, even of a hackneyed work like Schumann's 'Etudes Symphoniques,' by the subtlety and power of his phrasing and by a very individual manipulation of tone. His virtuosity is uncanny, but not showy. He has that rare intuition which not only penetrates to the heart of a composer's music but at the same time re-creates it; interpretation of this kind comes near to pure creation. His playing is rather inhuman, and lacks the warmth of a great personality; it makes one feel as though the music were standing on its own legs in a vacuum, and the stock revelation of its nature is an experience we are not used to in our intimate art. He gave a recital at Grotrian Hall on June 25, at which he played in his abrupt, dangerous, and masterly style a group of 18th-century clavecin pieces, the 'Etudes Symphoniques,' some attractive pieces of Medtner's, and a new Nocturne by Schelling, which turned out to be only Chopin brought up to date by a very modern improvement.

F. H.

TRIO RECITAL

The trio recital of Madame Mathilda Verne, and Messrs. Ferencz Hegedus and Alexandre Barjansky on June 10, failed to give the satisfaction to the audience which a previous recital in June had given. Perhaps the players were not in the right mood; or possibly the music became them not so well. But the chief cause of trouble was the open lid of the pianoforte, which let loose such a mighty wave of sound that the string players were completely swamped. Madame Verne did her utmost to control the tone. But it is a well-nigh hopeless task. The modern 'concert grand' with an open lid is as dangerous as a motor car driven by a fiend. Would it not be wise to recognise this elementary fact? Even with the lid lowered the balance of tone is always in favour of the pianoforte, unless the strings are on the high register. If this is not done the only possible alternative is to multiply the string players. A dozen fiddlers and a dozen 'cellists would be just about equal to one pianoforte with the raised lid.

F. B.

ORLOFF AND FACHIRI

One expected much from two such distinguished players as M. Orloff and Madame Fachiri, but it must be admitted that on this particular occasion neither the pianist nor the violinist came up to our expectations. The recital had an unhappy beginning. M. Orloff took the first phrases of the Franck Sonata at so slow and solemn a pace that the violinist could not possibly accept it and, at the same time, give to her melody the sweetness and fluency it requires. Madame Fachiri, in consequence, was forced to compromise; but she lost the key to the mood those first phrases establish so clearly and emphatically. But indeed throughout the recital M. Orloff showed none of the consideration for, and understanding of, the violin which is essential to a reasonable ensemble. In the Kreutzer Sonata his tone simply overwhelmed the violinist's.

F. B.

MARK RAPHAEL

Mr. Mark Raphael won our gratitude for including in his programme a set of songs by Gustav Mahler which, although at present looked upon with some suspicion, well deserve to be widely known. So far only the big symphonies of Mahler have been heard in England, and there are some who hold that these do not show the best of his work. Mr. Raphael's experiment rather encourages this view, for the songs made a deeper impression on the public than any performance of the symphonies we remember in this country. The interpretation was intelligent on the whole, but Mr. Raphael's perfervid style tended to turn the rich sentiment of the music into sentimentality.

F. B.

ARTHUR ALEXANDER

Three novelties were introduced by Mr. Arthur Alexander at his recital at Wigmore Hall. The first was a Sonata-Saga by Freda Swan, a musicianly work, well-proportioned but inclined to be over-emphatic. One could never quite get rid of the impression that the composer was protesting too much. A 'Ballad' by John Ireland was much more convincing both in matter and in method. Opinions may differ as to the final value of Ireland's work, but there can be no questioning his deftness in writing for the pianoforte nor the maturity of his style. The same aptitude for the instrument could be seen in Mr. Alexander's own transcriptions, which showed, besides, respect and understanding of the spirit of the original works from which the arrangements were made.

F. B.

The very interesting and valuable collection of nearly two thousand books, &c., on Folk-Music, and old music generally, made by the late Frank Kidson, has been purchased by the city of Glasgow, and will be housed in the Mitchell Library.

At the last van Lier concert of the season, Mr. van Lier played an unaccompanied Suite for the 'cello by Dr. Hugo Lichtentritt, the new Berlin correspondent of the *Musical Times*. This was in four movements, all laid out in ample proportions. The most attractive was a dance measure in triple time, wherein the crisp phrases were bound together by firm rhythms. If the composer betrayed in this work no very personal style, he is clearly a fluent craftsman. H. E. W.

'JUDITH'

It is said at Holywood that a successful film invariably makes use of these ingredients: religious uplift, snobbery, and sex appeal; and the shortest scenario which has ever been written to this formula was, 'My god,' said the Duchess, 'what legs!' Mr. Arnold Bennett has reduced the story of Judith to the same formula, with the addition of a murder to amplify it, and has handed it to Mr. Eugène Goossens to make into an opera.

The conflict between the God of Israel and His pagan enemy is the main theme; instead of the the Duchess we have the Oriental Court of Holofernes; the legs of the Russian Ballet are there, and we have the seduction of Holofernes by Judith to lend further sex interest, while his murder by the same lady gives a good strong dramatic situation. So far, admirable; for we can have a soprano heroine whose varying passions give scope for coloratura, a contralto attendant to enunciate the obvious at the right places, a love duet, a ballet, an Oriental potentate who can rant and play the he-man, and a nice, modest baritone to be his victim. The only trouble about this perfect opera book is that it needs not merely music but the right kind of music. The right kind of music will be good, honest Italian stuff *à la* 'Tosca.' Mr. Eugène Goossens is not Puccini, nor would he be if he could; he is not a nationalist composer at all, but one of the cosmopolitans who are at all costs dry. 'Judith,' therefore, which was produced at Covent Garden in the last week of the Italian season, was an equal struggle between lush situations and music of the modern brand of perverse Puritanism. Neither budged an inch. Mr. Goossens's nearest approach to a compromise was an occasional purple patch of orchestration, but to any hint that he should become lyrical he answered a resolute 'Never.'

Even so the elements might have coalesced into an opera if the vocal writing had the prime requisite of all opera—character. The whole point of opera as an art form is that it conveys character in music and conveys to the listener the subtle interactions of personality which the participants in a situation can themselves only guess at. Opera is not a play with music nor an excuse for singing, but a study in character. Mr. Goossens's *dramatis personæ* have no character whatever. Such characterisation as there is is in the orchestra, and even there its more correct name would be illustration. 'Judith' begins well with a concise, bold theme to which a voice off (actually in a loud speaker in the roof which successfully conveyed the effect of a supernatural message emanating from nowhere) prophesied the downfall of the Assyrians.

Here indeed was the characterisation lacking elsewhere, and this theme was used as the leading-motive throughout the opera, and designed to give it unity. The character of Judith offered endless scope to the composer, since she has to be at once a Joan of Arc, a siren, an assassin, and a poor, weak woman. Madame Röta Ljungberg did her best with her monotonous *Sprechgesang*, but found the English tongue an added difficulty. Mr. Arthur Fear undoubtedly had the voice and manner, if not quite the presence, of a tyrant. Mr. Walter Widdop sang clearly as usual, but was a ridiculous figure, more like Siegfried with a beard than a Eunuch (the secondary sexual characteristics of eunuchs are usually supposed to lack virility). Miss Gladys Palmer fluttered vaguely as Haggith, the maid-servant of Judith, and Mr. Dennis Noble filled neatly the minor rôle of Achior, who sets the whole action in motion by his counsels of prudence to the insensate Holofernes. The production was mounted with appropriate splendour, and Mr. Goossens conducted a satisfactory performance of this disappointing opera.

It is sad to have to write an obituary notice of yet another gallant attempt at creating a British opera. But facts are facts; the opera was still-born, and there is not likely to be any attempt at reviving that which never had any real operatic life in it. F. H.

ROYAL ACADEMY OPERA WEEK

The annual performances by the students of the opera class of the Royal Academy of Music at the New Scala Theatre are now a recognised function during the summer season. This year three operas were presented, each work being performed twice during the week, in some cases with a change of cast. There is no doubt that the Academy is now a most efficient nursery for opera, as both Mr. Roy Henderson and Mr. Arthur Fear, who sang at Covent Garden during the season just concluded, bear conclusive witness.

The three operas produced were 'Rigoletto,' 'La Bohème,' and 'Merrie England.' The first was the least successful. 'Rigoletto' demands a lightness and sureness of touch that perhaps is not to be looked for in students. Mr. Julius Harrison, who conducted throughout the week, and was largely responsible for the all-round success of the undertaking, made a gallant effort to enliven matters by speeding up the tempi, but the much-wanted sparkle merely became a scramble. Miss Joan Coxon has a pretty voice, small but impeccable, and sang the Gilda music with much charm, and Mr. Bernard Cannon was surprisingly good in the difficult part of the Jester.

'La Bohème' was better. Puccini perhaps suffers less from a 'rough and tumble' than Verdi, and the casting was happier. The four Bohemians were distinctly good, the ensemble and gestures being remarkably effective, and again, the Mimi of Miss Jean Campbell Kemp was first-rate. She sensed, sang, and looked the character. The orchestral playing, too, was a distinct advance on the previous night. It was a pretty thought to give 'Merrie England,' for Sir Edward German was an R.A.M. student, and he, Sir Alexander Mackenzie, and Sir Henry Wood were all interested spectators of the Friday night performance. On the whole it was a good performance, and yet this very English work was not as well done as the Franco-Italian 'La Bohème.' The choruses went well, and Miss Freda Townson as Jill-All-Alone redeemed the cast from mediocrity. She sings and acts well, and is worth the attention of some of our impresarios. The orchestral playing was patchy, heavy-handed instead of delicately Savoyard. But the week was full of interest to everybody having the cause of opera at heart, and its lessons will surely not have been in vain to its enthusiastic participators. F. J.

LONDON FESTIVAL OF OPERA

Mr. Robert Stuart has engaged the New Scala Theatre, Charlotte Street, for three weeks, beginning on Monday, December 30, for an opera festival. The London Festival of Opera is intended to illustrate the development of opera from the time of Monteverde to that of Weber. In the first week Monteverde's 'Orpheus' and Purcell's 'Dido and Æneas' (preceded by the Locke-Gibbons Masque 'Cupid and Death') will be given on alternate evenings. In the second week the stereotyped opera of the period of Handel and Mozart will be represented by Handel's 'Julius Cæsar,' first produced in London in 1724, and 'La Finta Giardiniera,' composed by Mozart when a boy of eighteen. In the third week Gluck's 'Alcestis' will illustrate the period of transition when its great composer attempted with considerable success to escape from the conventions which made the art of opera ridiculous and undramatic, and in 'Der Freischütz' the London public will have the first opportunity for many years of witnessing Germany's

first and greatest romantic opera. All these operas will be performed in English, and special translations are being made where necessary.

The Festival will be followed by a week of matinée performances of 'Hansel and Gretel,' preceded by a light operetta by Gervase Hughes entitled 'Castle Greevey,' which met with considerable success in the provinces last year, but has not yet been produced in London. The conductors will be Mr. Aylmer Buesst, Mr. Leslie Heward, Mr. Gervase Hughes, and Mr. Jack Westrup. The producers include Mr. Dennis Arundel, Mr. Procter Gregg, Mr. Norman Marshall, Mr. Nugent Monck, and Mr. Robert Stuart. Among the artists already engaged are Mesdames May Blyth, Gwyneth Edwards, Doris Lemon, Marjorie Parry, and Denne Parker, and Messrs. Norman Allin, Arthur Fear, Charles d'If, Edward Leer, and William Michael.

Mr. Stuart has decided to call his company 'The London Opera Company,' and if the New Year's Festival is well received by the London public he hopes to give opera regularly throughout the winter months in London. Among the 'novelties' which he hopes to stage in the course of the year 1930 are: Glinka's 'Russlan and Ludmilla,' Monteverde's 'L'Incoronazione di Poppæa,' Smetana's 'The Bartered Bride,' Rabaud's 'Marouf,' and Hindemith's 'Cardillac.' The last-mentioned work is considered in Germany to be the greatest of all 'modern' operas.

Music in the Provinces

Harrogate.—At the weekly symphony concerts Mr. Basil Cameron has been giving attention to new or little-known works by British composers. On June 13, Mr. Leslie Heward, besides playing the solo part in Mozart's D minor Pianoforte Concerto, conducted the first performance of his 'Nocturne' for orchestra. A week later Mr. Willoughby Walmisley played Dr. G. Coleman Young's Suite in F for pianoforte and orchestra under the composer's direction, and the programme included Mr. Herbert Bedford's tone-poem 'Hamadryad.' Edric Cundell's 'Serbia' was played on June 27.

Manchester.—An interesting end-of-season concert was given on June 20 by the Manchester Contemporary Music Centre with a programme that included an early Violin Sonata by Honegger and Reger's String Trio, Op. 141*b*.

Warwick.—Three performances of Holst's choral-ballet 'The Golden Goose' were given in the castle grounds on July 4-6 under the musical direction of Mr. P. J. Lees. Miss Grace Brittain took the part of the Princess and Mr. Gordon Smith that of Jack, the hero of Grimm's fairy-tale. Members of the Leamington Orchestral Society and the City of Birmingham Orchestra took part in the music.

A NEW OPERA

The Birmingham and Midland Institute concluded the scholastic year with two performances of opera—Dr. Lyon's 'Storm Wrack' and Mr. C. M. Edmunds's 'The Blue Harlequin.' The first has already been played by the Carl Rosa Company, and, consequently, need not be discussed here again. Mr. Edmunds's work, on the other hand, was given for the first time, and aroused a good deal of interest.

It may be remarked incidentally that, in choosing for his text a little comedy drama by Maurice Baring, Mr. Edmunds has once more shown the attraction which fantastic subjects possess for the British composer. The point is worth noting, for I believe it to be of great importance to the future of British opera, which if it is to be of lasting value must reflect the genius of the race just as German opera reflects the German and Russian opera the Russian genius. It is, of course, impossible to inquire here exactly where national characteristics assert themselves and how. But it may be said that while the dramatic literature of other countries possesses plays which in some way will stand comparison with the dramatic and the historic plays of English literature, there is nowhere else a play like 'A Midsummer Night's Dream.'

The resemblance between 'A Midsummer Night's Dream' and 'The Blue Harlequin' is merely one of broad outline. All that can be said is that they both conform to the description of fantastic comedy. And Mr. Edmunds has treated 'The Blue Harlequin' as fantastic comedy, avoiding all temptation to revel in great climaxes and give a free rein to lyricism. His music appeals to us rather on account of the delicate and dexterous touches with which it underlines the action. It is never obvious, and it is never commonplace. It abounds in happy strokes not obtained by the use of a bold scheme of harmony in the Holstian way, nor by the lavish employment of folk-songs after the manner of Vaughan Williams. Mr. Edmunds's technique and outlook are both his very own.

When it is added that the play concerns a Policeman anxious to ascertain the colour of Harlequin's coat, a Clown and Pantaloon seeking not truth but sausages, and a Harlequin who pairs with Columbine, it will be easily seen that the success was never in doubt for a moment. Action and music proceeded harmoniously at a good pace, and when the curtain descended the spectator felt that the composer and the author won their battle—and won easily.

As regards the performance, all that need be said is that it lacked nothing needed to reveal the qualities of the opera. Undoubtedly a company of distinguished singers of experience would have driven certain points home with greater ease and effect. But the students of the Birmingham Institute did all that was necessary for complete success, and more than could be expected from young people who have not completed their studies.

F. B.

THE HALLÉ SOCIETY

The thirtieth Annual Meeting of Guarantors of the Hallé Concerts Society, Ltd., was held on June 24, when the accounts for the 1928-29 season were presented. They show that in the past season the total number of concerts and recording sessions (Columbia) were six fewer than in 1927-28, although the recording appearances rose from five to seven.

What are termed 'Country Concerts' (including nine municipal ones for which the City Council makes a grant) were eight fewer than in the 1927-28 season, and receipts from these were down £1,050. The average receipts for sixty-six appearances of the orchestra in 1927-28 were (in round figures) £260, and for sixty during 1928-29, £274, the total number falling by six but average receipts rising by £14. The total income from all sources was down £642.

Sundry receipts were shown to be £144 more than in 1927-28, but whether this includes fees in respect of broadcasting is not revealed. Against this reduced income economies in expenditure were effected of substantially £700 on band and soloists. Curiously enough, the hire of the Free Trade Hall rose by £77, possibly due to an increased number of municipal concerts. The net surplus 1927-28 was £140; for 1928-29, £146.

The Pension Concert receipts go without deductions to that Fund, and last March yielded £340.

The full prospectus for next season is not yet available, but at the annual meeting Sir Hamilton Harty indicated that the 'Pastoral' Symphony of Vaughan Williams, along with some of the later symphonic work of Mahler and Sibelius, would in all probability be given. The choral concerts will be limited to three: 'The Messiah,' Berlioz's 'Faust,' and a miscellaneous one consisting of Harty's 'Mystic Trumpeter,' Kodály's 'Psalmus Hungaricus,' and Rachmaninov's 'The Bells.' The following instrumental soloists have been engaged: Backhaus, Cortot, Orloff, Moiseiwitsch, Schnabel, Catterall, d'Aranyi, Szigeti, Suggia, and Cassado.

C. H.

Music in Scotland

Edinburgh.—The programme of a recital given by the Elizabethan Choir, directed by Mr. Percy Snowden, included Brahms's 'Liebeslieder Waltzes' and the 1470 Ave Maria de Près, announced as 'the first performance in Great Britain of the first choral work that is no longer archaic.'——Dr. Mary Grierson (pianoforte) and Miss Ruth Waddell ('cello) joined forces in a pianoforte and 'cello recital, which they repeated a few days later at Wigmore Hall, London.——The Scottish Chamber Music Players—Dr. Mary Grierson (pianoforte), Miss Gladys Clark (violin), Miss Maud Cowan (viola), and Miss Ruth Waddell ('cello)—at the last of their three chamber concerts (which, incidentally, closed the music season at Edinburgh) played Beethoven's E flat Pianoforte Quartet, Brahms's A major Pianoforte Quartet, and the Pianoforte Trio in A minor by Ravel.——As a result of a report by H.M. Inspector on visits paid by him to Secondary Schools under the Midlothian Education Authority, the Authority has decided to appoint, for the first time, two visiting music masters.

Glasgow.—For several seasons past a small symphony orchestra, organized under the ægis of the Corporation of Glasgow, and conducted first by Mr. Horace Fellowes and later by Mr. Wilfrid Senior, has given a series of about twenty performances in the Glasgow Public Parks during June. This season a military band, recruited and conducted by Mr. John A. M'Ivor, was substituted with (perhaps necessarily) less satisfactory musical results. The annual 'Parks' performance of 'The Messiah' was given in Kelvingrove Park bandstand. Mr. John A. M'Ivor conducted a choir of two hundred voices, and the orchestral accompaniments were provided by the military band referred to.——Sir Thomas Beecham recently gave an invitation luncheon at Glasgow for the purpose of stimulating local subscriptions to the Imperial League of Opera, in which Glasgow has shown so far a singularly lukewarm interest. At the luncheon a local committee was formed (a method which has been urged on the Imperial League of Opera for the past two years) and an intensive campaign set afoot. Concurrently, the Covent Garden Opera Syndicate announced an autumn season of opera at Glasgow (and at Edinburgh and Aberdeen), with a possibility of a further season in the spring. To bring Glasgow within the scope of the Imperial League's scheme another fifteen hundred subscribers are required. Apart from the futility of launching a propaganda campaign in the month of June, the double-crossing of the League's campaign by the Covent Garden Syndicate's announcement, whether accidental or intentional, cannot but be seriously detrimental to it.——On the occasion of his retirement, Mr. Hugh Hunter, who for the past twenty-five years has been a visiting music master in Glasgow day-schools and has interested himself in other directions in the musical life of the city, received a parting gift from his colleagues and friends in the Glasgow Education Authority.

Music in Wales

Cardiff.—Slow but encouraging progress has been made with the League of Opera, and a committee has been organized to canvass the neighbourhood in order to get a large representative membership.

Cardiff and South Wales Generally.—An urgent attempt is being made to complete a fund, started before the war, for the erection of a memorial to Evan James, the weaver who wrote the words of the National Anthem of Wales—'Hen Wlad fy Nhadau' ('Old Land of my Fathers')—and his musical son John James, who composed the tune, which was written one Sunday afternoon in January, 1859, and completed by both men on the same day. It is intended to put up two life-size bronze figures, symbolical of Poetry and Music, on a suitable base, with medallion portraits of the author and composer, from the designs of Sir W. Goscombe John. The site proposed is in Ynysangharad Park.——The fate of the National Orchestra of Wales is being much discussed at the present time. Suggestions have been made for following Manchester's lead by endeavouring to form an endowment fund. Meanwhile Cardiff is proposing to make a contribution towards maintenance, and other towns in South Wales are considering a similar step, for it is felt that the disbandment of the orchestra would be a very serious loss to the musical development of the whole of Wales. The British Broadcasting Corporation has been a great stand-by, and the wide range of the programmes has been a valuable educational experience. Though the orchestra has mainly served Cardiff hitherto, it is intended to be available for all parts of the Principality. It has paid visits to one or two places in the Distressed Areas in order to help in the social and educational work there, and has assisted at choral and orchestral concerts in neighbouring towns. A schoolmaster at some distance away reported not long ago that one of the ardent youngsters in his school orchestra went off to Cardiff on purpose to hear Boccherini's Minuet. Coming back, he set to work to copy it out in manuscript from a pianoforte arrangement in order to learn how to write a minuet. This is only one instance of the educational aspect of the work, and the music students at University College, Cardiff, find the N.O.W. concerts a very valuable addition to their studies.

Llanelly.—The proclamation of the Gorsedd took place at Parc Howard on July 2, when a robed procession, preceded by the town band, went to the Gorsedd Circle in the park and next year's Eisteddfod was proclaimed with the usual formalities and the singing of the Gorsedd Prayer antiphonally by a Druid and the assembled people.——In the evening the National Orchestra of Wales gave a concert of popular classical music in the Market Hall, which was crowded with an enthusiastic audience. Towards the close of Edward German's Welsh Rhapsody the people all rose to their feet and cheered wildly. The conductor said afterwards that he had never had such an experience.

Pontypridd.—On June 12, in the afternoon, Sir Walford Davies addressed a meeting of unemployed miners at the local cinema, which was used as a lecture hall. The audience consisted mostly of young men. They listened with intensity to a fairly technical lecture on the nature of music, with various illustrations on the pianoforte. They had come straight from the queue receiving unemployment relief.

The Rhondda Valley: Ton Pentre.—On the evening of June 12 Sir Walford Davies addressed a meeting of men, women, and children. Very small boys flocked round near to the lecturer with apparent eagerness. Fortunately Miss Heale had brought a violin and a 'cello, and her illustrations were followed with rapt attention. It was obvious that there was the greatest possible need for an organized ministry of the mind.

General.—On June 19 a joint meeting of representatives of local Eisteddfodau (organizers and adjudicators) and of the National Council of Music took place at Shrewsbury under the chairmanship of Mr. S. J. Evans, of Llangefin. It was decided to form a Federation of Local Eisteddfodau under the title 'Undeb Eisteddfodau Cymru,' and, on the motion of Sir Walford Davies, a small executive committee was appointed to draft the constitution of the new body. Several matters of reform were discussed, among them a regularly organized time-table, the appointment of technically competent adjudicators for instrumental competitions, and the publication of lists of suitable test-pieces. Considerable discussion took place with regard to money prizes, and, although no resolution was taken, the example of the recent Children's Eisteddfod at Corwen was quoted with much approval. It was resolved that a letter of congratulation be sent to the promoter, Mr. Ivor ab Owen Edwards.——On June 20 a meeting between representatives of the

Welsh Folk-Song Society and the National Council of Music took place under the chairmanship of Dr. J. Lloyd Williams, when plans were discussed for mutual co-operation. Sir Walford Davies expressed himself as favouring the publication of a collection of Folk-Songs in their pure melodic form, for unaccompanied singing, and in simple vocal arrangements with and without accompaniment for harp (or pianoforte), and instrumental arrangements for harp solo, or strings with harp accompaniment.

The Welsh Folk-Song Society was founded at the Carnarvon Eisteddfod, some twenty-one years ago, as a result of the energetic efforts of Dr. Lloyd Williams, and began under the presidency of Sir William Preece, the famous electrician, on whose death Dr. Mary Davies succeeded to the presidency. Among the sponsors and supporters were Sir Harry Reichel, Mr. Alfred Percival Graves, and Mrs. Gwyneddon Davies, whose labours have been assisted by a small band of enthusiastic collectors.

Musical Notes from Abroad

BERLIN

A NEW HINDEMITH OPERA

The festival weeks in Berlin were partly dealt with in last month's issue. The remainder demands present notice. Hindemith's new opera, 'Neues vom Tage,' splendidly produced under Klemperer's direction, is a product of modernism that could not have occurred in any country but Germany. To understand the mentality upon which so curious a work is based one must know that the young generation at present monopolising the field of action is cleverly taking advantage of a favourable situation by giving a certain artistic aspect to its primary purpose, which is popular success and good business. Powerful drama is of secondary importance in up-to-date German opera. A sensational scenic make-up is the main point. Burlesque and parody are fashionable; vulgarity is an approved objective; nonsensical action is favoured; the genre of grotesque operetta, of revue, is being transferred to the opera houses. The low taste of the greater public is being flattered by every possible means. At the same time prophets of the new faith are loudly proclaiming the artistic importance of these ways and means.

Krenek and Weill, the two favourites in the race for popular favour, find a new competitor in Hindemith. His chances, however, of beating his rivals are not very considerable, for he cannot forget his better self completely enough to write the music really asked for by his libretto. It would be hardly worth while to describe the plot in detail. It is merely a series of comic and grotesque situations. The grand climax is the discovery of the heroine in her bath by an ardent admirer. Among the scenes represented are a museum in which a statue of Venus is smashed by a jealous husband, a quarrelling couple breaking plates at breakfast, an office with typists singing in chorus, a prison cell, and a vaudeville theatre with performing acrobats. Such a scenario called for light, crisp, and cheeky music, devoid of artistic pretensions. Hindemith has written a score full of ingenious counterpoint abounding in fugues and canons, variations, elaborate choral work, and long set pieces that never come to an end when they should, so that the singers are often embarrassed by having to wait until the orchestra has finished its symphonic fantasies and variations. As a piece of musical workmanship the score is in many respects admirable, with its abounding fun and its strange and interesting sound-effects, but it has hardly any relation to the libretto. This opera, concocted by a strange couple, Marcellus Schiffer and Paul Hindemith, is certainly a curiosity.

The Diaghilev Ballet recently gave the Berlin public an ample opportunity of judging its merits. There is no doubt that these Russians are pre-eminent in the art of dancing, but however their skill and discipline may impress us, there is a feeling that they have departed from the familiar Russian tradition without securing any artistic gain. They cannot boast of solo dancers equivalent to stars like Pavlova, Karsavina, or Nijinski. Their style of dancing is in a way orchestral, being limited to an ensemble art of high perfection. This ensemble style attaches less importance to grave and expressive, emotional power than to acrobatic feats, to a form of sport, a rather mechanical virtuosity in the bodily representation of geometrical figures. In one at least of their ballets the pure art of dancing was triumphant; the famous Polovetz Dances from 'Prince Igor' were rendered with an overwhelming passionate frenzy, an electrifying vitality of rhythm and of motion. The remainder of their two programmes was based chiefly on Stravinsky's ballets. But of these it was not the early works that were chosen, with their splendid rhythms and colours, but the later problematic experiments. 'Apollo Musagetes' proved thoroughly disappointing in its affected simplicity, its barren melody, and its dryness of sound. It is an unhappy attempt at reviving the French classic ballet of Louis XIV., with Lully as model.

'The Nightingale' proved of little interest as a ballet. The omission of the singing not only makes the pantomime hard to understand but deprived the music of its essential melodic outlines, leaving a merely ornamental design that fails to interest the listener's ear after a while. In another respect 'Le Sacre du printemps' is disappointing as a dance-pantomime. Here the pure scenic action, overladen with mysterious symbolism, bears no relation to the orgiastic fury of the music, which in fact is very much more impressive when heard in the concert-hall without the tiresome mimetic accompaniment. Prokofiev's ballet, 'The Prodigal Son,' belongs to the very fashionable type of 'motoric' music, kept intentionally expressionless in imitation of the mechanical rhythm of machinery. In this inanimate genre Prokofiev, however, is a virtuoso, and the fatalistic run of his merciless rhythm, the cold splendour of his colours, are not without a certain impressiveness. Another variety of the *dernier cri* in music is revealed in Henri Sauguet's 'La Chatte.' Hearing the music of this quite unknown composer, one is tempted to consider him an imitator of the early Beethoven, a contemporary of Meyerbeer; one further believes that this very melodious and somewhat old-fashioned music has been newly orchestrated by some skilful musician of our age who has added a few pieces in the genre of 1928. We learn, however, that Sauguet is a living French composer, born twenty-six years ago, and that in these simple and melodious tunes we may observe the influence of Stravinsky's latest reactionary and classicistic pose. This is already being imitated by a school of young Parisian composers, and it seems destined to become the very newest kind of 'snobisme.'

Of all the new ballets produced by the Diaghilev troup Vittorio Rieti's 'Le Bal' was the most agreeable to listen to, owing to its straightforward, simple melodiousness, its youthful and unaffected manner, and its well-balanced form. Rieti has certainly no radical and revolutionary tendencies, but his sound talent ranks him high among young Italian musicians. Ernest Ansermet was in charge of all the performances.

'Titus,' written in the same period as the 'Magic Flute,' has always been one of Mozart's least-known operas. Nobody ever heard it, and people have come to look upon it as a very weak work. Under these circumstances one must give special credit to the Berlin State Opera for giving it a place in the Festival performances. But even on this occasion they did not venture to give a scenic representation, and Mozart-lovers had to be content with a concert performance, conducted by Erich Kleiber. It is true that the conventional libretto of Metastasio, written expressly for an imperial coronation and used by Mozart for the same purpose, hardly invites consideration from a dramatic point of view. Yet it would certainly be interesting to see what Mozart achieved in the genre

of Italian *opera seria*, already obsolete at that time, and to form a judgment one would have preferred a stage performance. Compared with 'Figaro,' 'Don Giovanni,' 'The Magic Flute,' the music of 'Titus' is less abounding in melodic inspiration. Certain portions, however, like the Finale of the first Act and Vitellia's scene in the second Act are equal to the best music ever written by Mozart. Moreover, it must be remembered that even Mozart's mediocre music is always art of high perfection and always worth hearing.

FURTWÄNGLER

Wilhelm Furtwängler has acquired international celebrity as a symphonic conductor; in fact, even in Germany one seems to have forgotten that he started his career as an opera conductor some twenty years ago. Owing to Bruno Walter's sudden departure from his Berlin post, the question of Walter's successor has become urgent, and thus it happened that we twice had the rare pleasure of seeing Furtwängler at the conductor's desk in the Municipal Opera House. Both in the 'Marriage of Figaro' and in 'Tristan and Isolde' Furtwängler gave most convincing proof of his mastery also of the operatic style, and of his thorough acquaintance with theatrical problems. The 'Tristan' performance was especially memorable owing not only to Furtwängler's admirable art, but also to an ensemble of high perfection, combining singers like Frida Leider, Sigrid Onegin, Lauritz Melchoir, Friedrich Schorr, and Alexander Kipnis.

Klemperer conducted a Stravinsky programme with the personal assistance of the composer, who played his own Pianoforte Concerto in a very sober, but clean and finished manner. Stravinsky has so far reserved this Concerto for himself as a pianist, but it would be in fact rather surprising to see pianists competing for the honour of playing it, and the Master's monopoly strikes one as a wise act of precaution. The theories expounded here of the pianoforte as a percussion instrument, of unsentimental, expressionless tone, do not become much more attractive by being coupled with Bach imitation, jazz, and parodistic intentions. The rather mixed style of the problematic Concerto, however, is sweet music compared with the dryness, tediousness, and affected simplicity of the music of 'Apollon Musagetes' in a very lengthy arrangement for string orchestra. 'Les Noces,' the closing piece of the programme, must be counted as among Stravinsky's best and most striking works. The musical description of a Russian peasant wedding shows Stravinsky in his happiest mood, writing naturally out of his Russian soul, less occupied with astute and sensational whims than he has been during the last decade. 'Les Noces' made a no less powerful impression at Berlin than it did at Geneva last spring. Hugo Lichtentritt.

HOLLAND

An accident which turned out to be more serious than was originally thought upset all the plans for the first half of the season at Scheveningen, while at the same time, in the variety of conductors who have appeared, it provided us with new interests. Carl Schuricht was the immediate victim of this accident, but it was at first hoped he would be able to take up his duties as principal conductor in the second week. Meanwhile van Anrooy was engaged for the opening concert. Neumark was allotted an extra number of concerts, and Rudolf Siegel, General Music-Director at Crefeld, came for a couple of concerts. The continued illness of Schuricht caused the engagement of van Anrooy for a second concert, this time with Kreisler as soloist, and of Rhéné-Baton, a former conductor at Scheveningen, for three concerts, after which Hans Weisbach, Schnéevoigt's successor at Dusseldorf, took over the reins until the end of July. For the second half of the season the appointment of Abendroth stands.

There has not been very much of outstanding character in the six weeks which have passed since the opening. One of the most gratifying events was the perfect accompaniment by the Residentie Orchestra and Dr. van Anrooy to Kreisler's solo work in the Beethoven Concerto. The soloist himself was in his happiest mood, which is generally the case when he plays this work, but I have never under any conductor heard a more perfect accompaniment and seldom one which was the equal of this. Siegel was generally a disappointment, though personally I found his reading of the Beethoven No. 8 more than ordinarily interesting. Contrary to those of van Anrooy, his accompaniments (with Margaret Matzenauer as soloist) were casual and unsympathetic, and his performance of Schubert's 'Unfinished' was also unfinished. It was pleasing to hear Rudi Stephan's 'Music for Orchestra,' written as long ago as 1913, but the satisfaction was rather a melancholy one, for the performance suggested more what the ill-fated composer might have done had he lived than any actual great achievement.

Other individual works of exceptional interest have been performed on 'amateur' evenings. Chief of them was Richard Strauss's 'Die Tageszeiten,' of which the choral parts were sung by the 'Haghe-Sangers,' an excellent male-voice choir of about a hundred voices under Louis Boer. The military methods of the conductor—he is bandmaster of the Royal Military Band—were occasionally somewhat severe for such a work, and still more so for the Schubert and Brahms works which filled the rest of the programme. Absolute correctness and a remarkable grasp of the intricate rhythmic problems presented, however, gave a true idea of the composer's music. Curiously, the work was being performed the same evening at Rotterdam by Rotte's Mannerkoor, which was celebrating its seventy-fifth anniversary, under Bernard Diamant.

The Hague Amateur Orchestra, under F. E. A. Koeberg, also at the Kurhaus, has given a particularly praiseworthy performance of J. S. Bach's Concerto in C minor for oboe, violin, and strings, with Jaap Stotyn and Willem Brederode as soloists, and also of Saint-Saëns's unsymphonic first Symphony.

An unusual and pleasing programme under Rhéné-Baton consisted of C. Ph. E. Bach's Symphony in D, Boccherini's Concerto in B flat (the first movement is much less satisfying than the others), Tchaikovsky's Variations on a Rococo Theme (the soloist in these two works being Emmanuel Feuerman), Berlioz's 'Carnaval Romain' Overture, and Ravel's 'La Valse.'

Utrecht has just completed its Summer Festival under Evert Cornelis, and the summer concerts of the Concertgebouw Orchestra at Amsterdam are continuing under various conductors. The programmes in both cases are largely familiar.

The production of the *farce lyrique* 'Protée' of Paul Claudel and Darius Milhaud by the Groningen University Students' Dramatic and Musical Societies, on the occasion of the Lustrum Feast, was an event of interest for various reasons. The poem was completed and published as 'Poème d'Eté' as long ago as 1913, at which time Milhaud sketched the music but did not complete it. In 1916 there seemed a chance that the work would be produced in a Parisian circus, and Milhaud thereupon completed the score, but the production was indefinitely postponed. Three years later the Théâtre de Vaudeville accepted it subject to alterations necessary to fit it for the stage, but before this production could take place the company went bankrupt. In 1926 Claudel tried to adapt the work to the music-hall, but without success. The combination of classical legend and satire on present-day life made it eminently suitable for the combination of learning and jollity which marks the Dutch University feasts, so that the Groningen celebration was an excellent opportunity. For this the 1919 version was chosen as the most suitable.

The students, under the stage direction of Adriaan Hooykaas and the musical direction of Kor Kuiler, entered thoroughly into its spirit, and there was some very good acting and playing. The drama is as graceful and piquant as one expects from a French author, even though, as is the case, he happens also to be Ambassador at Washington. The music is more varied in quality,

and while generally it is a worthy companion of the words, in the purely instrumental numbers it is Milhaud at his most cerebral and mechanical. It was a useful and interesting experiment, and generally a successful one, but before the work is put on the professional stage (which it should be at no very distant future) it is to be hoped that M. Milhaud, who was present on this occasion, will take the score in hand and re-write the less satisfactory portions.

The Concertgebouw arrangements for the winter season are now announced, the chief of which are that Mengelberg will conduct the first concerts up to and including October 24, and will take up the reins again on March 2. Meanwhile Monteux will act as permanent conductor, Bruno Walter and Hermann Abendroth appearing as guest-conductors. At the first concert, on September 26, Cortot will be the soloist, and other soloists engaged include Rachmaninov, who will play the solo part of his second Pianoforte Concerto, Elly Ney, Mischa Elman, José Iturbi, Paul Hindemith, Walter Gieseking, Lotte Lehmann, Feuermann, and Piatigorsky. With the assistance of the Amsterdam Toonkunst Choir a concert performance of Saint-Saëns's 'Samson et Dalila' will be given, and for the chamber concerts the Vienna, Guarneri, and Léner Quartets have been engaged. Elisabeth Schumann will give a recital representative of German *Lied*, and Vera Janacopulos of that of France. Herbert Antcliffe.

ITALY

THE FUTURE OF LA SCALA

Although there could not be any doubt as to the future of La Scala, recent events indicate distinctly rosy times ahead. In the first place the finances have been looked into, and the Mayor, Marquis de Capitani, who is also President of the Ente Autonomo of the Scala and of the Lombardy Savings Banks, has arrived at a very deft scheme for guaranteeing the necessary capital to cover the losses and ensure the safe working of the organization. The proposal was submitted to the Minister for Home Affairs, who is perfecting a provision whereby the City of Milan will become provisional proprietor of the boxes through the granting of a loan of some seven and a half million lira. This sum will be used for the expropriation of the boxes and for carrying on. By this means the bank is covered and the City is the virtual owner of the theatre.

In the second place, the new Ministry has consented to the proposal of Maestro Lualdi, a musical member, for the forming of a 'Permanent Orchestra and Chorus of the City of Milan and the Scala Theatre.' This reduces enormously the costs of the theatre, and provides the masses necessary, at the same time improving very considerably their quality. For it is a patent fact that the individual members of both those organizations are at present not of the best. Exceptionally good players will not take jobs with the Scala orchestra for the simple reason that they are too badly paid. Under the new arrangement both choristers and players will be under contract for twelve months in the year.

MILAN

The programme of orchestral concerts has been continued by Giorio Polacco, Fritz Reiner, and Fritz Busch.

Polacco's was the first of these, his programme including the three pieces by Pizzetti from the Suite 'La Pisanella,' by D'Annunzio, the 'Eroïca,' and three pieces by Jaques Ibert, those entitled 'Escales,' new to Milan. They did not evoke admiration, the material used in their construction lacking both in invention and development—shortcomings that brilliance in orchestration did not compensate.

Fritz Reiner was warmly remembered by a public that recalled his brilliant work of two years ago. He gave the first performance in Milan of Respighi's 'Gli Uccelli,' a suite derived from early music of English, French, and Italian sources. It was received with much greater enthusiasm than it deserved; nor was its obviousness generally perceived. The C major Toccata arranged (or perhaps it would be more correct to say orchestrated) by Weiner, did not win absolute approbation. It cannot be admitted that, notwithstanding the good taste evident in the transcription, the original form is not preferable. The Brahms variations on a theme of Haydn's were happily treated, but not greatly appreciated.

The programme chosen by Fritz Busch was much more sober in design, and one which left him no opportunities of personal display. His work was serious and sincere, and aroused admiration. The Mozart Concerto introduced Rudolf Serkin as soloist.

Busch's interpretation of the Brahms third Symphony might have been called tame were it not so purely correct. Reger's two Musical Poems, which form the second and third of a Suite of four woven about as many pictures by Boeklin, roused genuine applause, as much for the innate fineness of their content as for the splendid reading of the conductor.

The 'St. Matthew' Passion was given by the Gemischter Chor of Zurich, under the direction of Andreae, comprising four hundred and thirty-five voices, augmented by thirty boys of the Milan Duomo and sixty others from the Schola Cantorum of Trecate. The soloists were Mihacek, Durigo, Erb, Kloos, and Löffel, and the version that of 1740. This was the second time that the Passion has been given in Italy, the first being by the same choir and the same conductor in the Milan Conservatory on April 22, 1911.

This concert virtually closed the activities of the Ente Orchestrale del Teatro alla Scala for this year, the only other concert being that of the Scala chorus, directed by Victor Veneziani.

The entry of this body into the concert field is notable, and a sure indication of greater refinement being introduced into their theatrical work. Their performance did not compare with the efforts of choirs accustomed to this class of music (a fact observed also by the Milan press), but it was felt that they should be encouraged to continue. The programme contained works by Fara, Sinigaglia, and Pratella of the late 4th and early 5th centuries, Monteverdi, and Palestrina.

Charles d'If.

A CONTEMPORARY CRITICISM OF ROSSINI

(*From the 'Lady's Magazine' of April*, 1818.)

An opera entitled 'The Barber of Seville;' from the pen of Signor Rosini (*sic*), a young living composer at Rome, has been produced here for the first time in this country. High expectations were entertained of it, especially as it had been performed with great success at various theatres in Italy; but we were among those who thought that the author's having taken up an opera to set to music, which had already been composed by so fine a master as Paesiello, was not a piece of ambition in the best taste, or a very promising symptom of excellence. We expected that we should find little genius exhibited, at least on the score of sentiment; and we conceive that we were not disappointed.

In neither of these main qualities will Signor Rosini's opera, in our opinion, bear any comparison. We should be loth to speak so decidedly after only one hearing; but what renders an opera most delighting, and makes one recut to it over and over again, and grow fonder on acquaintance, is a succession of beautiful airs; and of these the new 'Barbiere di Siviglia' appears to be destitute. We do not recollect one. The passages most resembling them struck us as being traceable to Haydn, Mozart, or to Paesiello himself; and the recitative is singularly bad and commonplace. An intelligent daily critic notices, we observe, the resemblance to Haydn of 'Zitti, zitti, piano, piano,' the most favourite passage in the opera. On the other hand, the piece is not destitute of merit, or even, considering the author's youth, of great promise, though not on the higher sides of genius. Its good qualities are a sort of sprightly vehemence, and a talent for expressing oddities of character. He excels in the more hurried parts in general—the entrance of

the Count in the disguise of a singing-master, the groans of old Bartolo, and the scene where Figaro and his master have so much difficulty in getting rid of a set of fellows who have a prodigious pertinacity. We never met with a composer who gave us such an harmonious sense of discord, who set to music with such vivacity what is vulgarly called a 'row.'

The rest of the opera is of a piece with this kind of talent, not good in the graver, more sentimental, and graceful parts, but exceedingly promising in the ardent, vehement, and more obviously comic. The general effect is inconsistent. Sometimes, for instance, there is hardly any accompaniment, sometimes a numerous one; sometimes the stage is all in a bustle, and sometimes unaccountably quiet. One feature is particularly worth notice, which is that the young author, in a sort of conscious despair of a proper quantity of ideas, dashes his crotchets about, as it were, at random; and among a number of grotesque effects gives now and then a fine hit. He resembles, in the latter respect, the ancient painter who, in a fit of impatience at not being able to express foam at the mouth of a hound, dashed his sponge at the animal's jaws, and produced the very thing he despaired of.

BEETHOVEN'S BELGIAN ANCESTRY

In 1868, Chevalier Léon de Burbure, in his article on Beethoven contributed to the 'Biographie Nationale de Belgique,' upset the views of an anonymous writer of 1837, who sought to claim the great master as of Dutch origin. (*En passant*, I may remark that the late Cardinal Newman invariably called Beethoven 'the great Dutchman.') De Burbure based his views as to Beethoven's ancestry by reason of the fact that a certain Guillaume van Beethoven had been established at Antwerp and was the father of Henri-Adelard, master tailor, at Antwerp (1683-1745). The latter's child, Louis, born in 1712, became a singer at St. Pierre, Louvain, then drifted to Bonn, where he entered the Chapel of the Prince-Bishop and became the father of Jean van Beethoven, the father of the master whose centenary has recently been celebrated. This genealogical tree furnished by de Burbure has been followed by Grove, Thayer, Prod'homme, and others, but it has been proved to be based on a confusion of two persons of the same name. M. André Pols, of Antwerp, in a recent search discovered that Henri-Adelard van Beethoven of Antwerp had twelve children, one of whom was christened Louis, who died as a child, but the twelfth child was also christened Louie—a not uncommon occurrence. The latter child, called Louis-Joseph, born in 1712, became singer in the Collegiate Church of St. Rombaut at Malines (Mechlin), and was the grandfather of Beethoven.

The question, however, of where Louis van Beethoven was born remained to be solved. This Louis was 'the dear grandfather' whom the great master loved, although, at the death of the former, Beethoven had only entered his fourth year. Fortunately, a Belgian musicologist, M. Raymond van Aerde, a native of Malines, who is librarian and professor at Malines Conservatoire, has made the important discovery that Louis van Beethoven, born in 1712, and singer at St. Rombaut's, Malines, was the undoubted grandfather of the immortal Beethoven, and thus Malines can claim the honour of being the birthplace of Louis van Beethoven. M. van Aerde has written a work on the whole subject, meticulously documented, but his discovery is another feather in the cap of musical Malines, which can also claim to have been the ancestral home of de Rore and Philip de Monte. A résumé of his discovery is given M. Ernest Closson, of Brussels, in the *Revue Pleyel* (September, 1927). W. H. G. F.

The Tufnell Park Orchestral Society has vacancies for a few string, wood-wind, and brass players. Rehearsals are held on Tuesdays, at 8, in St. George's Church Rooms, Carleton Road, Tufnell Park. Hon. secretary, Miss Alice Tibbs, 76, Carleton Road, N.7.

Obituary

We regret to record the following deaths:

TERESA ARKEL, in Milan, on June 30. She was one of the greatest teachers of singing of this generation. Born in Poland a little over sixty-nine years ago, she started her musical studies with her sister, Fanny Blaumfeld, a pianist of note. At the age of eleven she was already giving her own concerts, and continued to do so until her marriage, when she was seventeen, to Dr. Sigmund Arkel. She then studied singing under Pauline Viardot Garcia in Paris, and, after singing in France, Germany, Bohemia, Russia, and her own native country, in as many languages, she went to Italy, and shortly after became known as the greatest Wagnerian soprano there. She sang at La Scala for twenty years, making occasional appearances in Spain and South America. While in the former country she was frequently received at Court, and indeed enjoyed a certain intimacy with the Queen, who, as is well known, was fond of music. Some of the best-known artists of the day have been pupils of hers, and many teachers of singing, Canadian and American, came to her regularly every summer. Her death was the result of an illness which covered a period of more than ten years, and caused her intense suffering at times. She was, however, able to teach until a few months ago. Her loss will be very keenly felt, for she was one of the gentlest and most sincerely good women it is possible to know. Many students received free training (and even food as well) from her. It is impossible to overestimate the value of lives such as hers, full of labour and achievement. She was one of the few remaining exponents of the so-called old Italian School which began its decline towards the later half of last century. C. D'IF.

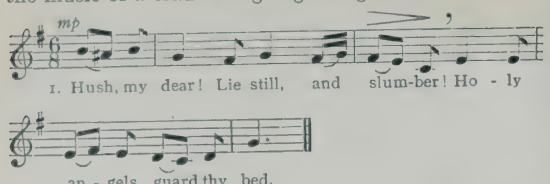
HERBERT WALTON, at Bournemouth, aged sixty. He was born at Thirsk, Yorkshire, studied the organ under Dr. Naylor, York Minster, and at eighteen won a three-years' open scholarship at the Royal College, where he worked under Parratt, Parry, and Frederic Cliffe. He became private organist to the Earl of Aberdeen, and was appointed later to St. Mark's Church, Leeds, and thereafter, thirty years ago, to Glasgow Cathedral, where his annual autumn series of organ recitals became for many years a popular feature of Glasgow musical life. A brilliant executant, he was inclined to flamboyancy in his treatment of the Church service, and was at his best as a soloist. Hence he was much in demand as a recitalist throughout Scotland, and further afield. Two years ago he made a recital tour of the United States. His services were often in request as adviser and expert in specifications of new organs and renovations.

EUSEBIUS MANDYCZEWSKI, at Vienna, aged seventy-one. One of the last survivors of the Brahms circle, he has substantial claims to enduring fame as one of the best of editors, having been responsible for excellent editions of Haydn, Brahms, and Schubert. He did valuable work also in connection with the archives of the Society of Friends of Music, collecting and collating MSS. and letters of Beethoven, Schubert, Brahms, &c A pupil of Nottebohm, he composed and conducted with success.

ARTHUR G. CLAYPOLE, Mus. Doc., at Derby, on June 30, aged forty-seven. Until recently he was organist at Derby Cathedral.

The Premier Prize of the London Violoncello School has been won by Susie Thomas, of Dulwich, and the Junior Prize divided between Sarah Nelson, of Winnipeg, and William Pleeth, of London. Miss Beatrice Harrison adjudicated.

A Canadian reader wishes to discover the source of the music of a cradle-song beginning thus :



Our correspondent heard the song about seventy years ago. The words are by Dr. Watts.

It is proposed to inaugurate a Musical Competition Festival for Paddington and Bayswater for various types of vocal and instrumental ensemble. A combined concert will, it is hoped, be an important feature. The hon. organizer, Miss Millicent Russell, 36, Newton Road, W.2 (telephone, Park 1680), will be glad to hear from readers who are willing to help as competitors, guarantors, voluntary conductors, organization workers, or in any other capacity.

The third London Catholic Musical Festival was announced to take place at St. James's Church, Spanish Place, W., on July 25, under the conductorship of Mr. Robert L. Hasberry. The music to be sung by the combined choirs consisted of Palestrina's 'Papæ Marcelli' Mass, the Compline Plainchant, with polyphonic 'Te lucis' and Nunc Dimittis; Palestrina's 'O Salutaris,' Vittoria's Tantum Ergo and the Motet 'Jesu dolcis memoria,' and Allegri's Adoremus.

In connection with the Madrigal Society's Prize Competition, several readers ask whether the announcement that the MSS. sent in must not be in the composer's autograph means that the composition must be printed. Obviously the rule signifies not that the composition should be printed, but that it should be in a handwriting other than that of the competitor. This, of course, avoids the possibility of identification by means of the handwriting.

At the Tobias Matthay School the Saxton Noble Overseas Prize was competed for on July 26, the winner being Giuseppe de Lellis. Marjorie Cohen was commended. Both players are from the U.S.A. The adjudicator was Mr. Nicholas Orloff.

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BARNETT, J. F.	*The Wishing Bell (S.A. Soli and S.S.A.A. Chorus)	1/6	4/–
BEHREND, A. H.	Singers from the Sea (S.S.A. Soli and S.S.A. Chorus)	1/–	2/6
„ „	Through the Year „ „	1/–	3/–
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„ „	*Song Dances. Chorus only (S.S.A.)	0/8	1/6
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SOPRANO

Air — Within my heart of hearts (" A Stronghold Sure ").
Air — Our Jesus hath for aye (" God goeth up ").
Air — My heart ever trusting (" God so loved the world ").
Air — O grant us, mighty Lord (" Jesus, now will we praise Thee ").
Air — Sighing, weeping (" My spirit was in heaviness ").

ALTO

Air — Thou, Whose praises never end (" Bide with us ").
Recit. — The Father hath appointed Him (" God goeth up ").
Air — My Spirit Him descries (" God goeth up ").
Air — Into Thy hands (" God's time is best ").
Air — Rejoice, ye souls, elect and holy (" O Light Everlasting ").

TENOR

Air — Lord, to us Thyself be showing (" Bide with us ").
Recit. — Why hast Thou then (" My Spirit was in heaviness ").
Air — Fast my bitter tears " " "
Air — Rejoice, O my spirit " " "
Recit. — The mighty Guardian (" Thou Guide of Israel ").
Air — His Face my Shepherd " " "
Air — And why art thou, my soul (" When will God recall ").

BASS

Recit. — He comes, the Lord of lords (" God goeth up ").
Air — 'Tis He, Who all alone (" God goeth up ").
Recit. — It is not mine (" God so loved the world ").
Air — On my behalf " " "
Recit. — Yea, this Thy Word (" Thou Guide of Israel ").
Air — Whom Jesus deigns " " "
Air — Yet silence (" When will God recall ").

SECOND SET

SOPRANO

Air — Open wide, my heart (" Come, Redeemer ").
Air — Father, what I proffer (" Give the hungry man thy bread ").
Air — Come, visit, ye glowing (" How brightly shines ").
Air — I have waited for the Lord (" If thou but sufferest ").

ALTO

Air — God's ensample thus to follow (" Give the hungry man thy bread ").
Air — Jesus sleeps (" Jesus sleeps, what hope remaineth ").
Recit. — Incline Thine ear (" Lord, rebuke me not ").
Air — The Lord hath heard (" Lord, rebuke me not ").
Air — All earthly powers from God inherit (" Praise thou the Lord ").

TENOR

Recit. — The Saviour now appeareth (" Come, Redeemer ").
Air — Come, Jesu, come (" Come, Redeemer ").
Air — What voice is with the tempest (" From depths of woe ").
Air — Tuneful harps and voices (" How brightly shines ").
Air — Thou art my God (" Lord, rebuke me not ").

BASS

Air — The Paschal Victim here we see (" Christ lay in death's dark prison ").
Air — Do thine alms (" Give the hungry man thy bread ").
Air — With Jesus will I go (" Wailing, crying ").
Recit. — Ah, when on that great day (" Watch ye, pray ye ").
Air — Blessed Resurrection Day " "

THIRD SET

SOPRANO

Recit. — O Lord, hear me when I call (" Lord, rebuke me not ").
Air — How long, O Lord " " "
Air — O praise the Lord (" O Praise the Lord ").
Recit. — O Jesu, our Redeemer (" There is nought of soundness ").
Air — Hearken when with trembling accents " "
Air — Though reviling tongues assail me (" Watch ye, pray ye ").

ALTO

Air — Be welcome, thou great angel (" O teach me, Lord ").
Air — Ah, tarry yet (" Praise our God ").
Air — God is ever sun and shield (" The Lord is a sun and shield ").
Recit. — Be steadfast in affliction (" Wailing, crying ").
Air — Pain and sorrow work salvation " "

TENOR

Recit. — Lord, why so far away (" Jesus sleeps ").
Air — In billows the rivers of Belial (" Jesus sleeps ").
Recit. — O happy town, O favoured land (" Praise thou the Lord ").
Air — O blest are all that fear Him " " " "
Recit. — Reject it not (" Sages of Sheba ").
Air — Saviour, take me for Thine own (" Sages of Sheba ").
Air — Uplift your heads on high (" Watch ye, pray ye ").

BASS

Air — God, Whose power (" Let songs of rejoicing ").
Recit. — Although an host encamp (" Lord, rebuke me not ").
Air — O Lord, Thy mercy " " "
Air — Fare ye well (" O teach me, Lord ").
Recit. — These things that Isaiah of old (" The Sages of Sheba ").
Air — Gold of Ophir is but vain " " "
Air — Ah, where shall I succour (" There is nought of soundness ").

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The Musical Times
AND SINGING-CLASS CIRCULAR
SEPTEMBER 1, 1929
(FOR LIST OF CONTENTS SEE PAGE 848)

THE ORGANIZATION OF MUSICAL SCIENCE

BY LEONID SABANEEV

In comparison with the sociological, the natural, and the exact sciences, or even with the sciences of the other arts, musical science occupies a peculiar position. It is quite possible that its infantile state, concerning which I have written elsewhere,* is largely due to this peculiarity. Nearly everywhere it lacks special centres for its cultivation, not only as a practical discipline necessary to composers and performing musicians, but also as a science. I know that many persons, many musicians even, have no idea of the meaning of musical science, or the science of music; they imagine it to be the ordinary first or second course in harmony or counterpoint, the study of orchestration, and so forth. Therefore it may be advisable to explain beforehand exactly what is implied by the term. Due consideration will show us that it is a vast realm of knowledge which has hitherto received but little attention, and that of a very inadequate kind.

By musical science I mean a complete system of knowledge which shall deal with music from a sociological or humanitarian standpoint, and also treat it as an exact science. Of all the arts music, perhaps, lends itself best to such disciplines. The ancient sympathy between music and mathematics and the curious general connection between music as an art and certain departments of exact science were observed long ago. No other art is so closely allied to physics (acoustics) and mathematics, and individual technical disciplines of a specifically musical character disclose numerous correlations with geometry and algebra, though full use has not yet been made of them, and many are still unconjectured. The circle of the exact sciences of music comprises musical physiology and physics, the science of sound, and the special discipline of musical euphony, which so far has been very little studied from a theoretical point of view. The specifically technical disciplines of a musical type—the study of harmony and form, of the combination of melodies (counterpoint), and of instrumentation—would gain enormously by the abandonment of archaic technical methods in favour of those of modern scientific knowledge. And for all these purposes the musical tissue offers a far more grateful field than the other arts, including even architecture and painting.

But there still remains a vast realm, also insufficiently (though more completely) explored, comprising musical sociology; musical history and its individual phases; musical æsthetics of every type, from the positive to the philosophical; musical ethnography, the collection and examination of the folk-song of various races and nations—an enormous task; and the question of the essential nature of style and the study of styles. Lastly, the technical investigation of the problems of the electrification and radiofication of music, and the mechanising of musical performance, offers an immense field for scientific thought.

All this is typically scientific work—work for the skilled investigator, who must at the same time be a musician, or be interested in music as an object of study. Hitherto it has either been distributed amongst individual investigators, or certain of its component parts have been included in the curriculum of the university or the academy. Meanwhile it is extremely important that there should be a very close connection and mutual intercourse between the separate branches of scientific knowledge grouped round the musical idea and the musical phenomenon. If this intercourse became a reality, there can be no doubt that the work would proceed more energetically, its horizons would be broadened, and the exploration of this sphere would be more thoroughly developed. But at present in the majority of cultured States no such centres for the study of musical science exist.

In Germany this work, as a rule, is partly incorporated in the university curricula, special chairs being assigned to the subject, and partly in the conservatories and higher musical schools, in which it is often mixed up with instruction of a purely technical character. The German musical scholars appear to be either ordinary theorists of the usual type (theorists of counterpoint, fugue, and harmony), or musical historians; in the latter case their work generally revolves round the universities, and when the musical scholar turns out to be of the physicist or philosopher type he finally cuts himself adrift from the musical world and devotes himself to pure science.

The only exception seems to be modern Russia, where, in 1921-22, the State Institute of the Musical Sciences and the Music Section of the Academy of the Art Sciences were founded by the State for the sole and special purpose of cultivating the science of music. I may add that in the conception and organization of these undertakings I myself took a very active part, and prior to my leaving the country I was for a considerable time chairman of the Science Committee of the first and president of the second.

Russia's experiment in this direction should have an immense significance. As a matter of fact, the conditions at present prevailing there are such that even a minimum of organization is faced with obstacles of which the western world has no conception. In the extremely

* The *Musical Times*, November, 1928.

difficult economic period which followed the war it required very great energy and self-sacrifice on the part of the founders to establish these two institutions and set the work going. The successful accomplishment of the task must be regarded as a genuine achievement, due mainly to the disinterestedness and self-denial of the few Russian scientists who formed the scientific staff.

The obstacles encountered were chiefly of an economic character. The State was favourably disposed towards scientific thought, in which it believed; but it had no money, and so was unable to obtain the scientific instruments and apparatus and the laboratory equipment without which the life of such institutions will inevitably be frozen out of them. Owing to these specific disabilities, which affected post-war enterprises of every kind in Russia, including musical undertakings, the work of the latter had perforce to be restricted to theoretical, historical, and philosophical subjects, since they required no laboratories nor costly apparatus, nor the equipment of expeditions for ethnographical research. In such circumstances the scientific life of these institutions could not be complete.

But the very idea of an 'Institute of the Musical Sciences,' as an organizing centre of musical thought, working in close touch with the scientific branches of the subject, is of serious importance. Musical scholars are of course few in number, possibly because of the difficulty of combining in one person the scientific thinker and the musician; the dearth is more directly due, however, to the non-existence of training schools for workers of this kind. Scholars are the offspring of the universities, where everything is adapted to create a scientific atmosphere and to interest the younger generation in the advance of science. On the other hand the conservatories are by their very nature not scientific institutions, but merely nurseries for the cultivation of a technical (non-scientific) knowledge of music; the students are not taught to think scientifically, but to feel artistically and to give effect to the musical art. Between the two there is an essential difference. A generation of really scientific musical workers cannot arise until a centre of musical science has been created, round which the young scientific forces can group themselves.

I think that the idea, which originated in Russia, where the economic crisis prevented it from developing, should nevertheless be realised in the centres of western Europe, because it contains the germ of something that is of genuine value. The idea of a musical and scientific institute, concentrating scientific thought of every shade, and interesting itself in the phenomenon of music, is vital and opportune—particularly in our era, when the living art of music is on the wane; when, after attaining its historical culmination and highest development it has passed through an autumnal season of brilliant and magnificent colouring, and is now entering again upon a stage of barbarism. The time has come for the summation of European musical culture, for the initiation of scientific work on that which did not permit of an objective, scientific attitude towards itself when it was very powerful and very much alive.

I picture to myself an organization approximately similar to the Russian institutions to which I have referred. First of all it must be an assemblage of representatives of the applied sciences; they are to be found in every country having a musical culture, but scattered as they are they lose their effectiveness.

The individual efforts of isolated scientists, many of whom are already working in this sphere, should be combined under the sole authority of the science institute. But this alone will not take us very far. They must be provided with laboratories, scientific apparatus, and technical resources. They must also have a platform from which to communicate the results of their researches to the world, and which at the same time would serve as an auditorium for the rising generation of scientists. Force of circumstances has converted the Russian institute into little more than an abstract idea, formally combining the scientific work of isolated individuals; and a similar fate can be avoided only by an adequate technical equipment, for which funds are of course needed. In Russia, as I have said, there is no money for this purpose, and furthermore there are no private persons who could support such an undertaking—in normal conditions a special science always exists at the expense of the Mæcenas. But in western Europe circumstances are different, and scientific thought has invariably found support and encouragement.

The institute would be founded on the following lines: On the one hand it would be an academy of science, to which could be affiliated, as it were, the scientific work of individual specialists; on the other it would inevitably be a teaching institution, a home of knowledge which it would impart to any of the outside public desirous of receiving it. It should also be an auditorium for scientific musical thought. Once again I would emphasise the necessity that audience and workers should be altogether different from those of the conservatories—they should consist of scientific workers, students, thinkers. In the conservatories, as a rule, the more deplorable the state of the theoretical subjects, the less their direct application to the purely technical musical skill of performer or composer. Counterpoint and fugue are still studied, after a fashion, by theorists and composers only, but the history of music comes off badly; and musical æsthetics, special researches in the sphere of form and theory, and musical acoustics fare even worse.

The public, the students who attend the conservatory with the idea of becoming composers and performers, are quite a different world, and have other requirements and demands. And, incidentally, another class with whom our scheme is concerned—the class of thinking musicians—is gradually increasing. As recently as the middle of last century people interested in the problems of musical acoustics, or of the scientific basis of the laws of musical euphony, were rare exceptions; now they may be reckoned in thousands. But they are scattered, and we must bring them together, train them, and provide them with a unifying centre of thought and guidance.

Thus the institute has two functions—scientific investigation, and academic teaching to impart to others the results of that investigation. Then comes specialisation, the division into the separate branches of musical science. This involves the establishment of various 'faculties,' since musical science includes many spheres of study, the most important being:

1. The history of music, with subdivisions: general history, the history of national arts, of musical theory, of musical forms and embodiment, and monographic disciplines.
2. The philosophy of music and musical æsthetics.
3. Musical ethnography, the collection, recording, and investigation of folk-music.
4. The theoretical faculty, comprising the study of harmony, form, counterpoint, &c.
5. Musical acoustics.
6. Musical physiology and psychology. The investigation of the reception of music.
7. Musical pedagogics.
8. Musical technics, its perfecting (the radiofication, electrification, and mechanisation of performance, the problem of instrumentology).

Such are the main branches of the science. I am convinced that once a suitable centre has been found, there will be no lack of persons to interest themselves in such a scheme, many of whom are already working in this field. As is usual with learned bodies, the results of the investigations would be issued in the form of communiqués, part of which would be published periodically as the 'Proceedings of the Institute.'

The sections of the institute requiring them should be provided with fully-equipped laboratories. Nowadays many branches of knowledge, including some which previously dispensed with such aids, have adopted laboratory and experimental methods. The experimental process has been applied by psychology, æsthetics (to a certain extent), and the study of musical reception; whilst special forms of laboratory work are employed in investigating the most interesting and important question of the actual structure of musical phenomena and creations. Style, form, and harmony, are studied with the aid of laboratory equipment.

But the departments of musical acoustics, physiology, and technics are the chief users of the laboratory. The work in these cases is essentially connected with strictly physical experiments, dealing as it does with the scientific study of the problems of the nature of sound and the connection of musical laws with acoustic phenomena, and the technical investigation of purely musical questions, such as those of temperament and new scales.

Are the results of such scientific work sufficiently necessary and important to justify the expense involved in its organization?

To this it may be replied that as a rule the practical results of scientific work have to wait a long time for their practical application, and the justification of the material outlay. Nevertheless, it is evident to any person of culture that the disinterested service of science is always repaid a hundredfold. Who could have imagined that a mere toy (the stroboscope) would afterwards provide the foundation for the most grandiose department of industry and art—the cinematograph? In every branch of science there are quiet, tranquil sections, academic in the fullest sense of the term, having little connection with practical human life, and they certainly exist in the sphere of musical science. Practical results of course are hardly to be expected from labours in the departments of musical philosophy or history, or even from the study of counterpoint and form. These deal with pure knowledge, pure interest in the subject. On the other hand, musical technics, the mechanisation of sound, the construction of new instruments, and so forth, have every chance of opening up vast perspectives of material value and importance. Music is already following the path of mechanisation, and it is the task of scientific thought to give it systematic help in this direction, and by the authority of musicians and scholars to save it from falling into the snare of bad taste and unbridled commercialism. In this respect it will be the duty of the institute to maintain the purity of art in the difficult conditions at present existing. Immense practical results may also be the outcome of the labours involved in establishing the teaching of music on a scientific basis; everyone is aware to what extent this department, which serves so many and such substantial interests, is often in the hands of charlatans. It is of the utmost importance that it should be placed on a scientific footing.

Science is extending and becoming specialised. There are oceanographic and petrographic institutes; there are even institutes for the investigation of individual animals (we recall Rothschild's 'flea institute'); then why should we not found a serious and greatly needed one for the study, not of fleas, but of the sublime sphere of music?

(*Translated by S. W. Pring.*)

A NEW VIOLIN SONATA BY BACH

It is a commonplace that one of the most astonishing of the many astonishing things about Bach is the fact that even well-informed musicians have not yet completed a survey of his output in bulk. Some specialists have at least a nodding acquaintance with all the works for their particular medium; a pianist knows the clavier works, the organist the organ works, and so on. But there are very few persons who have seen and examined all, or even most, of the works of Bach. Hence it is that many of us have a curious experience that we have with no other composer; hardly a month goes by without bringing us at least a sight of some Bach work that is literally new to us—sometimes even by name. And the experience may be renewed indefinitely, for as we know, a considerable number of manuscript works were carelessly treated and in some cases lost by Bach's sons. Probably not all these were used as grocery wrappings (as was almost the fate of the organ Fantasia and Fugue in C minor), and some are probably still lying in odd corners waiting to be turned out.

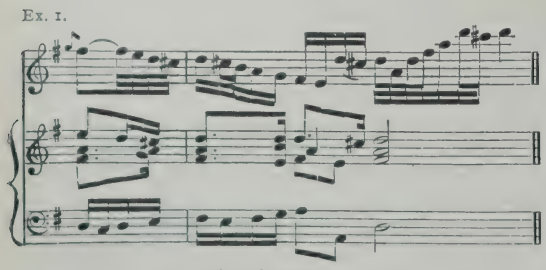
This conclusion is forced on one by the recent discovery and publication of a Bach Sonata for violin and cembalo. The work was unearthed last year in the Manfred Gorke Library at Eisenach.

The fact of the manuscript being in Bach's handwriting would, of course, be no proof of authorship, for we know that he was all his life given to making copies of works that took his fancy or that were likely to be useful for teaching or other purposes. The only reliable evidence is that of style, and the Sonata contains a sufficiency of characteristic touches to satisfy us as to its authenticity.

The work is in four movements, and is far less difficult than Bach's other sonatas for the same medium. Presumably it was an early work (the fact of its being found at Eisenach may or may not be evidence on this point), or it may have been written for educational purposes.

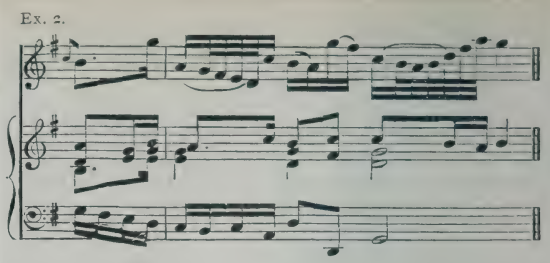
Mention was made of characteristic touches. Let us look at some of them. The final cadence of the opening Adagio is one. The first half ends thus:

Ex. 1.



The second half might have closed with a tonic version of this. But Bach—the least mechanical of composers in such matters—writes this:

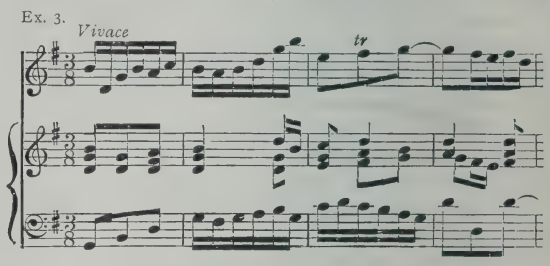
Ex. 2.



Note a convincing detail in Ex. 2. The flourish on the chord of D in Ex. 1 is conventional, whereas that on the tonic chord in Ex. 2 has the true Bach touch. Many parallels will occur to the Bach student. That fourth-dropping leading-note at the end of the violin's second group is also a characteristic touch.

The Vivace that follows is a spirited affair of two pages, opening with a couple of bars that we meet with frequently in Bach:

Ex. 3.



The keyboard parts move on accustomed lines with an almost continuous semiquaver bass, but considerable enterprise develops later in the violin part, and a point worth notice is the completeness of its harmonic implications. Much of it might well pass for an unaccompanied violin piece.

The Largo is not of the family of nobly emotional slow movements—it would not be in keeping with the rest of the Sonata if it were—but its graceful melodic line has many typical Bachian curves. Moreover, the return of the opening theme is so free that the result is almost new material. Thus, although the cembalo part remains almost note for note the same, this in the violin part:

Ex. 4.

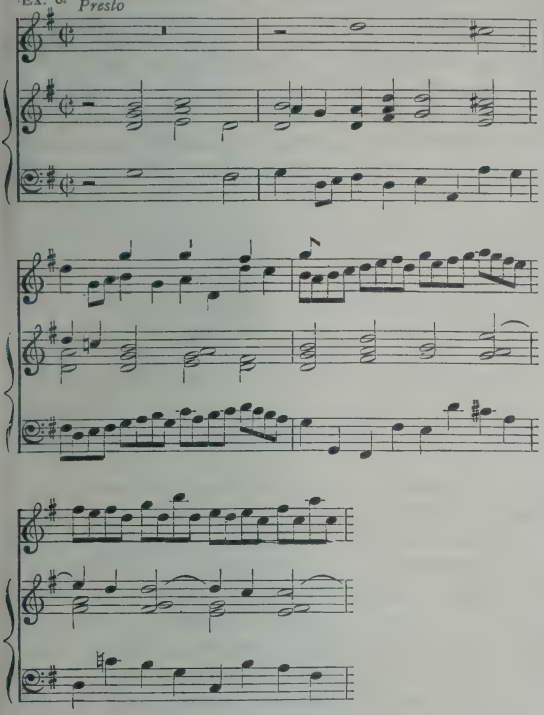
becomes

Ex. 5.

And Bach follows on with new material for the violin, while repeating the original cembalo part, until a few bars later he ends on a half-close.

The final Presto begins fugally, the subject being given to the bass, answered by the violin:

Ex. 6. *Presto*



All the material of this movement is contained in the quotation, the violin part consisting entirely of the subject and its quaver counter-theme, plus a liberal use of the wide leaping bass motive. The entries of the subject are not preceded by rests, and the order is always the same—bass, violin.

This Presto is perhaps the best movement of the four. It has a fine swing, and there is a good deal of harmonic interest. For example, half-way through occurs a very unconventional sequence which modulates through G, C, D, A minor, E minor, B minor, E minor, and D major back to the tonic.

It will be seen that the Sonata is not a great work; but no authentic composition by Bach can be negligible. This one, however, has a value and interest apart from its origin. Its freshness and spontaneity (which at times recall Mozart) are adequate recommendation, and the moderate demands it makes on both players will be sufficient to ensure for it a wide welcome.

ARTHUR HONEGGER

By Paul Landormy

A happy and expansive countenance, with finely-cut features, laughing though keen and piercing eyes, an athlete in build, broad-chested and vigorous; a man easy of approach and delightfully simple-minded, though his outward appearance reveals nothing of the artist within. One should see him conducting an orchestra, with wide-apart legs firmly planted on the ground, sometimes rising on his toes like a boxer ready to pounce upon his opponent! In this significant gesture appears the entire secret of his art, so vivid and potent in its expression.

Very modern in his outlook, he once said, 'I love motor-cars as other men love women or horses.'

At home, his office walls are entirely covered with pictures of cars of every kind, which have gradually replaced the portraits of the great musicians. He knows cars intimately, down to the slightest technical detail.

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Honegger was born of Swiss parents, at Le Hâvre, on March 10, 1892. He began to study harmony with M. Ch. Martin, and then spent two years at the Conservatoire of Zurich. It may be that here he came under Germanic influences likely to account for the somewhat solid polyphony of which he is so fond. In 1912 he entered the class of Gédalge, at the Conservatoire of Paris, where he also attended the lectures of Widor and of Vincent d'Indy.

Already Honegger's compositions are extensive: several collections of songs, settings of poems by Guillaume Apollinaire, Jean Cocteau, and Paul Fort; the 'Chant de Nigamon' and the Prelude of 'Aglavaine et Sélysette' for orchestra; ten Dances, two Interludes, and a Coda for the 'Dit des Jeux du Monde'; a String Quartet; two Sonatas for pianoforte and violin, a Sonata for pianoforte and alto; a Sonatina for two violins; a Rhapsody for two flutes, clarinet, and pianoforte, and various pieces for pianoforte and organ.

He is best known by his works for the orchestra (*e.g.*, 'Pacific 231'), and by his oratorios: 'Le Roi David,' 'Horace Vainqueur,' 'Judith,' and 'Antigone.'

In the group of the 'Six,' Honegger is the symphonist *par excellence*. 'I attach great importance,' he wrote to me recently, 'to musical architecture, which I hope will never be sacrificed in favour of literary or pictorial considerations.' He added: 'I have a tendency, perhaps excessive, towards polyphonic complexity. My great model is J. S. Bach. . . . I make no attempt, as do certain anti-impressionist musicians, to return to harmonic simplicity. On the contrary, I consider that we ought to make use of the harmonic material created by the school that has preceded us, though in a different way, as a basis for lines and rhythms. Bach uses the elements of tonal harmony as I should like to use the harmonic, modern, and polytonal equivalents.'

Honegger's works are indeed built upon broad and solid foundations, with a strong background of counterpoint. By no means do they constitute a return to the simplicity extolled by Jean Cocteau, the theorist of the 'Six.'

Nor does Honegger's music, like that of certain of his companions (and after the formula dear to Cocteau), receive its inspiration from the Café-Concert or the Cinema. As Honegger frankly declares, 'I have no love for fairs and music-halls; on the contrary, I love the serious and austere elements of chamber and symphonic music.'

Honegger makes no attempt to seduce us by a capricious wit, by the grace and pungency of more or less droll sallies, as do so many others of the modern school. He is serious and anxious, seemingly preoccupied with poignant scruples,* occasionally inclined towards mystic meditation (as in his curious 'Pâques à New York,' for voices and string quartet); he often expresses himself in harsh, rough, and vigorous language.

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Honegger possesses original ideas on his art. For instance, he aims at renovating the entire plan of the sonata.

As everyone knows, the first movement of a classic sonata consists of three parts: *exposition*, *development*, and *recapitulation*. It is also well known that the two themes A and B of the exposition reappear in the same order during the re-exposition, A always preceding B.

Now, declares Honegger, 'your re-exposition of the order *A followed by B* is illogical, showing, as it does, a defect in symmetry. In architecture you have a façade, the two left pillars of which, for instance, are arranged so that *A is followed by B*. Your object is solidly and harmoniously to rest the architrave and the pediment upon these pillars and upon those that form a pendant to them on the right. Symmetry, as regards those on the right, will inevitably give you *B followed by A*, not vice versâ, as the first time. Very well; in the sonata the pillars correspond to the themes; the pediment is the central development. Symmetrically, then, you must have *B followed by A* in the recapitulation, since you had *A followed by B* in the exposition.' And indeed Honegger has made application of this new method in his sonatas.

At first glance, it seems a rational process. But may there not be some hidden reason which would justify the practice followed in the classics? May not the argument be something like this:

The conditions of perception in time are not the same as those of perception in space. This it is that makes comparisons between architecture and music always unstable in some respect. Whereas, theoretically, we isolate the subjects A and B as distinct entities, the listener, who knows nothing of theory, does not do this. To him, the whole of the exposition is no more than a continuous sequence of impressions bound together in an inevitable and necessary order, one that is *irreversible***—irreversible as time itself*. The exposition forms one aggregation and cannot be repeated except as identical with itself.

On the other hand, the second theme clearly has the meaning of a response to the first, a characteristic that finds itself emphasised by modulation to the *dominant*. Thus, when the exposition is repeated, it would seem indispensable to begin with the first—the principal—theme, and in certain respects the theme that generates (though it be only along distant paths) the second theme. *To begin with the response would be meaningless.*

Here, then, is a point regarding which we are not of the same mind as Honegger.

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Our composer has also interesting opinions regarding tonality and polytonality. He makes use of polytonality, though never for its own sake. In harmony, the central idea seems to him to be that of the *dominant*: 'an isolated note is a *dominant*.' Understand that every sound has a natural tendency to fall back upon its lower fifth or to rise to its upper fourth. Of itself, no sound possesses a static character. There is dynamic force included in all sound. Or, if you prefer, every sound is accompanied by its harmonics—the *seventh, ninth, eleventh, thirteenth*—which indeed confer on it the function of the dominant. There is no such thing as a 'perfect chord' regarded as a stop, an absolute pause. Above the three notes C, E, G, I cannot help hearing the B flat. And, if I wish to give the impression of a definitely established tonality, I am compelled to efface this impression of the seventh (B flat) by the addition of other notes which counteract its effect.

If, therefore, I rightly understand the mental condition of Honegger when he is composing, he troubles himself neither about *tonality*, *atonality*, nor *polytonality*. To him music is the interplay of attractions between dominants and their resolutions—resolutions that are always provisional, since every new sound reached immediately assumes the character of a new dominant which tends to be resolved in the direction determined by its function.

Here we are confronted with an important point of view which has been characteristic of a great portion of musical art ever since the time of Richard Wagner.

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Original ideas abound in Honegger's mind. For instance, he wonders why, in a sonata for pianoforte and violin, the same themes are successively entrusted to the pianoforte and to the violin, when it is quite certain that each of these themes does not equally well suit the sonorousness of both instruments.

* I speak of the musician, more especially of his music. Perhaps the man is somewhat different. Like Handel and Gluck, his soul is filled with a robust joy.

* The order of the elements of space, on the other hand, may be traversed in any direction: it is *reversible*.

Would it not be better that a theme, if it has been in the first place intended for the violin and must sound ill on the pianoforte, should never reappear save in the violin part? The pianoforte should have its own themes; the same with the violin. And the composer applies this personal view in his Sonata for 'cello and pianoforte.

Much might be said on this point. And here I do not think that Honegger is altogether and absolutely right in every case. I do not think they are so frequent—the themes which can be heard only by the medium of a single instrument, and which, expressed on other instruments, lose all meaning. The contrary appears to me true, that most musical phrases assume new meanings when they pass from one instrument to the other.

Undoubtedly they by no means retain the same character in these successive transfers. But does that matter? The main thing is that in each timbre they should prove interesting. The composer's art consists in taking advantage of these transmutations, viz., in introducing and working them up. There is a way of playing a violin motive on the pianoforte. It is sometimes necessary to modify the exposition as regards the detail. All the better! This will be one way by which the composer may give variety to his work.

Nowadays, indeed, we cultivate to excess the scrupulous concern for individuality of timbres and of their so-called irreducible properties. 'I hear this motive only on the flute,' asserts one composer, 'I cannot hear it in any other way!' Such expressions contain a great deal of exaggeration—perhaps a certain 'pose.' What a delicate ear! How could one be content with a single sauce, a single relish! The ancients were very different; see how skilfully a Bach—or, nearer to our own times, a Liszt—succeeded in transferring from violin or voice to pianoforte a theme most calculated to fit in with the original intention!

Without reverting to the 'abstract' music of the 15th and 16th centuries, which lent itself to every kind of performance and was played on every kind of instrument without distinction, let us not go to the opposite extreme and confine ourselves to an impoverishing exclusiveness. Nor let us shut the door upon these happy exchanges in the various regions of timbre. In using them, we shall make many another discovery.

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Of all Honegger's works, the one that has most contributed to his reputation is 'Le Roi David.' '"Le Roi David" is an historic event in our musical France,' says André George, a far-seeing friend of the composer's. Nor is he wrong. This work marks a return to the tradition of good taste and the golden mean abandoned by our young school, which hitherto had been occasionally lost in its own excesses; and it also marks this return with success, force, brilliance, and a notable effect on the public.

On the other hand, however, if we examine this success closely we find that it is not based upon any profound meditation. The work, improvised, does not express the best and the essential elements in the artist. Honegger put into it more technical skill than thought or heart. André George is right in concluding: '"Le Roi David" is not so lofty as the public imagines, and far less low than they were beginning to declare it to be two or three years after the first performance. As Pascal says, "S'il s'abaisse, je le vante." . . .'

Then why does the work deserve to be extolled? Because of one undeniable quality which atones for all its defects, for its occasional lack of personality, its looseness and incongruity of style, &c.—the quality of greatness.

This is no ordinary quality, indeed! But Honegger possesses it, and that supremely. He conceives greatly and he acts greatly. About the smallest movement in 'Le Roi David,' consisting sometimes of only a few lines, there are a breadth and expansiveness that gratify and that incline one to believe in great things to come. Honegger is a true Master.

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As a rule, Honegger concentrates his efforts upon the most grandiose poetical subjects—as witness 'Judith,' his real masterpiece.

Like Handel, he possesses the epic strain, the Biblical sense. This does not prevent him, in his minor works, so sweet and tender and engaging, from attaining distinguished success. His grace and charm are wholly exquisite.

He has the gift of pleasing the masses, the gift of clear and ringing composition, with broad and well-defined outlines—music composed for immense expanses, music which appears to be easy, and yet which tells.

He is the most popular of all our young symphonists.

(Authorised translation by Fred Rothwell.)

THE PHILADELPHIA AMATEUR ORCHESTRA CLUB

So much beneficent musical work fails owing to a shortage of various factors, from cash to commonsense, that it is both interesting and useful to hear of one that seems to lack nothing. We refer to the Amateur Orchestra Club of Philadelphia, which owes its existence to Mr. Edwin E. Fleisher.

We had the pleasure of meeting Mr. Fleisher recently, and induced him to talk of the Club.

'Twenty years ago,' he said, 'I started to form a little orchestra among the slum boys in Philadelphia. The idea proved to be so attractive that in a few months we found it necessary to organize ourselves, so we started the Club. The little body of strings with which we began has now expanded into three orchestras. We have a

Junior String Orchestra of seventy-five players, a Senior String Orchestra of the same number, and a full Symphony Orchestra of a hundred and ten. The Juniors are aged from six to fifteen, and their orchestra is a preliminary training ground for the Senior band, which in its turn feeds the full Symphony Orchestra with picked players. From the first, of course, we were well supplied with stringed instruments, as most players possessed their own; but wind instruments have usually been purchased.'

We asked if the membership was confined to Americans.

'Oh, no!' replied Mr. Fleisher, 'We have pretty well every nation represented. There are Russians, many negroes, one real American Indian, inhabitants of the Malay Peninsula and the Philippines, and we once had a Japanese girl who came in native dress until we found her costume attracted rather too much attention.'

'How often does the Symphony Orchestra rehearse?' we asked.

'At present we hold two rehearsals a week, each lasting two hours. This is an increase on our former rehearsal time, and it is significant that the change was decided on by a hundred per cent. vote of the members.'

'You have no difficulty, then, in maintaining interest in rehearsals?'

'No; one thing we do with a view to keeping interest alive is to introduce a new piece at every rehearsal. This not only stimulates interest; it also develops sight-reading.'

'Your library must be pretty comprehensive to admit of two new works being provided each week.'

'It is,' said Mr. Fleisher; 'in fact we believe it to be the largest collection of orchestral music in the world. It contains over nine hundred pieces for string orchestra alone; there are sixteen hundred works for full orchestra; and about a thousand concertos. Note, too, that every one of these works is provided in full score and complete parts. The library will become increasingly valuable as time goes on, if only for the fact that it contains many numbers that are now unobtainable, having been withdrawn from circulation. All this music is placed in the Philadelphia Free Library during the summer months, and the whole of it has been deeded to pass to the Philadelphia Free Library at my decease. Every piece is kept in a separate dust-proof cover, plainly lettered and numbered on the back. Members of the Club may consult any work, and may use it for practice in the music rooms of the Free Library during the summer. In the winter, of course, it may be studied in the Club's own library.'

We reproduce a photograph of the room at the Philadelphia Library in which this magnificent collection of music is housed. It is of interest to know that the beautifully clear lettering and numbering has been done throughout by Mr. Fleisher himself.

We inquired as to the type of music studied.

'We include a certain proportion of light music, of course, but no rubbish,' said Mr. Fleisher. 'A good idea of the taste and likings of the players was obtained by a plebiscite at the end of last season, when we took a vote as to the principal orchestral works to be put in rehearsal. Brahms's second Symphony came out at the top of the list, followed by Tchaikovsky's fourth, the Franck Symphony, Beethoven's No. 5, and the Prelude to 'The Mastersingers.' So you see there is nothing much the matter with the taste of our young folk.'

'Are the Club orchestras heard in public?'

'One public performance is given annually, and is open to friends and parents of members. We charge no admission fee. All three Orchestras are present, and each in turn plays items from its repertory.'

'Who teaches all these young players?'

'We engage the best professional help available. Obviously the coach must be a trainer even more than a conductor. A man who was a conductor and nothing else, however distinguished he might be, would not suit our purposes. He would probably be too temperamental, for one thing. The need is for practical methods in imparting knowledge, plus plenty of patience. I may add that a good many of our members gravitate to the rank of the musical profession.'

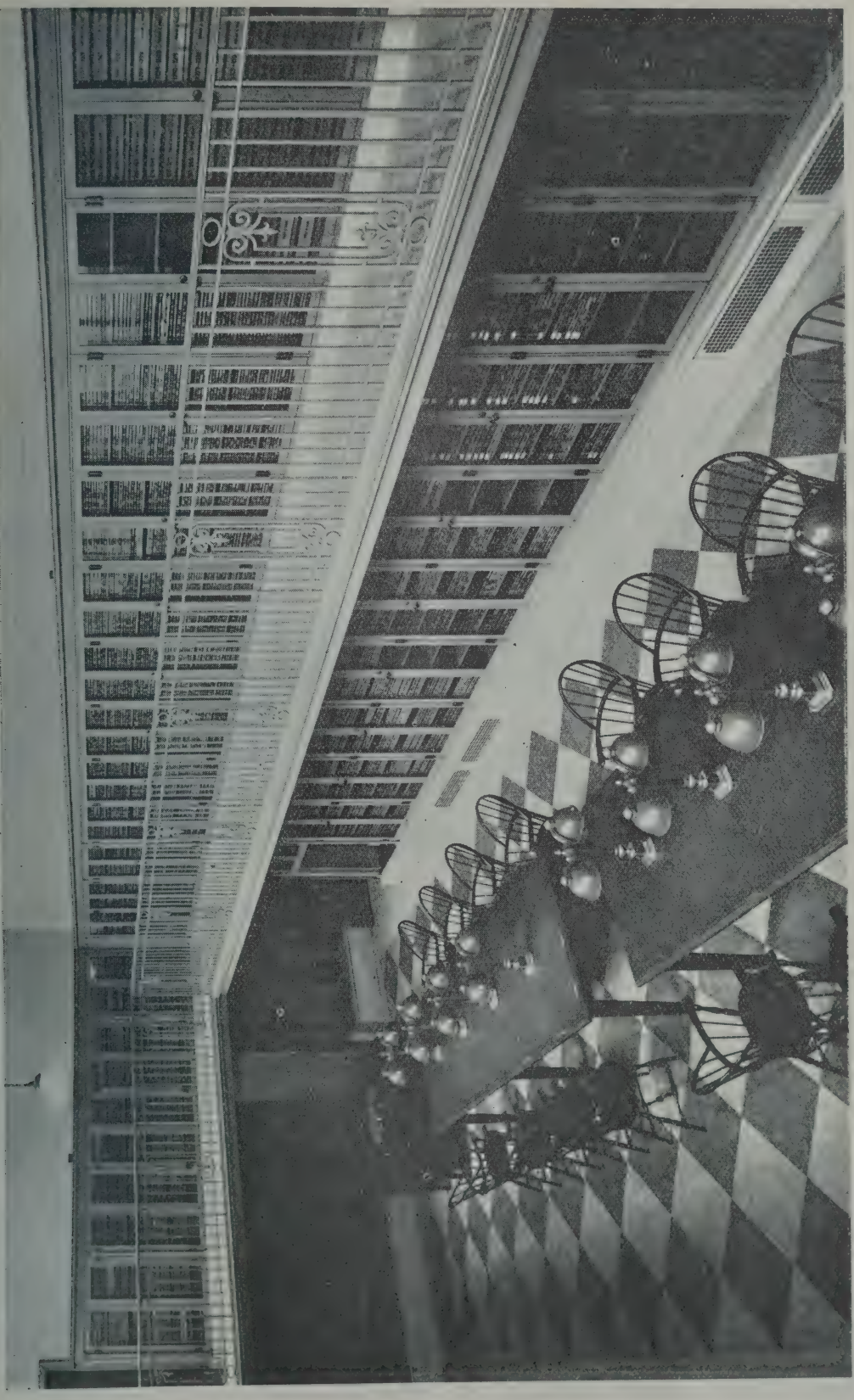
'Is the work of the Club orchestral only?'

'No,' replied Mr. Fleisher, 'we have chamber music classes, theory classes, and two grades of pianoforte classes, all open to members, and all very much appreciated.'

When we met Mr. Fleisher he was on a European tour, the main object of which was the collection of fresh music for the Club library. During his stay in London he made substantial additions to the English side of the repertory, including the more important works of Elgar's.

Here is a musical philanthropist of the first order. He sets people playing, rather than listening, and playing nothing but good music. Moreover, his players are in the main drawn from folk in humble circumstances, and above all, they are caught young. It is difficult to overestimate the influence exerted by that orchestra of youngsters of six to fifteen years of age, when we think of the number of children that must pass through it in the course of a few years.

England has a good many admirable organizations for developing music among young people. One that has much in common with Mr. Fleisher's Club is the Junior Philharmonic Orchestra and Choir, trained by Mr. Ernest Read and Mr. Kennedy Scott; but there is nothing on so comprehensive a scale as this Philadelphian enterprise. Nor can there be, of course, until the advent of a man who is wealthy, musical, and philanthropic. Our trouble is that the second of these qualifications is so rarely found combined with the other two.



Philadelphia Amateur Orchestra Club: Music Collection in the Philadelphia Free Library

Ad Libitum

By 'FESTE'

CODDLING THE LAZY LISTENER

Last month's discussion of 'Ops. *versus* Titles' has provoked sufficient correspondence to justify a supplement. First, however, let me bring forward evidence of the length to which the 'title' enthusiasts will go if we give them their head. In the August number of the *Gramophone* Mr. J. D. Blyth, of Carlisle, submits a list of titles which he and his friends already use for certain works. There is, of course, no objection to a few kindred spirits using nicknames thus, but we must draw the line when an attempt is made to extend that use to the public.

Mr. Blyth says: 'Personally, I have found that after listening to a piece of music several times a name will often occur to me.' That is an experience common to many of us, but we are not justified in therefore supposing that these titles will be of interest or value to the rest of the world, above all when they are so poor as those which Mr. Blyth suggests for our adoption. He begins his letter by regretting that Mr. Compton Mackenzie's suggestions have been pitched into by critics, who act thus through 'mere laziness.' People can't be bothered by a new idea, he says; but 'there are many who are willing to adopt names for numbers if someone else will take the initiative.'

It does not seem to have occurred to Mr. Blyth that the really lazy people are those who are not equal to the strain of memorising a few numbers or keys. I say 'or' because usually one of the two will be sufficient; and 'few,' because we musn't be misled by the large aggregate total of a composer's work. Only a smallish proportion of, *e.g.*, Beethoven's formidable sum is in sufficiently regular use to be involved in this discussion. This proportion, it is true, makes a longish list; yet in how many instances does any intelligent average musician find trouble in identifying a given work? Thus, only two of the Symphonies are in the same key—Nos. 6 and 8; and, as No. 6 was labelled 'Pastoral' by Beethoven himself, everybody knows that the 'Symphony in F' means No. 8. In the string quartets there is, of course, more duplication of keys, but in the cases of duplication one of the two works involved is more widely known than its fellow. For example, when we speak of the Quartet in B flat, we should be generally understood to mean the greater of the two works. And if we can't recollect the opus numbers we should naturally use such terms as 'the earlier' or 'the greater.' Even when we come to the pianoforte sonatas there is really very little difficulty. Of the two in F minor for example, one is already known as the 'Appassionata'; and the 'Pastoral' label (not Beethoven's, but well established and certainly a good fit) leaves us in no doubt as to the D major pair. The 'Waldstein' tab does the same service for the C major Sonatas. And so on.

At this point the label-mongers rush in gleefully. 'Why,' they chorus, 'you are admitting the necessity of the title!' Not a bit of it. If these few sonatas had not been nicknamed, numbers would have been easy; we should have made a point of overcoming the very slight difficulty of memorising their numbers. Moreover, there is all the difference in the world between titles that have become traditional (some of them at least tacitly approved by Beethoven himself) and a brand new set devised to-day as part of a wholesale scheme.

There is much in the point made by Mr. ——— in the correspondence columns in this issue of the *Musical Times*. As he says, many opus numbers are highly significant. For a musician, the mere mention of Opus 111 is sufficient to call to mind the Beethoven of the last period. No fancy title could do justice to the conflict of the first movement and the Olympian calm of the Arietta; the bare opus number is suggestive, even eloquent. Similarly, it is useful and interesting to think of the first three sonatas as Opus 2. The figure almost invariably recalls the dedication to Haydn, which in its turn reminds us of the tiff between the two composers, and the hot-headed younger one's refusal to acknowledge on the title-page the fact of his having been a pupil of the elder. In fact, this controversy, by setting us thinking about opus numbers reminds us how full of suggestiveness these apparently dry figures have been all along.

But let me get back to Mr. Blyth. I promised to bring forward evidence as to the length to which he and his like are prepared to go. Here it is. Mr. Blyth says:

> 'I can see nothing fantastic in a tradition [of titles] being started in the 20th century. Thus in the case of Schubert's Trio in B flat, music-lovers of 1990 (if there are any) may relate the story of Casals, Thibaud, and Cortot's inspired playing which led to the work being named, just as music-lovers of to-day may be heard referring to Bach's Toccata and Fugue in D minor as "The Philadelphians Bach Toccata and Fugue."'

But who calls the Bach work 'The Philadelphians'? Not I, for one. Even if I admired the recorded performance of that work by the Philadelphia Orchestra as much as most of my fellow critics, I should never dream of tacking their name on to it. Here's one good reason: Suppose the Minneapolis Orchestra came along with an admittedly better performance than that of the Philadelphians; shouldn't we be bound

in fairness to change the label? Instructions would be received from Jethou, or Switzerland, from the Arch-Labellers, or perhaps from Carlisle, to the effect that the Bach work hitherto known as ..... &c. Besides, as I don't care overmuch for the Philadelphians' performance, may I call it after somebody's which I *do* like? However, what does Mr. Blyth suggest as the title of the Schubert Trio in B flat played by Casals, Thibaud, and Cortot? Prepare for a shock! He calls it 'The Big Three' Trio. Could cheapness and vulgarity go further? Even so do the more sensational of our newspapers speak of the 'Big Three' (or is it Four or Five?) of Scotland Yard when a particularly juicy crime calls for investigation.

Here are a few of Mr. Blyth's suggestions; Schubert: Sonatina in D major (Op. 137, No. 1), 'The Zephyr Sonatina.' Quintet in C (Op. 163), 'Death and the Man.' Symphony in C major, 'The Royal Symphony.' Mozart's Concerto for bassoon and orchestra, 'The Pompous Mayor Concerto.' Beethoven's Symphony No. 4, 'The Three Graces Symphony.' Brahms's Symphony No. 1, in C minor (Op. 68), 'The Horn Symphony,' and Violin Concerto in D (Op. 77), 'The Joachim Concerto.'

Other titles suggested by Mr. Blyth are even more absurd, and quite superfluous. For example, nobody is ever confused between the G minor Symphonies of Mozart. When we speak of the G minor, we mean *the* G minor—which is just as easy to say and write as the Blythian title 'The Minuet Symphony.' Moreover, the key reminds us of its G minorishness, that key being one of the most melancholy of the whole set; whereas 'The Minuet Symphony' merely focuses attention on one of its lesser movements.

'Fate Symphony,' for Beethoven's No. 5, is obvious but unnecessary, and it perpetuates a fiction. It is pretty certain that the so-called 'Fate' theme was derived from nothing more portentous than the call of the yellow-hammer. Clearly its title should therefore be 'The Yellow-hammer Symphony'—or why not the 'Copper Nob'? Besides, we may be sure that many of the tribe of Blyths have already named Tchaikovsky's E minor Symphony 'The Fate,' by reason of the menacing motive that dominates it.

All Grieg's sonatas are full of suggestions of folk-song. To label the C minor 'The Folk-Song Sonata,' as Mr. Blyth does, is to involve confusion between the three violin sonatas and the one for pianoforte.

Again, what is there in the homely and purely personal humour of Beethoven's eighth Symphony to suggest the title 'Carnival'?

And so on. In a word the enthusiastic Mr. Blyth has dealt a death blow to the scheme he set out to support. 'Ops. *v.* titles?' I asked last month. This first crop of titles answers plainly 'Ops.'

In fairness to Mr. Compton Mackenzie, I admit at this point that one of his contentions—if not his main one—was that the use of titles would tend to popularise classical works by making a greater appeal to the imagination than a mere opus number. I discussed this point pretty fully last month, and refer to it here only in order to show that I am not unmindful of it.

Among the letters received as a result of last month's article is one addressed to me personally and not for publication, the writer having no desire to become embroiled. I propose to draw on his letter, however, because it is a useful reminder that the question is merely one detail of a general problem that will soon have to be faced fairly and squarely. My correspondent, by the way, is an unusually level-headed musician, and an educationist of ripe and wide experience. He begins by saying that the proposal to substitute fancy names for numbers and keys is 'only one more proof of the way things would go if some of the popularisers had their way. The real need is for a wider acceptance of musicianly principles.' In this, as in other matters, the danger is in the apathy of the profession; he gives examples of the futility of some recent debates and conferences he has attended, and goes on:

> 'At a time when one branch or another of the profession is living in the most exciting and changing times it has ever experienced, the societies go on calmly holding their conferences and droning away as if the world were in the comfortable days of the century.' (And he gives further instances.)

He holds the opinion (and I agree warmly) that we must promptly begin to cope with the lazy amateur and amateurish notions:

> 'I blame the B.B.C. for placidly allowing the "every man his own critic" line of talk (with the implication that it's all as easy as shelling peas). As to this labelling of works, all one's instincts are against it. Knowledge and training cry out too, but the deepest feeling is almost an instinctive one. I feel in my bones that it is bad art and bad teaching, and certain to guide people's feet still further on the sloppy path. More and more I long for a stiffening of fibre in musicians; at least one might expect them to survey the world as they find it instead of talking and acting as if they were in the happy 'nineties. Nowhere have I seen any real attempt to face up to the world as it is. Even before the coming of the B.B.C. there were big shiftings of ground. The B.B.C. has completed the change, and now the musician's life and thought can never be as they were before

the war. His life is not necessarily worse, but he must re-shape himself towards the world—a less tolerant and dutiful world, and a more cruel and get-rich-quick world. Yet there are plenty of folk to be got at and taught what music is and *demands*. Why don't all speakers and writers and the B.B.C. chiefs realise this? Mainly because they are not all round musicians, and they haven't been through the mill. I throw out the suggestion that the professional pages of the *Musical Times* may be the chief gathering ground for sense and philosophy about the musician's attitude to the world he has to live in. I do feel convinced that that attitude needs defining and understanding, and that we haven't really begun to scratch the ground yet. Meanwhile, any stand you can make against sloppy sentiment, and the weakening doctrines of "you needn't work hard to understand music," will have every ounce of strength "some of us can bring to support it."'

Well, here is matter for debate. I am with my correspondent up to the hilt, but I reserve my fire until such readers as are interested have had a round or two. I will then attempt to sum up, and draw conclusions. Meanwhile I lay down these general and arguable propositions:

(1.) The slogan (used recently in an American journal) 'Music for everyone and everyone for music' is falsely based, although (or perhaps because) it sounds well. The receptivity of music (for the purposes of this debate 'music' means that which is generally accepted as good music), like that of any other branch of art, calls for training. This training is of course less exacting and less definite than that required for the practice of music, but it is no less necessary. The half-baked listener is only a degree more tolerable than the half-baked performer because we don't *hear* him listening; when he talks airily and confidently, as he too often does, he is the bigger of the two nuisances.

(2.) We have no more right to provide the lazy listener with short cuts that are clearly opposed to the spirit of music (a spirit that is suggestive, comprehensive, elusive, and rare, rather than descriptive, limited, definite, and cheap) than we have to provide the lazy performer with emasculated and childishly-simplified versions. If listener and performer can't or won't acquire the necessary technique they must confine themselves to activities within their power. If they cannot rise to conquer, why should music stoop to be conquered?

(3.) It is no disgrace to be unmusical, despite the ridiculous tag about 'the man that hath no music, &c.' It is a mere misfortune, and not a fatal one. Many who have no ear for music have a taste for fine literature—a taste lacking entirely among a host of musicians. What would literary men say if it were proposed to popularise great literature—especially music's analogy, poetry—by methods similar to those suggested in the case of music?

(4.) A natural liking for the very best in music exists in the most unlikely quarters. In the hearing as in the composition of fine music, the spirit bloweth where it listeth. To-day, thanks to the gramophone, wireless, and other accessible and inexpensive methods of acquiring knowledge and improving taste (including musical journals, which are now far more plentiful and better than ever they were), there is no listener placed beyond the reach of ample means of self-improvement. 'The spirit bloweth,' but it stops at that; it doesn't finish the job. That is left to the individual. If he is too lazy, or too brainless, we must leave him—regretfully but mercilessly—in the darkness of ignorance. What is cheaply got may be cheaply held: music must be neither. We may dissent from the old view that music is an aristocratic art; but we must beware lest our methods of democratising it merely cheapen and debase. But is the word 'aristocratic' wrong after all? There are several kinds of aristocracies—of birth, wealth, and genius. Let us add those of hard work and self help. Music itself will gain in vigour from the growth of these aristocracies, just as certainly as it will lose by being peptonised, watered down, and sugar-coated to accommodate the lazy and rabbit-brained.

P.S.—Just as I end, I catch sight of an article in *The Musician* (New York), entitled 'Music, A Loyal Handmaid of the Dance.'

I dare not trust myself to comment on this.

PP.S.—But I revive on seeing in *The Times* of August 15 the following quotation from a lecture by Mr. Geoffrey Shaw:

> 'The crying need is to intellectualise music and give up pseudo-poetic sentimental talk about it. Some people apparently think that it is not possible to have a piece of music unless it represents mermaids, fairies in the moonlight, or some such rubbish. Children get a collection of little stock phrases of this sort, so that if one does not fit they try the next one. How can anyone imagine there is teaching value in any such rot? A child taught in this way never gets to know that there is such a thing as pure music, but imagines every piece must have a silly story attached to it. We must allow the music to speak for itself.'

I'm glad to find so authoritative a voice as Mr. Shaw's raised in defence of music. I hope

he'll fare better than I did about six years ago, when I protested against the then growing practice at children's concerts of setting the youngsters to sing themes from the classics to jingles and nursery rhymes. My reward was to be assailed with cries of 'wet blanket,' 'spoil-sport,' and the like.

STAGES IN THE HISTORY OF OPERA: II.—EARLY ENGLISH OPERA

By J. A. Westrup

We have seen how Italian opera came into being, developed, and became established as a direct product of the Renaissance. In England there is a very different tale to tell. It is only by the inclusion of a large number of works which do not deserve the title 'opera' that we are able to draw up any consecutive account of the early history of opera in this country. There are, in fact, but two operas which have survived and which are rightly so-called—Blow's 'Venus and Adonis' and Purcell's 'Dido and Æneas.' Those who are inclined to pay serious attention to monuments of stupidity and ineptitude will add Grabu's 'Albion and Albanius.' Practically all the other works which are conveniently included in histories of English opera are far more in the nature of revues—kaleidoscopic productions in which music is but a willing handmaid to scenic art. Yet it would be a mistake to attempt to separate the operas from the non-operatic works. They have a common ancestry, and often exhibit the same characteristics, the same merits, and the same faults.

Opera in England was an abortive experiment which was not supported by the librettists of the time. It was the masque and the play with music which absorbed the literary, musical, and decorative talents of the 17th century. With the best will in the world we cannot pretend that the masque was a home-grown product. Brought over originally from Italy as a novel form of Court entertainment it survived and flourished as an English form of the French *ballet de cour*. Its popularity under James I. was naturally continued under Charles I. and his French consort. It was essentially a series of dances performed by persons of noble rank—even royalty—for the amusement of the Court. Declamation to explain the performance and the introduction of the 'antimasque' to form a contrast followed in the natural course of development, and the final revels, in which the performers selected partners from the distinguished audience, continued to be regarded as a proper conclusion. Though these spectacles have often been studied as a part of the history of literature and music, they were regarded at the time principally as a vehicle for scenic display. The circumstances of their production—at the Court or at the Universities—encouraged lavishness, and eminent artists were engaged to do justice to them. So when Ben Jonson and Inigo Jones collaborated, the architect had no doubt that he was a more important person than the author. This tendency to magnificence in the stage setting, for which the French ballet and French taste in England were largely responsible, survived the Commonwealth and made its influence felt anew in the performances of masques and operas after the Restoration. By the time of Dryden the presence of 'machines' in opera is considered essential. Hence the never-ending delight in the supernatural, and the extraordinary popularity of witches in the Restoration spectacles.

The despotism of Cromwell put an end to the Court masques of Charles I., but the entertainment was not killed. It was kept alive by private performances, many of them in schools, and by the public productions of Sir William Davenant. By a curious anomaly, though plays were forbidden by the Puritans there was no objection to the performance of music. Davenant was thus able to present dramatic works with music. He began, in the spring of 1656, with what he called 'Declamations'—a queer hotch-potch sort of entertainment—and followed this up with a full-dress opera later in the same year. 'The Siege of Rhodes' (generally hailed as the first English opera) would have more importance and interest if the music had survived. As it is, we have to be content with the knowledge that Henry Lawes and Locke both contributed to it, the latter also taking the part of the Admiral. Both 'The Siege of Rhodes' and its successors were divided not into 'Acts' but into 'Entries' (a term frequently employed in the masques), in order to allay any suspicion that plays were being performed—for Davenant was first and foremost a playwright, and the fact that he produced operas is due more to the Puritan ban on theatres than to any special affection he may have had for the form. It has even been shown that 'The Siege of Rhodes' was probably originally intended as a play, and was subsequently converted into an opera.*

The significance of 'The Siege of Rhodes,' popular as it was, is dramatic rather than musical. Of more interest to the musician are the masques which were still performed by amateurs under the Commonwealth. Of these the best known are those written by Shirley for 'young gentlemen,' an interesting parallel to the private performance of Purcell's 'Dido and Æneas.' As some of them were written under Charles I. and others after his execution we can be assured of the continuity of the tradition. The only difference was that schoolboys became the actors in place of noblemen. Little is known of the music of these masques, but that to 'Cupid and Death' (1653), by Matthew Locke, has been preserved. It will be considered presently. The Restoration saw the re-opening of the theatres and a renewed interest in everything French.† This time it was the *comédie-ballet* which invited imitation. So we find Shadwell and Locke collaborating to produce 'Psyche,' an English copy of the joint work of Molière, Quinault, and Lully.

The performance of plays with music was not confined to imitations of French models. The Elizabethan theatre, in which music had played an incidental part, was not forgotten, and the revival of Elizabethan plays was eagerly undertaken. Unfortunately, in their enthusiasm the revivers found it necessary to adapt the originals, in order to make them, as they thought, more suitable to the tastes of the day, and to give more opportunity for the introduction of music. The works of Shakespeare did not escape their hands. 'Macbeth' was performed with additions from Middleton and

* Dent, 'Foundation of English Opera,' pp. 65-68.

† A season of French operas was given in London during the reign of Charles II.

with new music. 'The Tempest' was mutilated by Dryden and Shadwell in turn. 'A Midsummer-Night's Dream' re-appeared as an elaborate masque entitled 'The Fairy Queen,' with music by Purcell. Beaumont and Fletcher's 'The Prophetess' was transformed by Betterton into 'Dioclesian.' These works, and the many others which appeared at this time, were not operas in the strict sense of the term. They ignored the French opera of Lully, and continued rather to keep alive the tradition of the Elizabethan play and the Jacobean masque. Grabu's 'Albion and Albanius' to Dryden's libretto is an exception. But Grabu was a Frenchman himself, and in any case the dismal failure of the work, which betrays only too clearly the composer's ignorance of English, is sufficient to render it negligible, except in so far as it provided a model for some of the scenes in 'King Arthur.' Purcell certainly was influenced by French and Italian composers. But that influence was purely musical, and did not show itself in the construction of his dramatic works. It was moreover in direct opposition to Grabu that Blow composed his masque 'Venus and Adonis,' which is really an opera, and 'Venus and Adonis' undoubtedly encouraged and influenced Purcell in the composition of 'Dido and Æneas' some four or five years later.

This short sketch gives some idea of the various stages of the operatic problem in England. It is obvious at once that the movement towards opera differed considerably from the more or less logical development which occurred in France and Italy. It is equally obvious that the ancestry of even so unconventional a work as 'Dido and Æneas' is extremely complicated. French, English, and Italian traditions all play a part in the production of Purcell's own individual genius. Like Monteverde, he finds the materials ready to hand, and transmutes them into pure gold by his magic touch. Only in 'Dido and Æneas' he leaves the beaten track of professional routine to create something well-nigh unique, whereas Monteverde's 'Orfeo' conforms superficially to the Florentine plan almost as closely as Peri's 'Euridice.'

Nothing is so important in the history of these early operatic attempts as the way in which English was set. In Italy the peculiar problem of reproducing the declamation of the Greeks was simplified by the unusual suitability of the Italian language for singing. In France the practice of the Académie had been to assign equivalent musical notes to long and short syllables, without regard for time as we understand it by the division into bars. Though the practice lapsed, we can discern its influence in the frequent changes of time-signatures in the recitative of Lully and other French opera composers. In other words, the tendency to follow closely the line of the text in the music still persisted. In England, on the other hand, the setting of words by Lawes and his followers, though derived from the stricter style of the Florentines, was complicated by the peculiar difficulties which English presents. The result was that while the words were treated with that respectful admiration which is mirrored also in the works of Wesley and Parry, the musical effect was decidedly unsatisfactory. The main attraction of this early English song lies in fact in the words: a poor libretto reveals the comparative emptiness of the music. As time went on continued contact with Italy helped to enrich the melodic and harmonic style. Thus there is real musical expressiveness in Locke's vocal writing in 'Cupid and Death,' and passionate beauty of a high order in Blow's 'Venus and Adonis.' But the early beginnings were unpromising.

What seems strange to the modern ear is the use of free declamation where an obvious air in simple rhythm seems indicated. So obsessed were composers with the problem of setting words to music that they seem deliberately to have forsaken the path of simplicity for the elaborate complications of this rhetorical style. Precedents for simple airs were certainly not wanting in the early stage-plays performed by child actors. But sophistication had its way. High hopes are often raised by the title 'Air,' only to fall to the ground when it is discovered that a simple poetic structure has been wilfully distorted into a kind of formless recitative in strict time. Here again the development of the *aria* in Italy and the growing popularity of the *coranto* in England led towards a more rhythmical style and the general adoption of triple time for solo songs, exemplified in so many of Purcell's beautiful melodies. But it was some time before declamation was abandoned.

Apart from this unsatisfactory method of setting songs there was recitative proper. Its employment was never general in the masques, though one of Jonson's—'Lovers made Men'—was sung throughout in *stylo recitativo*.* Still more unusual was the use of accompanied recitation in a masque by Campion, performed a few years earlier. The normal method in the masque was to set the 'songs' in a declamatory style, to write choruses where any were provided, and to supply an abundance of instrumental music for the dances. The principal characters would speak in dialogue, while the songs would be sung by subsidiary characters or by musicians without any part in the masque. This method held sway throughout the history of the masque and the play with music, largely no doubt because of the difficulty of securing competent actors who could sing.† If this difficulty could be met, some of the dialogue would be set in recitative, which was used in preference for supernatural characters.

The rhythmic structure of the choruses naturally induced composers to make some at least of their 'airs' fit the same scheme, so that by the time of Purcell the 'song with chorus' is a recognised feature of the musical play. The function of the chorus is insignificant. It generally comments on the situation of the piece in a few well-chosen platitudes, whose only justification is that they are an excuse for delightful music. Most important of all were the dances. As these were numerous and complicated we get a very large variety of instrumental movements in the masques. The movements are habitually short, with repetitions, and are often distinguished by the changes of rhythm. The apparent inconsequence and triviality of these instrumental sections is abundantly redeemed when they are accompanied by the appropriate dances on the stage. Their model was the French ballet, with its bewildering and spectacular succession of dances of every conceivable kind.

* Dent, *Op. cit.*, p. 26.

† A well-known example is Purcell's 'King Arthur.'

Locke's 'Cupid and Death' (performed in 1653 and again in 1659), to which Orlando Gibbons's son Christopher also contributed some music, is a valuable work, not only because specimens of masques complete with music are rare, but also because it has qualities which are too often lacking in the works of his predecessors. The dances are spirited and vigorous, even at the expense of delicacy, and refreshingly free from traditional ornaments. The declamatory songs are saved by Locke's genuine feeling for melody, and the duets and choruses are graceful examples of 17th-century part-writing. Towards the end of the masque there is a good deal of highly expressive recitative, added probably for the second (public) performance in 1659. In this recitative there are harmonic progressions and abrupt changes which are quite foreign to the style of Lawes, who kept with almost monotonous regularity to one key. It is no doubt interesting to observe the growth of the modern feeling for tonality, but there can be few who would prefer the monotony of Lawes to Locke's excursions, which are a definite attempt to represent emotion.

In 'Cupid and Death,' as in most of the masques, the principal characters do not sing. The 'songs' are performed either by the chorus, or by singers who do not act in the play. The characters represented are homely—a Host, a Chamberlain, an Old Man and Woman, and so on—and there is ample scope for that grotesqueness which the 'antimasque' required in the dance of the Old Man and Woman rejuvenated by Cupid's dart mistakenly sped by Death, and in the dance of the Satyr and the Apes. A general criticism which may be made of the masques and musical plays as a whole is that they lack continuity. The aim of a French opera composer was to link the whole work together by a continuous system of recitative, song, and dance, so that it might be felt to be an organic unity. Problems of this kind did not worry the English composers and dramatists. We can see this in Shakespeare, in Beaumont and Fletcher, and in the masques and musical plays. Episode succeeds episode, often without any connecting link, and there is ample justification for the remark of a French critic of the time: 'They do not matter tho' it be a Hodch Potch, for they say, they mind only the Parts as they come one after another, and have no regard to the whole Composition.' That unity which was secured in late Italian opera by a scheme of arias linked by recitative, in Mozart by the ensembles which are the natural complement of a dramatic climax, in Wagner by the leitmotiv, in Debussy by a continuous web of sound, was lacking in English musical plays and masques just as it was lacking in English drama.

Purcell's 'Dido and Æneas,' like 'Cupid and Death,' was performed by amateurs. To those who are familiar with 'When I am laid in earth' it needs no commendation. Purcell had much in common with Locke, and doubtless owed something to him, but his gifts were of a far higher order. We may trace the influence of Italian and French composers in 'Dido and Æneas,' we may point out where Purcell has learnt from Blow and even taken a hint from Grabu, we may indicate the ancestry of all that is supernatural and grotesque, yet there still remains that mysterious something which marks a work of genius. It may be the well-ordered scheme of tonalities employed throughout the work, or the peculiarly concentrated poignancy of the recitative, or a lilt in the tunes which Purcell's predecessors, for all their Englishness, had never quite caught. And with all this there is a profound instinct for what is immediately effective on the stage. Yet 'Dido and Æneas,' almost our solitary English opera, could hardly have formed the model for larger works of the same kind. It is doubtful whether Purcell could have used a wider canvas with the same skill and success. It is doubtful even whether so concentrated and dramatic a style would have been tolerable in a work of normal length, for Purcell could not have written those stretches of recitative which are essential to the French operas, and are only saved from being meaningless by the sense of the words.

When Locke set 'Cupid and Death' he was helped not a little by the dignity and intrinsic worth of Shirley's text. Purcell had to struggle with the pitiful doggerel of Nahum Tate. That 'Dido and Æneas' is a masterpiece in spite of its libretto is in itself an eloquent testimony to Purcell's genius. The work has its faults—faults common to the period when it was written, and a lack of construction which would have been fatal to the development of English opera even if it had survived Handel. But when one can set innumerable beauties in the other side of the scale the faults are of small significance. We can easily forget to-day that the traditions of the masque and the requirements of the school for young ladies necessitated the introduction of irrelevant dances, and be content to enjoy the opera simply as a work of art. 'Cupid and Death' and 'Dido and Æneas' survive as valuable examples of what English musicians had to offer in the 17th century, contributing little, perhaps, to the solution of the eternal problem of opera, but not unworthy by their own merits to command our attention.

THE BADEN-BADEN FESTIVAL: MUSIC FOR WIRELESS AND FILMS

By Oscar Thompson

With the English it is wireless, with the Americans radio, with the Germans Rundfunk.

At Baden-Baden, where the young modernists of the Hindemith-Haas-Burkhard group have held their annual Deutsches Kammer-Musik-Fest (July 25-28), Rundfunk not only has had its day, but its two days, of recognition as a medium for musical regeneration.

Der Tag, die Zwei Tage of Rundfunk, arrived with music composed especially *for*, and not merely transmitted *by*, Rundfunk. Simultaneously arrived the Rundfunkian audience.

For this was no instance of lazy listeners turning the dials of receiving apparatus in their own homes or hotels, but of enterprising concert patrons, each equipped with the necessary admittance ticket, going by cab or on foot to the Kurhaus and taking assigned places in one or another of the several rooms given over to the radio programmes of the festival. Whether in the Damen Salon or the Speisesaal, they were seated about tables in a manner to suggest quite another hunger than that for music; but knifeless, forkless, spoonless, the perfect picture of a Barmecide feast.

At the appointed hour, loud-speakers in each of these rooms explained away the absence of viands from these dinner groupings. Each chamber reverberated with an announcer's preliminaries, couched in the best radio German and broadcast from somewhere else in the Kurhaus. Thereafter the tympanum of every ear experienced the impact of 'Lindberghflug,' the most widely bruited of the Baden-Baden adventurings; and in the course of the two Rundfunk Aufführungen, became acquainted also with 'Pep, oder God's Own Country'; 'Tempo der Zeit' ('Ja, die Tempo der Zeit kostet Geld'); some Serenades, Suites, and the like, a Cantata recognisably like a cantata, and a Kleines Messe that was, indeed, a little Mass.

All of this music, it was made known, had been written specifically for broadcasting, and presumably with certain difficulties, limitations, and advantages of the medium in mind. By way of demonstrating that these existed, the first wireless programme was preceded by an acoustical lecture which proved its points almost too effectively. At least one listener was left to wonder whether what he heard subsequently was a result of good or bad technique or of good or bad transmission. A repetition of the 'Lindberghflug' music in concert form, sans loud-speakers and in the presence of the performers, indicated the former, or both. Though certain details of contrapuntal writing for chorus had a more musical effect in the concert performance, the orchestral scoring sounded much fuller and less sketchy in the wireless projection, and the work possessed a better line, due to an increased sense of continuity—sundry extra-musical and mechanical sounds merging more successfully with the voices and the instruments when transmission had done its part in fusing and welding these diverse concomitants.

Conceding, therefore, the relative success of the mechanical phase of the experiment, whatever the details that can be left for radio acousticians to argue over, the mere music critic will feel that his particular part of the discussion should be confined to the music rather than to its projection. Two paladins of modernity, Paul Hindemith and Kurt Weil, collaborated on the score of 'Lindberghflug.' To serve their needs, Bertolt Brecht indicted a text involving dialogues between the flyer and his motor, flyer and cloud, flyer and sleep. It gave solo voice not only to Lindbergh, but to the City of New York, to the snowstorm, and to some British fishermen. Paris, first watchful, then exultant, was choralized.

Out of this scheme emerged something incredibly naïve. If Hindemith's part of the music sounded less pedestrian for the most part than Weil's, perusal of the text inclines one to the belief that Weil was assigned the more childish sections with which to wrestle. What, in the name even of the composer capable of making a fugue of a table of logarithms, was Weil to do with words like these?—a literal translation:

> 'My name is Charles Lindbergh,
> I am twenty-five years old,
> My grandfather was a Swede,
> I am an American';

or with a section of the text which takes an inventory of the accoutrement, from 'zwei electrische Lampen' to the ever so essential 'Gummiboot,' carried on that breath-taking flight of the grandson of the Swede? Weil did better, as is not surprising, with the dialogue between Lindbergh and his motor, where the mechanism is deftly and simply suggested; but not so well as Hindemith did with the section devoted to the insinuations of sleep, answered at each period by the flyer's spoken words, 'I am not tired.' Since the beginnings of the art, the allure of this siren of slumber has found seductive voice in the music of men who may have drowsed a bit on their own, and Hindemith's 'Schlaf' was none the less a charmer for being 20th century and somewhere far out at sea.

One more good word for Hindemith. He avoided the jazz obsession that is cartooning German music. But Weil could not resist the temptation to 'characterize,' to be 'American.' It is high time the composers of Central Europe learned that of all their talents the one most notable for its non-existence is the ability to imitate successfully and idiomatically the musical slang of Broadway's 'blues.'

Hearkened to three times, 'Lindberghflug' reduced itself to about four interesting sections, with another ten that overwhelmed these four by their childishness and their lack of anything savouring of creative inspiration.

'Pep, oder God's Own Country,' otherwise designated 'Amerikanisches Liederbuch,' was one of the most depressing examples, musically, of that American-parody obsession already referred to, that this visitor has encountered anywhere in Germany. Though the tango long since ceased to interest the jazz strutters, and the waltz became a dim dream before the tango went out, tango and waltz do duty with fox-trot and 'blues' in this genial but blunderbuss satire on Dollarland. 'Pep,' as is made known, is a word, an American word; 'the average American has a vocabulary of seven hundred words; the average woman, eight hundred; chauffeur, nine hundred; President Coolidge, none; W. Shakespeare, fourteen thousand; G. B. Shaw, three thousand seven hundred'; but the one great word is 'Pep'—for 'Pep' it is the many dollars makes. Herr B. W. Smith discloses himself, solo-wise; so, too, Louetta Frink, who, lest there be some misunderstanding as to her identity, or her importance, or her wealth, explains at length what it means to be Wilham Washington Frink's Frau. She fox-trots her Europa-trip, after she has waltzed the family possessions. Perhaps it is all very droll, very clever; but Walter Goehr's music suggests that the words of Leon Feuchtwanger set him a task beyond his musical means to accomplish. Something of a refrain is made of 'Wozu aber hat er die vielen Dollars gemacht?' with the answer, 'Pep.' This particular work will never net its composer a million for any such reason.

Of somewhat similar cast was 'Tempo der Zeit,' though Hans Eisler's music put on a mournful face beyond the implications of David Weber's ironic words. This work was called a cantata, and like the others described it made use of soloists, chorus, and orchestra; also of a 'Referent,' by means of whose stentorian tones all listeners were forewarned of having arrived at Nineteen hundred and twenty-nine.

A more ambitious cantata came from the pen of Paul Gross, a setting of words by Ernst Toller. It savoured of 1913 more than of 1929, for its spirit

was early Schönbergian, a belated expression of a Weltschmerz grown weary and monotonous from too much bleeding at the hands of the romanticists. Its burden, 'Nirgends blüht das Wunder,' was the cry of a vanished day, bleakly echoing what once was sentient and warm; a skilful work, but on first hearing, a sterile one. Ernst Pepping's 'Kleines Messe,' beautifully sung by the Hugo Holles Madrigal Choir, was a surprising achievement, in miniature, in a form that has had a spaciousness quite its own; a condensation of what the liturgical masters expanded; a little model such as after-architects fashioned of the Cathedral at Cologne. Radio may well profit from any music so cunningly contrived, though one may hesitate to consider a mass at tea-time, with its Kyrie, its Gloria, and its Sanctus lasting just long enough for the comfortable sipping of three fillings of the cup.

Of the lesser numbers of the Rundfunk programmes, a few words only, though these, too, represented a considerable measure of successful adjustment of material to means. A wireless ensemble, the Frankfurter Rundfunkorchester, xylophones and all, gave clarity and quality to a Serenade by Jerzy Fitelberg, to a work called simply 'Musik für Rundfunk,' by Hans Humpert, and to another styled 'Suite for Rundfunk,' by Hugo Hermann. Of these, the Fitelberg Serenade, though obviously derived from Stravinsky, was perhaps the most incisive example of good radio composing.

Tonfilme, as the 'talkies' are styled in Germany, occupied a place only secondary to the wireless music. Last year, the Badenians experimented with compositions for movies of the elder order, and among the cinema works then brought out was one captioned 'Vormittagspuk,' a collaboration on the part of Hans Richter, Werner Gräff, and the indefatigable Hindemith, whose music was conceived for mechanical piano. Perhaps on the theory that it was misunderstood a year ago—when it seemed to this writer one of the least consequential of the film dabblings—these 'morning spooks' had another audition in company with the newer tone-films. The music did not gain in significance thereby. Perhaps scales, up and down, down and up, when delivered with the dehumanized perfection of a mechanically operated keyboard, are actually the tonal equivalents of bowler hats floating through the air and alighting on previously unoccupied craniums. It may also be that arabesques apparently devoid of any 'literary' or 'scenic' suggestion give just the right fillip to pictures operated sideways, backwards, or upside-down; but the musical value of this bit of jugglery still seems to a willing investigator the cube-root of nugacity. Nor was an attentive ear competent to derive much more of significance or quality from Walter Gronostay's 'Alles drecht sich—alles bewegt sich,' another collaboration with Richter and Gräff. Slapstick foolery has yet to supply any very potent afflatus for music.

Darius Milhaud did not disdain the street tunefulness of the popular song in his deftly wrought and necessarily absurd score for 'La p'tite Lilie,' a French incursion into the terrain of comic-strip music. There was less of cartooning and more of musical description—perhaps the very attribute the others sought religiously to avoid—in Paul Dessau's 'Episode,' otherwise a film-and-music glorification of a mercantile establishment's revolving door. The music was played first, alone; then with the film, depicting what happened when a man of many bundles emerging from a department store, stopped to look back lingeringly at a smiling model in a bathing suit, blocking all ingress and egress thereby. Nympholepsy brought up to date! Dessau wrote music capable of standing alone, small as it is; but once heard in conjunction with the film, it revolves, doorwise, thereafter. No one will predict immortality for it, but if there is to be music for this sort of thing then this is the music that 'belongs.'

Wolfgang Zeller went around the world with a travel picture, assisted by one of the largest German merchant marine corporations. For 'Melodie der Welt,' Rimsky had given him some hints, and so had Wagner. He made good use of them. The film, too, has its art. All of these numbers, save that for mechanical piano, were projected by the 'talkie' mechanism, as were an overture by Hugo Herrmann, and an Intermezzo by Wagner-Régeny.

An evening devoted to 'Music for Amateurs' calls for no extended comment. Jörgen Bentzon, Alois Pachernegg, Walter Leigh, Friedrich Wilhelm Lothar, and Wagner-Régeny contributed numbers scored for various combinations of instruments, such as school and 'Verein' organizations can easily muster. Sundry phases of modernity were expressed. Some of the playing had an 'amateur' sound, but there was more than a suggestion that our school boys and girls, to do these works justice, would have need to be further advanced in the emancipation of the tonal art than are, alas, most music critics. To the instrumental numbers was added a cantata, with alto solo, chorus, and orchestra, by Paul Gross, admirably sung, but not by amateurs, the ensemble being the very professional one of the Hollechor.

Of the last event of the Baden-Baden festival, a farrago called 'Lehrstück,' this commentator hesitates to write, since he can profess no clear understanding of its intent. A leaflet containing the text describes it as a 'Fragment.' The festival programme-book refers to it as an experiment embodying a theory of combining musical, dramatic, and 'politischer' art; a 'collective' expression, but apparently one better termed a congeries than a synthesis, since the various elements are successive rather than synchronized in performance. The title itself remains a conjecture to one who did not feel called upon to cross-examine the co-authors as to what they meant. Was it because this was a 'Lehrstück,' that Hindemith, from the platform, prevailed upon his audience to sing notes and words flashed upon a screen? Public participation, if not an unprecedented affair, was at least one of the curious elements of this most curious scheme.

'Lehrstück' was given in the bare reaches of the Stadthalle, where more people than could be seated were assembled as uncomfortably as they might have been at a political protest meeting. Something of that character subsequently invaded the proceedings, when hisses, catcalls, and whistlings were evoked by certain of the less appetizing episodes of the evening. On the platform with Hindemith and his text-writer, Brecht, were singers, and an orchestra of strings. In a balcony

some distance removed was another band of brass. At the end of the hall was a screen for motion pictures, and over Hindemith's head one for stereoptican projection of the occasional phrases the audience was called upon to sing.

The chorus and the soloists on the platform projected words telling of the death of an aviator, falling from the sky. The brass in the balcony blared commentaries, whether ironical or sympathetic, let him who knows declare. Hindemith, very earnest in his most quotidian attire, waved both arms, and the audience responded, a few measures at a time; at first in monotone, later with phrases even a little involved. The music at intervals gave way entirely to other elements: a speaker holding a glass of water and a cushion, in obvious symbolism of the text; a film of somewhat ghastly suggestion, depicting a woman writhing in what could be assumed to be an agony of dissolution, otherwise 'the contemplation of the dead'; a scene of crude dialogue between three clowns, one a giant in pain—to ease whose complaint the others obligingly made use of a carpenter's saw for the removal first of a foot, then a leg, the top of the skull, and finally the entire head; not a pretty business or prettified in the doing; during all of which no music was heard, and through some of which refractory members of the audience jeered and hooted.

Perhaps a writer on aeronautics, or universal suffrage, or prison reform, or the ethics of the mortician, could unriddle all this in terms of protest against man's ingratitude to man, or the futility of flying high, or the impossibility of righting the world's chronic wrongs by piecemeal amputations that in the end must kill the patient; but the music criticule can only admit his microscopic mentality and put it all down as a new variety of three-ringed circus in which the tonal art is sacrificed to ends far less worthy than its own. One gleam of light was vouchsafed this benighted listener. Hindemith's choral music at times had the semblance of beauty, even of compassion. Not so the brasses overhead. Other than this, let us make the sorry confession that we were left unmoved, and in the end were sorely wearied by this 'Lehrstück,' 'einige Theorien musikalischer, dramatischer und politischer Art,' 'eine kollektive Kunstübung'—translate it as you will.

Music in the Foreign Press

AN UNKNOWN PART-SONG BY LISZT

In the June *Zeitschrift für Musik*, Seb. Röckl announces his discovery of the manuscript of a part-song for male voices, 'Trinkspruch,' one of two composed by Liszt for the Munich 'Stubenvollgesellschaft.' These songs were referred to in a letter from Liszt to Count Franz Pocci, of January 19, 1844. The song is published in full by way of music supplement.

GERHARD VON KEUSSLER

The May-June *Auftakt* is devoted to Keussler and his music. Dr. F. Stein writes in praise of the oratorios 'Jesus of Nazareth,' 'The Mother,' and 'Zebaoth'; Prof. L. Sachse describes the symphonic dramas, 'The Prisons' and 'The Journey of the Lash'; and Prof. Ludwig Hess calls attention to the interest of the songs.

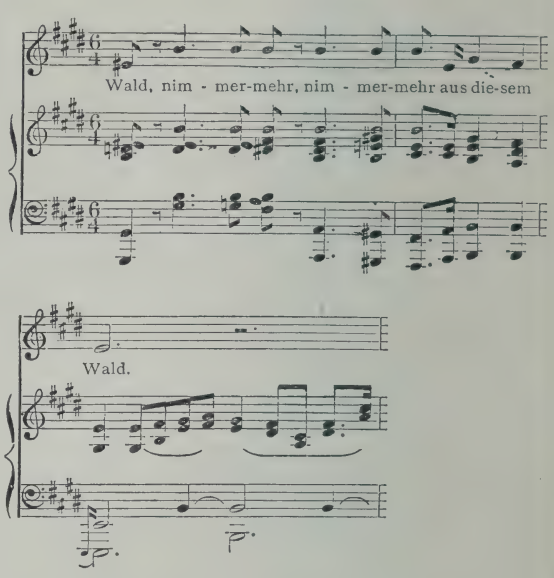
POLYPHONY IN CHOPIN'S MUSIC

In the *Kwartalnik Muzyczny* (No. 3), Dr. Wojcikowna considers the polyphonic elements in Chopin's music. Her conclusions are: (1.) There exist two types of polyphonic procedure in this music—one is traditional, the other individual, proper to Chopin alone; (2.) The former plays a secondary, the latter an essential part.

THE GENUINE TEXT OF SCHUMANN'S OP. 39

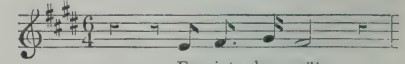
Having compared current editions of Schumann's Op. 39 with the first edition (Haslinger, 1842), Leopold Hirschberg (*Musik*, July) calls attention to significant differences.

For instance, in the first edition, 'Waldesgespräch' is in 6-4 time, not 3-4; only once does a 3-4 bar occur, thus:

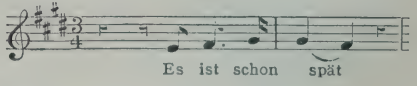


Other differences are:

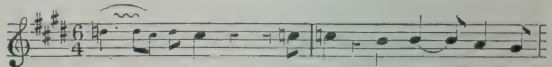
Schumann wrote:



and not:



He wrote:



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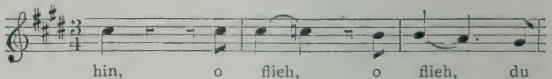

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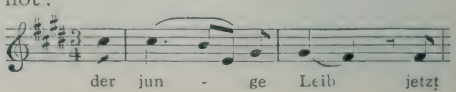


There can be no doubt, the writer continues, that the Haslinger edition gives us the genuine 'good' text, and the others 'improved' versions. The alterations in the Whistling and later editions were surely approved by Schumann, and perhaps suggested by him. But it is obvious that their sole purpose was to do away with 'difficulties' which might have made the songs less popular with amateur interpreters; hence the suppression of syncopated notes, the substitution of 3-4 time for 6-4, and so forth.

PERIODICITY IN MUSICAL HISTORY

In the June *Musik*, Alfred Lorenz devotes an essay to the fact that musical history shows regularly alternating periods:

'As regards Western music, starting at the end of the 4th century with the works of St. Ambrosius we have a homophonic period which reaches its climax in the works of Gregorius, *circa* 600. Polyphony appeared at the end of the 7th century, leading to Hucbald's "Organum" (900). A century later begins a new homophonic period. With the 14th century the "Ars Nova" appeared, followed by the great period of polyphony which was succeeded in turn (*circa* 1600) by the monodic period of the Florentines and the homophony of the Protestant Chorale; and so on. In short, homophonic periods start from the years 400, 1000, and 1600; polyphonic periods from the years 700, 1300, and 1900.'

AGAINST PERSONAL REACTIONS IN CRITICISM

In *Muzyka i Revolutsia* (No. 3) an unsigned article says:

'Current analyses of musical works are written from the merely æsthetic point of view: they reveal the taste and intellectual level of their author and nothing more. They are therefore confusing to readers, and especially to readers belonging to the working classes. There exist no scientific (*i.e.*, "Marxistically" established and tested) standards for the appraisement of music. Hence the anarchy, the supremacy of individual taste, in which respect the musical columns of our press are as bad as those of the Western bourgeois press. A school of musical criticism ought to be organized, and the Marxist-scientific method of dealing with music studies in schools and other appropriate circles.'

BARTÓK'S 'BLUEBEARD'

In the May-June *Melos*, Edwin von der Null examines points of style in the music of Bartók's 'Duke Bluebeard's Castle.' He considers that Bartók owes not a little to Debussy, the other influences which worked upon him being that of Beethoven and of Hungarian folk-song.

LADISLAUS LAJTHA

In the same issue, Otto Gombosi writes on Lajtha, one of the younger Hungarian composers. He describes him as a born writer of chamber music, and sees certain affinities between his tendencies and César Franck's.

STRADELLA

The June *Bolletino Bibliografico Musicale* contains a bibliography of Stradella's works, compiled by Enrico Magni Dufflocq.

SZYMANOWSKI

In the May *Anbruch* an essay on Karol Szymanowski, by Erwin Felber, ends with the following remarks:

'He inclines towards the Oriental, and in his big, most diversified output there are many purely Polish features. He is sensitive, unrestrained, and has no use for high-sounding slogans. He stands alone, a belated romanticist who longs for great peace. Sedulous, and mindless of passing fashions, he remains true to himself and preserves the heritage of the dying art of expression. So that in a way, he is a modern although outside his time: he carries the death-dream of romanticism to the border of awakening.'

DVORÁK

The May-June *Hudební Vychova* is a special Dvorák number, containing articles by Ant. Sova, Vit. Novák, J. B. Foerster, Richard Veselij, Karel Hoffmeister, and others.

COLOUR AND TONE

In the May *Zeitschrift für Musikwissenschaft*, Albert Wellek writes on the psychology of association between music and colour, with special, most instructive references to this form of association in China, India, Western Asia, and Egypt.

M.-D. Calvocoressi.

Gramophone Notes

By 'Discus'

H.M.V.

There can hardly be a more delightful example of touched-up *juvenilia* than Elgar's two 'Wand of Youth' Suites. Their re-recording will give abundant pleasure. A few of the quieter passages are on the foggy side, otherwise there can be nothing but praise for the reproduction. Of the five records, I like best that giving the Overture, Serenade, Minuet, and 'Sun Dance,' and the one with the March, 'Little Bells,' and 'Moths and Butterflies.' The tenth side of the five records is filled by the 'Beau Brummel' Minuet. The orchestra is the London Symphony, and the composer conducts.

It was a good idea to put together a number of the little German dances of Mozart and make them into a suite. Steinbach has done the arranging and scoring, and has earned a good mark by showing both skill and moderation. The dances are well played by the Berlin State Opera Orchestra, conducted by Leo Blech.

In the way of light orchestral stuff there is 'Lehariana,' made up from Lehar tit-bits, brilliantly played by Marek Weber's Orchestra; and a couple of dances, 'From the Canebrake,' by Gardiner, and a 'Juba Dance' by the negro composer Dett—quite a striking piece this latter. The players are the New Light Symphony Orchestra.

There are a couple of church choir records—the Canterbury Cathedral Choir singing Purcell's 'Remember not' and Oakley's 'Comes at times,' conducted by Dr. Charlton Palmer; and the Temple Church Singers in the hymns 'O worship the King,' to the 'Old 104th,' and 'Praise, my soul, the King of Heaven,' to Goss's well-known tune, accompanied by Mr. Thalben Ball. The singing of the Canterbury Choir is excellent. I do not think the Oakley is a very good companion

to the Purcell, because those who can appreciate the strength and harmonic daring of the former will have little use for the latter, and vice-versa. I like Mr. Thalben Ball's organ part to the 'Old 104th,' but I am not impressed by the singing. The treble tone is a little on the sentimental side, and the diction is of the 'refaned' type that shirks plain, honest vowels—*e.g.*, 'Elleluia' for 'Alleluia.'

There are two fine pianoforte records—Paderewski in Chopin's E flat 'Valse Brillante' and Rubinstein's 'Valse Caprice,' and Lamond in Liszt's 'Valse Impromptu' and 'Sonetta del Petrarca' in E.

I am one of those who admire the guitar-playing of Andres Segovia without being able to get up much enthusiasm for his instrument, which soon palls, like any other medium that lacks the power of sustaining tone. Segovia plays delightfully a Bach Courante and a lively Sonatina in A by Torroba.

Prodigy-worshippers are looking forward to the London debut of the boy fiddler Yehudi Menuhin. Like others of the prima donna tribe, he is preceded by records which show him to be a remarkable youngster. The solos recorded are 'La Cappriciosa,' by Ries, and an Allegro by Fiocco. He is at his best in the former. In the Allegro his rhythmic sense seems not too secure, and he lets the scheme slip at some points. His technique is brilliant, and his tone strong—perhaps too strong. I have an idea that he was placed a bit too near the microphone.

A first-rate vocal record is that of Stuart Robertson in Lane Wilson's arrangement of the old song 'When dull care,' and an attractive number by John Ireland, 'When lights go rolling.' Mr. Robertson's words are unusually clear, and his singing is first-rate all round. The excellent accompaniments of Gerald Moore should not go unnoticed.

Cedric Sharpe plays very expressively an Air by Pergolesi and a rather trivial piece by Friml, 'Twilight.' So good a 'cellist as Mr. Sharpe ought to be employed on better fare.

COLUMBIA

Of the orchestral records I am most attracted by that of a Concerto Grosso in D minor by Vivaldi, capitally played by the Zurich Tonhalle Orchestra, conducted by Volkmar Andræ. This is a strong piece of work, showing Vivaldi in far better form than he is apt to be in his solo music. He does astonishing things, for example, with the plain scale-passage at the opening of the first movement. This is a record worth having by the ordinary listener no less than by those interested in the historical development of the art.

Willem Mengelberg and the Concertgebouw Orchestra (I beg pardon; the label says '*His*,' not 'the'—how proprietary these conductors are getting nowadays!) give a good all-round performance of the 'Oberon' Overture. It fills three sides, the remaining space being occupied by Sir Henry Wood and the New Queen's Hall Orchestra playing vigorously the G minor Slavonic Dance of Dvorák.

The two best-known of Brahms's Hungarian Dances—those in D and G minor—receive similarly vivid treatment from Sir Hamilton Harty and the Hallé Orchestra. I feel, however, that more breadth and weight of tone in the middle section of the D major would have been a gain. All the above orchestral records, by the way, suffer from the prevailing fault of over-keenness of tone. This applies above all to the strings. I don't object to a little of this quality from the wood-wind—especially the piccolo, for after all, if a piccolo doesn't picc, so to speak, it might as well be silent. But strings should sound like strings in *ff* no less than in *pp*.

The Zurich orchestra and conductor mentioned above are heard to great advantage in the Gavotte from 'Idomeneo.' The quiet passages are charming, touched off with the right daintiness, but the loud passages are rather too loud. They should have been scaled down to suit the style of the piece. The other side of the record gives us a pleasant Andante for flute and orchestra by Mozart, the flute being played by Jean Nada.

Those who enjoy straightforward, clean-cut, vigorous, and resounding performances of rousing tunes played by army bands (I do) will like two records made by the Grenadier Guards Band under Captain George Miller—one consisting of a Scottish March and an Anglo-American March, the other of an Army March and a Navy March, all four being made up of good old tunes. These records will be just the thing for use at schools or Scouts' camps, or under any other conditions where rousing, far-reaching, and stirring music of rhythmic character is required.

Only one pianoforte record has been received, and it is a first-rater—Percy Grainger playing his own 'Country Gardens' and 'Shepherd's Hey.'

The solitary chamber music record is of the Canzonetta from Mendelssohn's Quartet in E, and the Serenade from Haydn's Quartet in C, Op. 5, No. 4, played by the Poltronieri String Quartet. Performance and reproduction are excellent. Haydnite though I am, I do not much care for this Serenade, because I feel it is wasting a string quartet to make three of its instruments imitate a guitar; but those who don't share this feeling will find the records very enjoyable.

The familiar Beethoven-Kreisler Rondino and the Gluck-Kreisler Melody could hardly be better played than by Jelly d'Aranyi, with Conraad von Bos at the keyboard.

Catching sight of the words 'London Male-Voice Octet' on a label, I put the disc on hastily, expecting 'Ye shepherds, tell me,' or 'Discord, dire sister.' To my surprise and delight there issued the most beautiful Anglican chanting I have ever heard. Every word was distinct, the rhythm was a constant delight (as the rhythm of the Psalms always is when it is given a fair chance instead of being hammered into uniformity), and above all, the diction was perfectly natural. On the purely vocal side the singing was no less excellent. On taking off the disc I discovered (without surprise) that the chanting was from the 'English Psalter.' Every parson, choirmaster, and chorister should hear this record, and learn (perhaps for the first time) what a beautiful thing Anglican chanting can be. Nor must they suppose that it can be achieved only by a handful of picked singers such as those here engaged. I have heard first-rate chanting in the most unlikely centres—wherever, in fact, there has been a good teacher and a willing set of singers. Before leaving this arresting record, I add that it would be well for

members of congregations to hear it, and ask themselves why they should continue to endure stereotyped, casual, slovenly treatment of the Psalms, when, if their choirmaster did his duty, such delightful chanting as this is within their reach. Every psalter leads off by saying that good chanting should be like good reading, and then in most cases proceeds to point the Psalms in a way that makes it impossible to carry out the axiom. This record shows that at last we have in the 'English Psalter' a method capable of producing a result that is as near to speech rhythm as any concerted performance can ever be.

Very high marks must go to the record made in St. George's Hall (*sic* the label), Windsor Castle, on the occasion of the Thanksgiving for the King's recovery. The music consists of the Coronation Offertorium, 'Oh, hearken Thou unto the voice of my calling,' by Elgar; the National Anthem; and a Psalm of thanksgiving, written by Arlington and set by Sir Walford Davies, who conducts. The singing has some quite thrilling moments, and the organ is certainly one of the most effective for recording purposes that I have heard. Why not a few organ records from this evidently suitable instrument?

Of the operatic records, by far the best is that giving a couple of duets from Verdi's 'Otello,' sung by Harold Williams and Francis Russell. The diction of the former is extraordinarily clear.

BRUNSWICK

Most of the records received for review are of the dance and comic-song type, and so are of no interest to readers of a musical journal. Of the few records calling for notice I mention specially a couple of really first-rate pianoforte examples. Leopold Godowsky plays Liszt's fiendishly difficult 'Rigoletti' paraphrase with the utmost ease—perhaps too much ease; he seems to be almost casual about it. Nevertheless, this is a real *tour de force*. The companion piece is Mendelssohn's Rondo Capriccioso in E, which is of course treated with the utmost deftness.

The other pianoforte record is of Ignace Hilsberg, who plays a not very exciting Etude by Scriabin, and a couple of pieces by Chassins—a Prelude in D and 'Rush Hour in Hong-Kong.' The latter of these two pieces is of no moment as music, but as a brilliant display of fireworks it comes off remarkably well. The pianoforte tone in these records is rather above the average.

Tartini's 'Devil's Trill' Sonata is played conscientiously by Alexander Sebald. He is a bit too level for my taste; I feel that a very little more contrast in power and tone-colour would have made all the difference. A less retiring disposition on the part of his unnamed pianist would also have been an improvement.

An organ record played by Lew White in the Lew White Organ Studios, New York, the music being transcriptions of Stephen Adams's 'Holy City' and Fauré's 'The Palms,' would call for no word here were it not for the exceptionally good recording. It is, in fact, annoying to find such results obtained from such poor material. When I think of the blurred discs of fine organ music finely played by some of our best organists, and compare it with this far superior reproduction of second-rate music and playing, I want to break this disc across my knee.

I took up the record of Eric Marshall singing the Prologue from 'Pagliacci' with pleasurable anticipations. They were not realised, however, for, good as the singing is on the purely vocal side, it is very bad in the matter of diction. I defy anybody to hear what Mr. Marshall is singing about at times, especially in the final passage, 'Will ye hear then the story as it unfolds itself,' &c. This might just as well have been sung in Choctaw. The companion piece, to which in my annoyance I gave a miss, is a song by Guy d'Hardelot.

John Charles Thomas has a fine voice, but there is a touch of commonplace about his singing of the Kipling-German 'Rolling down to Rio.' He is rather better in the companion piece.

DECCA

Only a few of this month's issue are likely to interest musical readers. The only orchestral records are on the light side—Coleridge-Taylor's 'Dream Dances,' very well played by the Hastings Municipal Orchestra in the White Rock Pavilion, conducted by Basil Cameron. The odd side in two records is made up by Fincke's 'Silhouette.'

There is one organ record, introducing gramophonists to a new organ and organist—Mr. Arnold Goldsborough, on the St. Martin-in-the-Fields instrument. He plays a couple of chorale preludes by Parry, those on 'Martyrdom' and what the label tells me is the 'Old 100th,' but which my ear recognises as the 'Old 104th.' 'Martyrdom' comes through well, but the 'Old 104th' is badly blurred. This is the more annoying because Mr. Goldsborough gives it one of the finest and most fiery performances I have ever heard. Perhaps the choice of piece was not good, seeing that it depends a good deal upon the delivery of the theme by the pedals, notoriously the poorest recording part of the instrument, and also that a very quick pace is a necessity. I look forward to hearing more recording by this admirable organist.

Readers who like out-of-the-way instruments should try the record of Durand's Waltz No. 1 and a Russian Dance played on the cymbalon by C. Vladescu, who is described on the label as a virtuoso on this particular instrument.

There are three vocal records worth notice: Frank Titterton singing well in 'None shall sleep to-night,' from Puccini's 'Turandot,' and 'Let her believe,' from 'The Girl of the Golden West'; Dale Smith in good form in a couple of songs from Elgar's 'Fringes of the Fleet'; and a very fine tenor, Solomon Strava, in two Yiddish songs. Even those who do not understand this language, and are even doubtful as to whether the singer is engaged in a comic or a serious song, will enjoy the voice and the singer's assured and varied style.

Occasional Notes

Not many years ago the word genius was used with caution, and people distinguished between genius and talent. In those days, too, a composer was one who composed. Both terms are now slung about so casually that for most people they have almost lost their meaning. So long as this hazy sense of values and proportion was confined to lay folk protest was useless, but now that one

of our best dramatic critics has started hyperbolising it is time to make a stand. Let us begin at the beginning.

The operetta 'Bitter Sweet,' now running at His Majesty's, is entirely by Mr. Noel Coward. He wrote the libretto, the song words (euphemistically called lyrics—a prostitution of a word that has as definite and choice a meaning in poetry as chamber-music has in music), and also (we are told) 'composed' the tunes. What, then, is a composer? For Mr. Coward's share in the 'composing' consisted of picking out the tunes on a pianoforte, the writing down (perhaps the harmony as well, but there is some doubt about this) and orchestration being done by two subordinates who were unnamed on the programme. Opinions differ as to the merit of the music thus syndically produced; nor indeed does that point arise here. What does arise is Mr. Coward's right to be called a composer. If he is a composer, another name must be invented for the man who can not only conceive a musical idea but can produce it, and give it shape and form—in a word, a man who can do the job from start to finish. We said above that some doubt exists as to the origin of the harmony. Mr. James Agate, in his notice of 'Bitter Sweet,' said that Mr. Coward was responsible for the melodies 'as originally executed on a baby grand.' The *Daily Express* critic suggested that, in fairness, the names of the transcriber and orchestrator should have been mentioned on the programme. This drew from Mr. Charles Cochran a letter in which he said:

> 'I am sure that the composer, Mr. Noel Coward, will be delighted if I remedy the omission by stating that the transcriber is Miss Elsie April, who has worked with Mr. Coward since 1923, and to whom he has dedicated his score [*his* score!] as a mark of gratitude. For the orchestration Mr. Coward was fortunate enough to secure the services of Mr. I. A. de Orellana. . . . I think it only fair to add that the harmonies taken down by Miss April were note for note as Mr. Coward composed them.'

On the whole, Mr. Coward's claim to be called a composer is of the very slightest. Most people would hesitate before mentioning him in the same breath with Wagner and Mozart. *Most* people—but not all; and among the exceptions is Mr. James Agate. Writing in the *Sunday Times* of July 21, Mr. Agate, after speaking of Mr. Coward's 'genius,' says that nobody else has ever done it [that is, acted as librettist, composer, and producer] 'except Wagner. And "Meistersinger" is not strictly an operette.'

Having thus put one foot in it, Mr. Agate proceeds to plant the other even deeper. He goes on:

> 'Consider what Mr. Coward's achievement means. Mozart had need of Beaumarchais, Richard Strauss of Hofmannsthal, Johann Strauss of lots of people, and ditto Oscar Straus. Offenbach, Lecocq, Planquette, Hervé, Audran, Messager, all the Frenchmen had their librettists . . .'

We rubbed our eyes over the reference to Wagner; but we could hardly believe them when we saw this mention, in the same breath, of the most supremely gifted composer the world has ever known, and a smart young man who taps out reminiscent tunes on the pianoforte for one underling to write down and another to orchestrate. However, if Mr. Coward beats Mozart in one respect, Mozart wins in another. He had need of Beaumarchais, it is true; but he was able to do without a Miss April or a Mr. de Orellana.

On the day of the appearance of Mr. Agate's dithyramb the *Referee* contained an article by Mr. Irving Berlin entitled, 'How I became a song writer.' Mr. Berlin is another genius whose 'composing' stops short at the keyboard. We quote a naive passage. After mentioning that he would like to be a cartoonist, he says:

> 'Another thing I'd like to be is a musician—not simply a composer. It would be such a distinct advantage. I could get things done so much more quickly. And that would give me time to attempt other things than just the verse and chorus of a melody. My greatest pleasure would be to be able to write a real folk-song, like "Annie Laurie" for instance.
>
> 'You've probably heard that I don't even know the notes on the piano, but that isn't anything—well, so freakish. You might be able to write a story, yet not know how to type it. The keys of the typewriter transcribe the words of an author. So, then, the keys of the piano are the medium that transcribes the song of a composer.
>
> 'I have a music stenographer. He understands the science of music, and takes down the notes the same way I'd dictate a letter to him. Then I read it over. If it doesn't sound right I change it.'

We should say that Mr. Berlin's logic is almost as shaky as his musicianship, but for the fact that he has no musicianship wherewith to make the comparison. The keys of the pianoforte don't transcribe Mr. Berlin's songs; that job is done by his 'music stenographer.' The analogy to a composer who can't put his music on paper is an author who can't spell, let alone write. The one may be able to conceive a melody and the other a story, but both are illiterate, and the terms 'writer' and 'composer' are not for them. Mr. Berlin goes on:

> 'But I wouldn't give up my sense of melody to be the best musician in the world.'

He forgets—did he ever know?—that the greatest melodists have usually been found amongst the best musicians.

> 'Music is something you can learn in a college. Composition *comes* to you.'

It seems somehow to have missed Mr. Berlin.

'What does all this matter?' asks an impatient reader. It ought to matter a great deal that the editors of responsible journals should allow their contributors to write concerning music drivel that would be blue-pencilled if it had to do with any other art. So long as musicians complacently tolerate the sort of thing quoted above they cannot fairly complain if the great mass of the public still remains with no sense of values where music is concerned.

We don't suppose for a moment that Mr. Coward's withers will be wrung by anything we have written. Why should they be? He has the satisfaction of knowing that 'Bitter Sweet' will yield him about £250,000—which is even more than Mozart got as the result of collaborating with Beaumarchais. He can afford to laugh at mere musicians who deny that he is a composer, and who say that his 'music' bears less relation to the real thing than a 'Heartsalve Novelette' does to literature. We make this comparison for the benefit of Mr. Agate. He is not likely to find a music critic writing about plays and books and turning out nonsense comparable with that written by himself about music. If ever he does, we hope he'll have no mercy.

This quaint note is from an Iowan paper:

'The personnel of the orchestra is the same as at the initial concert, with the exception of Louis A. Meier, of Lostant, Ill., who will be timpanist for the orchestra. He will be featured in the famous timpany solo in the second movement of Beethoven's first symphony.'

We hope that the audience will not forget that more than one Louis is featured in this symphony.

Musical America has provided us with so much interest and entertainment over many years that we are sorry to hear of its end. We quote the obituary notice in the *Musical Courier*:

'The *Musical Courier* sheds a passing tear over the misfortunes of its one-time and short-time contemporary, and feels a sense of deep loneliness, for again our fifty-year-old journal is without competition anywhere in the world. During its half-century of ceaseless and profitable activity the *Musical Courier* has seen many other musical papers come hopefully and go inevitably. (The *Musical Courier*, for instance, has seen *Musical America* in bankruptcy twice, the first time in 1898.) And meanwhile our paper has marched progressively onward and upward, increasing in importance, prestige, power, and circulation, and able always to offer wider fields to its advertisers and to give better news service to its readers. The *Musical Courier* shall continue its forward course logically, steadily, successfully (and may we say it, modestly) with unabating confidence and deep pride.'

The *Musical Times* drops a tear as well, but prefers not to join the *Courier* in thanking God that it is not as other journals are. It cannot refrain, however, from pointing out that the *Courier* needn't feel so lonely. The *Courier* is not the only journal that has managed to live fifty years—the *Musical Times* was nearly forty years old before the *Courier* was even thought of. If the *Musical Times* possesses any other virtues beyond that of longevity, it leaves the proclamation thereof to its readers.

Few events of the coming season are likely to exceed in interest and importance the Delius Festival, which is announced for October 12, 16, 18, 23, 24, and November 1, under the auspices of the Royal Philharmonic Society, the B.B.C., and the Columbia Graphophone Company. A new work will be heard—a poem for voice and orchestra, 'A Late Lark'; and first performances in England will be of 'Arabesk' and the 'Gerda' episode from the opera 'Fennimore and Gerda.' The Festival will end with the 'Mass of Life.' The Royal Philharmonic and B.B.C. orchestras will take part, and the choral work will be shared by the Philharmonic Choir and the London Select Choir. At the time of writing the list of soloists is not available. The prime movers are Sir Thomas Beecham and Mr. Peter Warlock; Sir Thomas will conduct all the concerts. Full particulars are to be had from the Hon. Secretary, Delius Festival Committee, 90, Regent Street, W.1.

Messrs. Novello have in the press a supplement to 'The Choralist's Handbook,' consisting of twenty-four studies in sight-singing and choral interpretation by Sir Walford Davies, Dr. E. T. Sweeting, and Messrs. Thomas Dunhill, Geoffrey Shaw, Armstrong Gibbs, Julius Harrison, W. McNaught, and Harvey Grace. Like the studies in the 'Handbook,' this new set is provided with words, and is intended to serve for the study of technique and interpretation no less than for sight-reading purposes. Choirs who wish to develop their sight-singing are advised, however, to commence with the 'Handbook,' which contains ten octavo pages of hints on that subject and on choralism generally. The supplementary studies will be published on or about October 1.

We are glad to hear that the fact of the present year being the Centenary of Rubinstein's birth is not to be entirely overlooked. A special concert is being projected to take place at the Crystal Palace—a fitting venue, as it was the scene of many of his most successful appearances. We have no particulars as to the date of the proposed Centenary concert.

The Canterbury Festival of Drama and Music is running its course with great success as we make up this number of the *Musical Times*. We hope to include a summarised report in October.

Speaking at Malvern on July 17, Mr. Bernard Shaw said:

'Although I am rather a conceited man, and feel I could carry my head high compared with any other artist in England, I am quite sincerely and genuinely humble in the presence of Sir Edward Elgar. I recognise a greater art than my own, and a greater man than I can hope to be.'

This handsome tribute will be read with pleasure by musicians. It deserves to be placed on record also as being apparently the only public utterance in which Mr. Shaw has acknowledged himself to be second to any creative artist, living or dead.

The re-discovery of old composers goes on steadily. From a Scottish newspaper report of a musical service at a church near Berwick we learn that the programme included examples 'from the works of Descant, Faux, and Bourdon.'

We hope the choir will now turn its attention to those neglected masters Gymel, Organum, and Diaphony. We think, too, that the time is ripe for a performance of the best works of Hocket.

BERLIOZ AS MELODIST

By Tom. S. Wotton

Such an elusive thing as melody defies exact description, but probably Mr. Edwin Evans's definition that it is 'chiefly our recognition of the familiar' * is as good a one as we shall find. He goes on to say: 'I am convinced that that melody will gain the largest number of adherents which imposes on the listener of whatever standard [*i.e.*, he includes trained musicians] the least effort in the direction of acquiring a new habit.' If this be true—and it would be difficult to bring conclusive arguments against it—it explains many things. It accounts for such a melody as the 'Joy' one of the Ninth being generally admired, since, laboriously constructed to be playable on the limited scale of the natural trumpet, it is the glorified quintessence of all the trumpet calls and hunting fanfares ever invented. It explains also why too much originality in a tune, too much deviation from the familiar, is against its ready acceptance. In the lower walks of musical life this is undoubtedly true. 'Feste,' by the way, quotes from a garbled translation of Berlioz's words. He said nothing about 'shallow musicians' and their funny little melodies. His expression is 'le bas peuple musical'—the vulgar musical herd, lovers of jazz and the like, who would probably be more bored by Brahms and Bach than by some of Berlioz's works. The latter's definition of music as 'the art of moving by a combination of sounds intelligent men endowed with special organs duly exercised' is sufficient to show that he did not seek the plaudits of the crowd, though (as Wagner admits) he might have won them had he condescended to write music for money.

To secure a minimum of effort on the part of the listener, the composer may make his melodies short, or he may construct them with bars identical or on the same pattern, so that the hearer, knowing half the tune, has learnt the rest. As regards the first plan—putting aside the setting of words—it must not be forgotten that brevity of theme may often originate quite as much from poverty of invention as from a deliberate attempt to make things easy for the groundlings. As an example of the second method, the 'Valhalla' theme of 'The Rhinegold' will serve as an illustration, with its first two bars repeated, and bars 6, 8, and 10 (all on the same pattern) mere repetitions of those immediately preceding each. I apologise for citing this passage of twenty bars, since, being a *motif*, it does not pretend to be a melody. But are there not many tunes that profess and call themselves melodies which follow much the same plan, and are even admired by misguided enthusiasts for possessing attributes vaguely suggestive of a 2-ft. rule?

There are no limits to the length of a melody. That it is usually some multiple of four bars—the first three in most cases—is probably due to the human habit of thinking in twos rather than threes. To the ordinary person a clock, though its ticks are perfectly even, sounds '*tick*, tick: *tick*, tick.' He has a difficulty in hearing it as '*tick*, tick, tick,' while such a feat as making it perform in five or seven time is beyond him. It is this habit, dating from prehistoric man's first drum-beat, that accounts for the square-cut nature of most of the melodies of the world. But surely it is possible to understand that someone with a keen sense of rhythm who *could* hear a clock ticking in uneven numbers, might resent being tied to a legacy bequeathed us by *Pithecanthropus erectus*? Berlioz, who perhaps initiated the intricacies of modern rhythms, was such a one. Schumann long ago pointed out that the second half of his themes rarely corresponds with the first—without however condemning the practice, and certainly not suggesting that it affected their vocal character, since he advocated the singing of Berlioz's melodies not *sotto voce* but full-throatedly, the better to appreciate and understand them. Whether his advice was intended for 'le bas peuple musical,' or for men with organs duly exercised, I do not know. And the same doubt arises over the present discussion. Are Berliozians called upon to prove the melodiousness of the master to the whistler who has managed to learn the themes of the Hungarian March, or to trained musicians? Are we addressing those whose melodic horizon is bounded by a double-chant, or those whose vision is long enough to grasp the forty-five bar melody in 'The Childhood of Christ,' to which, I believe, the late Charles Maclean was the first to draw attention?

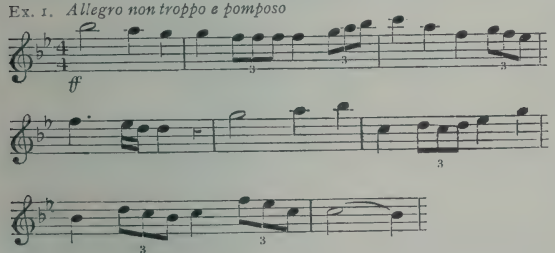
Brought up in an atmosphere practically musicless, Berlioz had behind him no tradition as regards melodies. He came under the influence of the 'familiar' when it was too late for his melodic originality to be destroyed, though naturally it was modified through hearing the works of his favourite composers. His normal mode of musical expression was by means of melody, and his wonderful orchestration was the outcome of it. As an orator, sensitive to the value of words, realises the precise tone suited to a particular phrase, so Berlioz knew instinctively the instruments best fitted to emphasise the meaning of his musical speech. He admits that 'it is open to anyone to question the value of his melodies, their distinction, their novelty, their charm,' but, he insists, 'to deny their existence is dishonest or foolish.' And, I would add, to compare them (in many cases) with those conceived on a different principle is unreasonable. To take an extreme case—and unfortunately in arguing one often has to take them—how is it possible to compare our Ex. 4 with (say) the theme of the Andante of the 'Surprise' Symphony, which, for aught I know, might be included amongst the hundred 'fine tunes' of Haydn, jotted down at lightning speed by the average musician. (We must remember that the present discussion is about tunes—just tunes, and has nothing to do with their appropriateness, their suitability for thematic treatment, or even to the voice or instrument for which they were intended.) One does not compare Walt Whitman's 'Ode to Death' (known to musicians through Holst's setting) with a sonnet, bound by strict rules as to length, rhymes, and metre. If we must have a comparison, we must select a melody of Haydn's of twenty or thirty bars, surely not an impossible task for the aforesaid average musician, especially as the old

* 'The Margin of Music.' As I am unfortunately unable to lay hands on the book, I am indebted to Miss Norah H. Bore's admirable article on 'The Material of Music' (*Musical Times*, May, 1929) for my quotation. It is significant that both she and Dr. George Dyson, from whose 'Rhythm and Melody' she also quotes, agree substantially with Mr. Evans.

master claimed to possess a recipe for the making of melodies—he needed one, poor man, for his position of Court Musician! That is, he did consciously what a Schubert would do unconsciously, and he is not alone in his manufacture of melodies. What about Beethoven hammering out the fine theme of the Andante of the C minor Symphony from the bald tune found in the sketch books? And then achieving only eight bars for all his labour! The result may be ascribed to the 'infinite capacity for taking pains,' but by no stretch of language can the process be described as fertility of invention. To say that Berlioz never resorted to the art of melody-making would be a mis-statement. In the course of polishing his work retouching would be inevitable. But it certainly never occurred to him to curb his natural expression, and force the second half of his tunes to balance the first, or boil down one of twenty bars to one of eight, merely to oblige listeners 'of whatever standard' who craved for the 'familiar.' It never struck him that 'intelligent men with special organs duly exercised' required tunes cut to the same pattern as the *petites drôleries* that appealed to 'le bas peuple musical.'

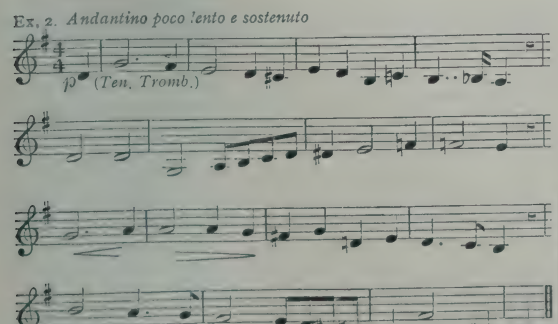
But although Berlioz did not write for the latter, yet, according to Wagner,* at least one of his works—the 'Funeral and Triumphal' Symphony—is within the comprehension of the populace. 'When I heard the Symphony,' he says, '. . . I had a strong feeling that the first *gamin* in a blue blouse and red cap ought to understand it completely.' As he makes no reservations, and describes the work as 'grand and noble from the first to the last note,' we may take it that he was not particularly referring to the main theme (Ex. 1) of the last of the three movements as especially appealing to the hypothetical *gamin*:

Ex. 1. *Allegro non troppo e pomposo*



He included such melodies as this from the 'Funeral Oration':

Ex. 2. *Andantino poco lento e sostenuto*



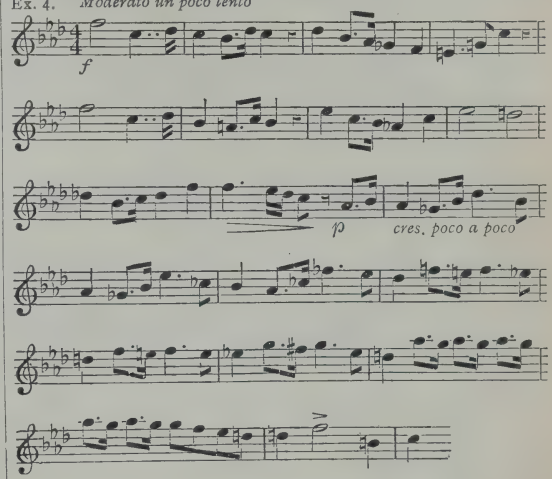
* From a letter addressed to a Dresden magazine, and dated May 5, 1841. It is to be found in 'Wagner, musiciens, poètes et philosophes' (Paris, 1887), a selection from Wagner's writings translated by Camille Benoit.

and the first and second subjects of the first movement, of twenty and thirty bars respectively. One is tempted to quote the latter, beginning:

Ex. 3. *Moderato un poco lento*

But perhaps the former is better adapted to stand the fierce light that necessarily beats upon a single melodic line. (How often would the bare tunes of many an acknowledged masterpiece induce an overwhelming desire to hear the work?) Here it is:

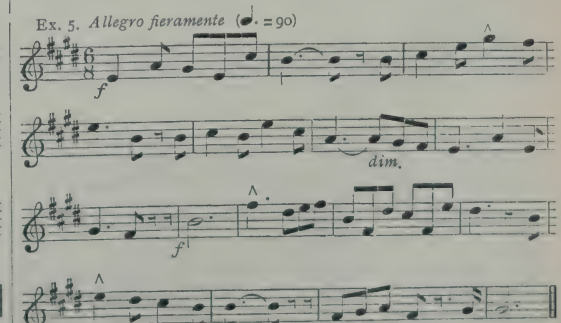
Ex. 4. *Moderato un poco lento*



On its repetition it is somewhat modified, following the frequent practice of Berlioz, resembling that of a fluent speaker emphasising a statement, and by very reason of his fluency, not employing precisely the same words. The method perhaps makes things confusing for the whistling gentleman, but possibly Wagner realised that the French are not a whistling nation.

Of like vigour to Ex. 1 is the 'Song of the Bretons,' with its sixteen bars carefully halved, making at least one concession to the 'familiar':

Ex. 5. *Allegro fieramente* (♩. = 90)



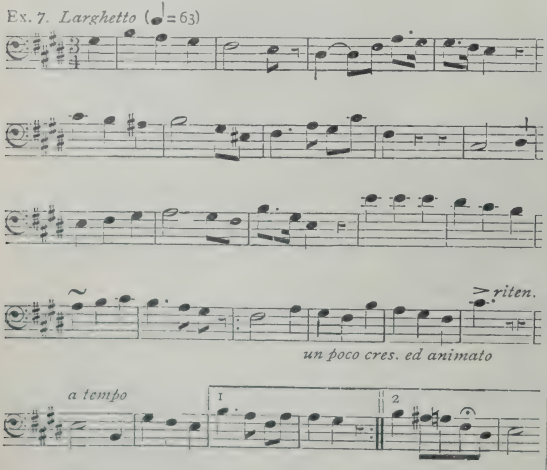
And there is a swing about the 'Chorus of Goldsmiths' from 'Benvenuto Cellini' that should appeal to any audience:

Ex. 6. *Allegro con fuoco* (♩. = 184)

Hans von Bülow, by the way, wrote a ' Humorous Quadrille ' on melodies from the opera. Whether they would all be admitted as ' fine ' is of course a matter of opinion, because the value of an operatic air depends so much on the dramatic situation.

To turn to a totally different style of melody, take the first air of Chorèbe in ' The Trojans ' (Act 1, Scene 3) :

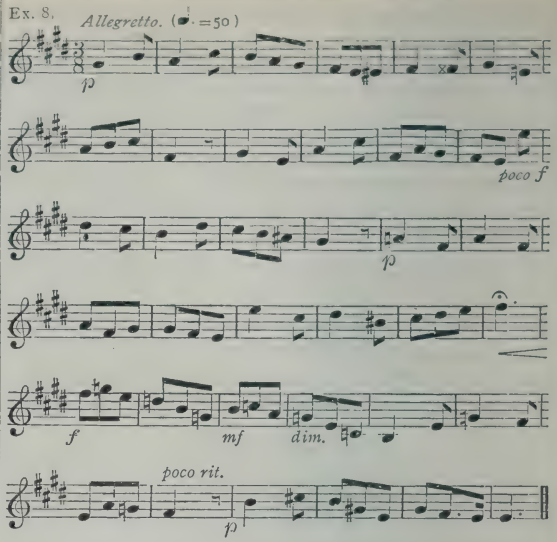
Ex. 7. *Larghetto* (♩ = 63)



The septet from the same opera, which Sir Henry Hadow includes amongst the melodies of Berlioz that ' place him incontrovertibly in the first rank of musicians,'* hardly lends itself to quotation. But in another instance he cites—the ' Chorus of Shepherds ' from ' The Childhood of Christ '—the upper part gives as good an idea of the whole as the treble one of a hymn tune :

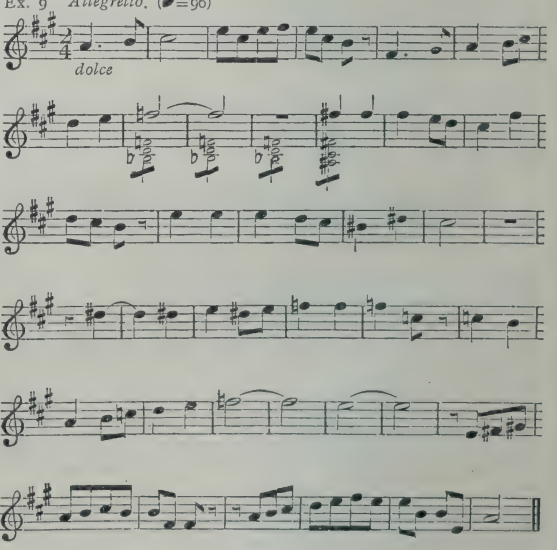
* ' Studies in Modern Music,' 4th Ed. (1898), p. 137.

Ex. 8. *Allegretto.* (♩. = 50)



It was this chorus with which the composer mystified Paris by attributing it to a mythical Pierre Ducré of the 17th century, when, as Fétis pointed out, they did not modulate. Here, no one could reasonably carp, but elsewhere Sir Henry and others have reproached Berlioz for the modulatory character of his tunes. The first example the former gives is however hardly convincing. He cites the charming ' Villanelle ' of ' The Summer Nights '—scarcely the product of one who could not invent tunes—which he describes as beginning in A major, and ' after two or three bars thrown over the wall into B flat ' :

Ex. 9 *Allegretto.* (♩=96)

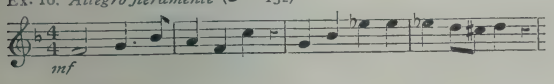


To slide into the chromatic chord on the minor second (considered by some as one of the available triads of the key), and then immediately return to A major by means of a chord formed of the third, minor ninth, and thirteenth of the tonic—a tolerably common one—does not seem a very serious crime. In any case the transient modulation (if it be such) is justified by the words, ' Quand auront disparu les froids ' (' When the frosts shall have passed '), the composer seeking to illustrate the contrast between winter and spring. Nevertheless, there can be no question that

Berlioz did modulate in many of his melodies more than is acceptable to the slaves of the 'familiar,' and at times ended them in another key. Whether we account it a mannerism or impute it to some vague adumbration of atonality matters little. It was part and parcel of his musical expression, and we must accept it in the same way that we accept in *all* the masters things we would not tolerate in others. True love is proverbially blind! *

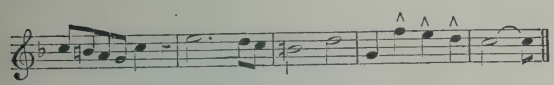
Another chorus from which the upper line will bear quoting is 'The Menace of the Franks,' beginning:

Ex. 10. *Allegro fieramente* (♩ = 132)



and later:

Ex. 11.



both modulating within their energetic eight bars.

As one nears the confines of the generous amount of space for musical quotations allowed by the Editor, one is more plagued by 'alternatives' than any cross-word puzzler—the more so because it is impossible to gauge the amount of ignorance of Berlioz's works on which the accusation of unmelodiousness is based, or the hardness of heart—or hearing—of those who make it. Weingartner relates† how he sat down to read the score of the Overture to 'Benvenuto Cellini'—the first of Berlioz's he had seen—firmly convinced of the truth of the legend that the French master had no gift of melody. Before he had finished the introduction he had discovered three 'expressive themes, one of them a melody of absolutely classic beauty'—the one in D major, twenty-three bars long. Later he found two more, making five 'grand themes, all plastic, original, of admirable workmanship, varied in form, and rising gradually to a culminating point to finish with intense effect.' And not mere scraps, adapted for thematic treatment, but melodies of sixteen, twenty-three, twelve, twenty-one, and twenty bars respectively—all in a work playing about ten minutes! Weingartner was converted, and there is no need to impute to him any special virtues, either mental or physical, to account for his change of front. Few of us require to drink several dozen of a particular wine before we are assured of its possessing a certain attribute.

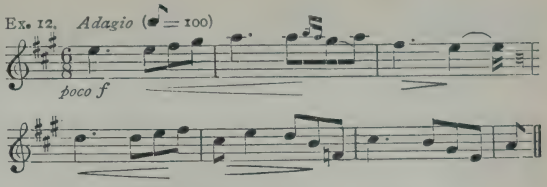
As to a knowledge of Berlioz's works, it seems almost an insult to quote any melody from the 'Fantastic' or (say) 'The Damnation of Faust.'

* Many years ago somebody was bold enough to read a paper before the Musical Association on the 'Mannerisms of Beethoven.' I forget what happened to his fragments!

† *Le Guide Musicale*, November 29, 1903.

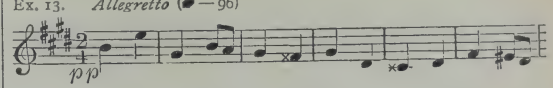
Even the wondrous theme:

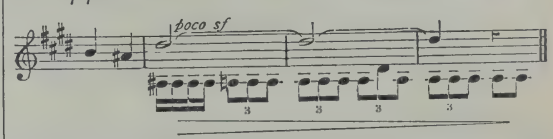
Ex. 12. *Adagio* (♩ = 100)



from the 'Love Scene' of the 'Romeo and Juliet' Symphony, which has affected several composers from Gounod to Wagner, must be fairly well-known. The 'Harold' Symphony has not been given in London of late years, but surely anyone who has heard it must have felt the melodic charm of the 'Pilgrims' March.' Here is the first strain of eight bars, with the modulation at the end, to which Hadow objected:

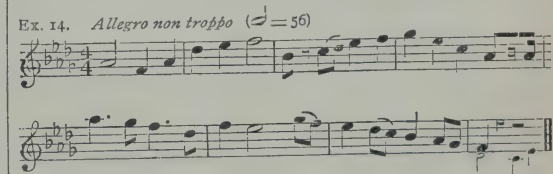
Ex. 13. *Allegretto* (♩ = 96)





Thrice more the same thing happens in a varied form, the idea being the pilgrims stopping every few paces to mutter their litanies—a realistic effect that scarcely interferes with the beauty of the tunes.* And surely the theme of Harold himself is admirably adapted for whistling? Although the broadcast 'Requiem' may have meant as little to the majority of the 'listeners' as any other Mass, some of them must have grasped the melody of the 'Lacrymosa' and that of the tenor solo of the 'Sanctus,' together with its attendant fugue:

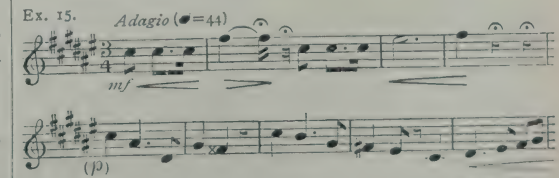
Ex. 14. *Allegro non troppo* (♩ = 56)



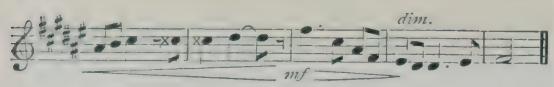
which drew from the critic of the *Athenæum* (on the first performance of the work in England in 1883) the remark that 'whatever may have been the causes of Berlioz's antipathy to fugues in general, inability to compose in that style was certainly not one.'

Although Novello's published an English edition of 'The Summer Nights' as long ago as forty years, the work is not well-known, so no excuse is needed for quoting 'Absence':

Ex. 15. *Adagio* (♩ = 44)



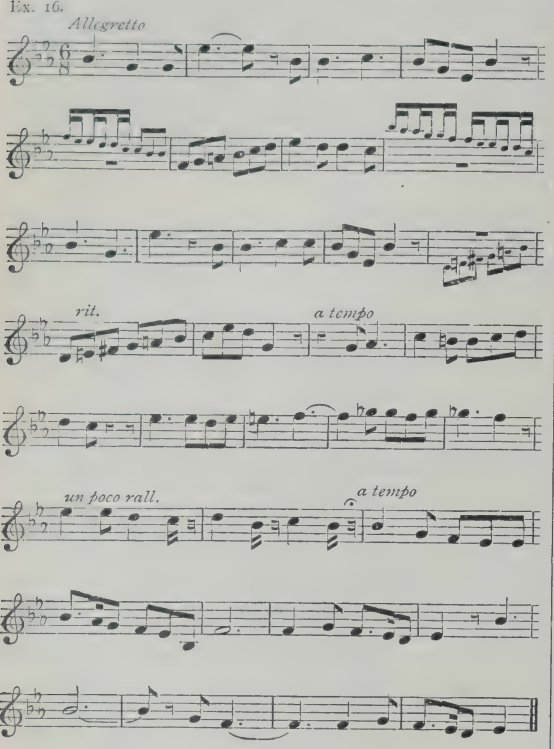
* To avoid verbal repetition one uses tune and melody as synonymous words, but is there not a difference between them in the minds of most? I personally should describe the canon between clarinet and bassoon as the finest *tune* of Beethoven's fourth Symphony, while undoubtedly the theme of the Adagio is the finest *melody*.



which, especially in its proper orchestral setting, is one of *the* songs of the world.

To conclude, the 'Aubade' (composed in 1834 and revised in 1850) might be chosen as a good specimen of Berlioz's melodiousness, though there are many others that might take its place:

Ex. 16.



By way of epilogue, I would venture to suggest with all due deference that Berlioz affords some musicians a convenient safety-valve. It is an open question whether the admirers of Gluck or Handel did not derive quite as much satisfaction from their vilification of Piccini or Bononcini as from the glorification of their favourites; whether the followers of Brahms or Wagner, in more recent times, did not find more enjoyment in screaming abuse of the opposite camp than in chanting the praises of their own elected idol. It is quite probable that Spohr and Weber obtained more honest fun from their tiltings at Beethoven's Symphonies than from their subsequent recantation. We all require 'to let off steam' at times, and musicians are not exempt from human frailties. Having piously told their beads at the shrine of the C minor for the two-hundred-and-forty-ninth time, they have an irresistible desire to mingle invective with their devotions. The question is—on whom? Now Berlioz, for many reasons that cannot be here detailed, is an ideal object for this pent-up emotion. His very originality, and his deviations from the 'familiar,' render him peculiarly open to attack. His admirers need not be unduly distressed. He still survives, and, as Weingartner epigrammatically remarked, 'will never grow out of fashion, since he never had anything in common with it.'

THE PRESENT STATE OF VOICE-PRODUCTION IN ENGLAND

By Herbert Hilton (Cape Town)

It is upwards of a year ago since Sir Henry Wood's strictures on present-day singing were quoted in these columns, and no adverse comment, as far as I am aware, from any external source appeared. But an admirable article which stressed the over-emphasisation of words, rhythm, and interpretation at the expense of the voice as a wind instrument was contributed by Mr. W. S. Drew (*Musical Times* for April, 1928), and now, through the agency of a recent mail, South Africans are informed that Sir Thomas Beecham has commented upon the condition of singing in much the same language as that employed by Sir Henry. This being the case, I have decided to dwell upon certain facts that appear to be unknown to writers whose enthusiasm for the subject is beyond question. These facts, if they concerned any other subject than singing, would undoubtedly be regarded as important, and I would therefore beg the reader to put aside the old prejudiced view that singers, as a class, are deficient in musicianship. Moreover, in fairness, it should be remembered that neither the pianoforte nor the violin received such a set-back in the evolution of their technical side as the art of singing experienced nearly forty years ago.

This, by way of preliminary, would seem to suffice; but it is right to add that when vocal history is touched upon it would be preferable to look back sixty years, *i.e.*, about the time of Santley's going to Italy to study under Gaetano Nava. However, this would entail much research, and would unduly lengthen this article; a personal experience of forty years' professional life should suffice, or forty-six years' continuous singing—for I did not rest during the 'breaking' stage.

For the benefit of the younger reader it must here be mentioned that Nava taught Santley, Foli, and J. B. Welch at one and the same time, and that the last-named taught the late Henry Blower, whose important prophecy is mentioned later.

As a direct descendant of Nava I have been faithful to his method for thirty-six years, and thus do not plead guilty to Sir Henry's charge of 'running' about from teacher to teacher. So it has occurred to me that I am not altogether unqualified to speak against the commonly-held views that we singers are poor musicians, and that singing masters of the early days either would not or could not explain the technical side of singing.

I will now endeavour to assign the responsibility for the set-back that English vocal technique (which was being satisfactorily evolved from Italian, and to some extent from French sources) received at the hands of musicians, and critics in particular.

AN INSIDIOUS INFLUENCE

I date this setback to about the time of the advent of artists from the Continent, who gave in London the form of concert now known as the 'vocal recital.' It became an insidious influence, affecting all but a few half-trained students, and all but a few professors. The former were beginning to increase rapidly, the economic factor arose, and many succumbed to the attractive influence upon audiences of the methods employed by the vocal recitalist—and for a very good reason. This has

probably been forgotten, so explanation is needed for the benefit of those who are young enough to have missed hearing the vocal giants of the 'nineties. In those days, students were told that their professors were not good musicians; that, for example, the greatest bass of the day had broken down at the final rehearsals of the Norwich Festival, and, as a poor musician and sight-reader, he had to be assisted by Madame —— in his part. Suspicion as to the capabilities of the average singing-master was abroad, and, what was worse, the professional critics of the day added to the students' mental uncertainty by emphasising the virtues of the Continental artist. Actually these critics ignored the necessity for a well-set singing technique, and asked the young English singer to show in his work 'atmosphere,' 'expression,' 'tone-colour,' 'interpretation,' 'impressionism,' 'word-painting,' and so forth. With what result? Organists (I was one at the time), composers, conductors, and every type of all-round musician joined in the general chorus of approval when these virtues were demanded. One could scarcely blame them (though, personally, I was soon taught to think differently), for there was good cause for doubt as to the ability of the average singing-master. I shall never forget my amazement when, just before coming to South Africa, I interviewed the late Dr. —— at a well-known teaching institution with reference to a position on his staff. He gave me details of how his brother's wife had had her voice entirely spoiled by two of the most prominent and respected professors in London.

Soon after the critics had demanded 'interpretation' and 'expression' in English singers, one heard of people entering the profession whose voices were indifferent, but whose work was extremely 'artistic.' The birth of the 'Impressionistic School' was talked of on the one hand; and on the other, the question was asked as to where were the singers to take the places of the famous Festival quartet—Albani, Patey, Lloyd, and Santley. This question not only proved that a section of the public were not convinced by the new style of singing, but it also showed that behind this gathering cloud over vocal technique there existed the inevitable 'silver lining.' In other words, a few stalwarts were resisting this premature employment of expression, for it was clear that the demand had emanated from people who had not realised the importance of a well-set technique, a mechanism, an automaticity, which should be as reliable (granted good health) as is the beautifully finished pianoforte action which the modern pianist finds beneath his fingers—provided by a logically-minded manufacturer.

Two instances will suffice to show how damaging to students and to the development of technique was this over-emphasis on expression. Examples from Covent Garden will surely satisfy; I refer to its most palmy period, that of the 'nineties.

In the first case students used to attend Covent Garden, and, admiring the finished artist, they specially noted his ability to sing sustained notes —evidently the sign of the vocal 'oak tree,' or finished article; yet the next day when they practised they found at the very beginning of their vocal primer sustained notes; nor did it occur to them to ask, in their inexperience, what was the vocal equivalent of the acorn! The other example was very much more flagrant, for it reflected on the moral courage (where technique was concerned) of certain professors. Students after attending operatic performances frequently discussed the soloists next morning with their professors, and the opinions expressed would be brought down to the common-room and further discussed—with what result? That the work of the most technically perfect soprano in those days was described as 'perfect, but extremely cold.' And so an evolving and promising technique received a bad slap in the face, and the more impatient students turned to that harbour of refuge, 'impressionism,' with its tricks and 'fakes.' It would have been more creditable if the teachers concerned had pointed out that neither in the case of Adelina Patti nor Charles Santley had perfect technique stood in the way of adequate interpretation.

It should be noted that similar impressionistic methods had for several years been in use in the sister art of painting, but the legitimacy of such a procedure turned upon the nature of the art medium. One does not damage the human body if one fakes 'effects' with the medium known as paint.

To sum up: Is it any wonder that people are now remarking upon the absence of good singers? On the other hand, such writers as remember the great singers of forty years ago regard the average vocal control of to-day as mixed, mongrel, or hybrid.

A PROPHECY FULFILLED

Among the stalwarts who upheld the lyrical standard were two professors who possessed voices with which to illustrate their vocal principles: they were the late Henry Blower and the late Gustave Garcia, of the Royal College. (In fairness it must be stated that Mr. Frederic King, happily still alive, is admirably upholding the Nava tradition at the Royal Academy.) I studied with the first-named, and during a three-years' scholarship I am proud to say that I became his friend as well as pupil, chiefly because I had the privilege of playing for him during lessons, which often numbered a couple of dozen weekly. He was the 'father' of that happy band of sixty scholars in the early days of the National Training School under Sullivan.

It will be remembered that a few years ago the correspondence that passed between Madame Goldschmidt (Jenny Lind) and Sir George Grove was published in the *Musical Times*. It is stated that she refused to join the staff of the Royal College because Sir George could not guarantee vocal unanimity among his singing teachers, but she consented to act as an examiner. Under these circumstances she examined a batch of Henry Blower's pupils at the very outset of his career as a teacher, and she was so delighted with the work that she asked Sir George to send for Mr. Blower so that she could offer him her congratulations. This testimony to his worth was again strikingly upheld by Mr. Harold Samuel when in Cape Town recently as an examiner for the Associated Board. He explained to me that he often acted as accompanist when he (Blower) was at the prime of his experience. Mr. Samuel dwelt on his fine musicianship, his beautiful musical mind, and admitted that he had learned a great deal from one whose attitude towards his art was exceptional.

Now I admit that the above is unusual matter to insert in an article of this type, but I have purposely drawn attention to the late Henry Blower's qualities in order to give weight to his prophecy. He foretold that the premature insistence on expression in student work would gravely imperil if not actually destroy vocal technique. How true this seems to be, after thirty-six years!

OF LIKE MIND: SIR HENRY J. WOOD

Is it not something of a coincidence that the gentleman who was the last to offer me an engagement before my departure for South Africa* should now express the opinion that the premature study of interpretation is the main reason why there are so few competent singers in England? In doing so, Sir Henry has unconsciously upheld the late Mr. Blower's dictum. Unanimity here! But this is not the only hopeful sign, for reading between the lines of contributions to the musical and daily press, I am of opinion that there is much more latent agreement in singing-teaching circles than is actually acknowledged. It should result in England becoming a recognised centre of all that is truly healthy, sound, and sincere in singing; but such a happy consummation must inevitably turn upon the technical side of the art receiving its just recognition, and therefore occupying the position in the estimation of understanding teachers which it began to occupy nearly forty years ago.

THREE SUGGESTIONS TOWARDS UNANIMITY

In a contribution of the above type the reader will probably look for some constructive suggestions. Perhaps I may therefore be allowed to round off these details by recommending (as a result of teaching for thirty-five years the Nava principles) the three following points. These are: (1.) That the medium in singing is voice—vibrating air—and, correspondingly, the teacher must regard the point at issue as voice-control and not breath-control. (When one asks one's neighbour to pass the butter one does not expect the jug of cream!) (2.) That the usual mistakes in singing, such as throatiness and so forth, are merely the presentation of so many secondary fulcrums, and should be treated as effects and not causes, as they have been in the past. (3.) That if it is agreed (as it should be) that singing, technically considered, is the antithesis of pianoforte playing, seeing that the pianoforte is a perfect instrument and the voice is not, then the most important exercise used for the express purpose of rectifying this wind instrument's inefficiency *must* be one capable of defeating the more prominent of its imperfections at a single bound, so to speak. I have for several years used (at first intuitively) an exercise of this type; and its particular efficacy seems to lie in the fact that (during a sustained note or a long musical phrase) both slipping fulcrum and slipping finish can, respectively, be recreated and rejuvenated without taking, to assist this rectifying process, a new breath!

The logic of this should be apparent to the reflective reader, for whereas golf, cricket, tennis, or billiards are games of discontinuity (individual strokes), singing is essentially a matter of continuity. Taking a new breath disturbs, and does not give the human body the chance of acquiring, nor the owner of the voice the chance of appreciating, that physical reliability and direct intimacy with the sound (literally, the 'action' of the vocal instrument) which is possessed by the pianoforte through its perfect action. Hence it follows that as under modern conditions scales, reiterated exercises, and pages of semiquavers *à la* Czerny, are considered to a large extent unnecessary in teaching the pianoforte, the reverse is the case with singing. Therefore modern vocal studies had better be practised not only reiteratively and frequently, but they must, in their build, be possessed of, or suggest, graded cunning, sensitiveness, and intent. The pupil will then know exactly why and for what purpose they have been put together. Men in the past have wasted years over the physiological aspect of singing, instead of using their inventive powers to limit the intangibility of the art medium. But they will fail unless the resultant devices are, in effect, truly 'cats' calculated to catch this (vocal) 'mouse,' for the latter is the most elusive medium in the world of art.

* At the Norwich Festival of 1908—I was actually on the boat at Southampton when the letter was delivered at my home.

BERLIOZ'S 'LELIO': A STRASBOURG PERFORMANCE

By W. G. Whittaker

Berlioz is much in the air at present, and most thinking musicians who have read the recent discussions in the *Musical Times* and elsewhere are no doubt taking stock of their opinion of that composer. Even the most hardened anti-Berliozites are bound to consider whether their failure to respond to his music is due to lack of sufficient intimacy with the subject, or to a psychological lack of contact. I cannot pretend to any special knowledge, nor to any particular viewpoint; I have been mostly content to sit upon the fence. It was therefore with some excitement that I saw, when motoring through Alsace, on holiday bent, an announcement of a performance of 'Lelio' at Strasbourg. As everyone knows, 'Lelio ou le Retour à la Vie,' Monodrame Lyrique, was written as an epilogue to the 'Symphonie fantastique,' to conclude that early and masterly work on the supposition that its episodes and final catastrophe were a dream. We occasionally hear the Symphony; Sir Hamilton Harty's vivid performance of it at a National Symphony Concert last year stirred many people to a desire for repetitions and a more practical acquaintance with the works of the elusive Frenchman. Reading in the quiet of a study is one thing, but the concert-room frequently reveals far different aspects.

I must confess to having examined 'Lelio' only casually, and that its wild grotesque scheme, or lack of scheme, prejudiced me against it. One is always dubious of sequels, especially when they form no part of the plan originally in the creative artist's mind. The chaotic rantings of the actor, the extraordinary mixture of musical and spoken media, the confusion of ideas, the theatricality of the device of drawing a curtain and revealing conductor, chorus, and orchestra, are sufficient to antagonise one's mind at once and prevent one from examining the music itself in detail. I looked forward, therefore, with much curiosity to the performance. It was held in the restaurant of the Orangerie, a kind of Zoo garden pleasure resort; the movements of the waiters, the chink of coin in payment for liquid refreshment, and the holiday attitude of the crowd, were factors which

would somewhat disturb the stolid Britisher's attitude towards serious music. The forces were the Municipal Orchestra, under the direction of M. E. G. Munch, and the local Chœur de St. Guillaume.

It was a disappointment to find that the work was not given in its entirety, but represented by only four extracts. The opening number was the 'Chanson de Brigands,' for baritone solo, male chorus, and orchestra. No one can take brigands in the Byronic vein of Berlioz; the average Englishman is willing enough to laugh at them in musical comedy or enjoy them in a mild way in opera, but to regard them as other than a collection of vagabonds and ruffians and in the light shone by the romantic Hector is not his wont. Apart from that, however, the number proved attractive. One leading theme, a drop of a fourth on strings and wind, answered immediately a semitone lower by brass, has an innate savagery about it which removes the music far from the conventional stage chorus. The 'Chœur d'Ombres,' for mixed choir and orchestra, proved more than interesting. The colour effects, as one might imagine, were entrancing, even though they were partially ruined by the inability of the chorus to keep in tune. With 'La Harpe Eolienne' (for orchestra only) we came to the real Berlioz; it revealed much charm.

The chief number was the 'Fantasie sur la Tempête, de Shakespeare,' an odd insertion into the oddest scheme ever conceived by musician. Most students are familiar with it only through the extract in Berlioz's treatise on orchestration, where he quotes his treatment of the pianoforte (with two performers) as an experiment in scoring. Though effective enough, the pianoforte was soon lost in the mass of sound, and there was a little sense of disappointment when one recalled the brilliant modern usage of Stravinsky and de Falla. The plan of the 'Fantasie' is curious. It begins with a choral and orchestral invocation to Miranda in Italian, the 'Chœur d'Esprits de l'Air,' and merges into a lengthy, almost purely orchestral, series of movements, beginning with upper strings (the famous counterpart of the 'Vorspiel' to 'Lohengrin' in the use of four solo violins), flutes, clarinets, and pianoforte duet (mostly in the higher registers). Afterwards the string basses, 'cellos, and violas enter, and lead to the dénouement for full orchestra. The choir only has short phrases addressed to Miranda and Caliban. The scheme as a whole is unsatisfactory. The use of the choir is too incidental; the final climax calls for united forces. But there is much fascinating music, to say nothing of delightful scoring. Every now and then, when one feels that the harmonic basis is becoming threadbare, there occurs one of those abrupt, almost uncouth, modulations which arrest interest and create a sense of great power. Altogether one felt that this music had been unduly neglected, and one wondered why British choral societies have not exploited it and added to their rather limited Berlioz repertory. It is true that few conductors could dare to produce the entire 'Lelio' as the composer planned it, but that is no reason why the best numbers should be relegated to obscurity. If I remember rightly, Breitkopf issues the work with English words. Perhaps this firm might be induced to publish the better parts separately. The work needs a good orchestra, as interest lies chiefly in that direction. It would be an interesting programme to give the Symphony, with these extracts, which take half an hour to perform, as a sequel.

The concert ended with Brahms's 'Gipsy Songs,' arranged by the conductor for vocal quartet, choir, and orchestra. Here the chorus showed its mettle much more satisfactorily, and sang in German. The venture in three languages was not so surprising as it would have been in an English city, for Strasbourg is bilingual; it is not uncommon in the shops to be wished, 'Guten Abend, Monsieur.'

A TRIBUTE TO GERHARDT

By Charles W. Orr

I do not suppose that I am the only person who is annoyed by a section of Lilliputian sharpshooters who have made it their business in recent years to indulge in petty and foolish criticisms of the singing of Elena Gerhardt. I know these people well: they belong to the army of unsuccessful professional vocalists and self-satisfied students of singing, of whom there are so many in England, whose chief pleasure in life consists in snatching a fearful joy from pouring streams of verbal acidity over any artist who is definitely among the elect. These midget-critics sometimes assume an air of patronage; sometimes it will take the form of a contemptuous pity for those incapable of seeing the flaws in their idol. In either case I find their attitude insufferable. One would have thought that Gerhardt, who is admittedly one of the greatest *Lieder*-singers of the century, would have been immune from this gutter-snipery, but these curious individuals spare no one. Needless to say, Gerhardt's reputation is in no way affected by these attacks, but it may be of interest to examine some criticisms that are made of her singing if only to expose their complete falsity.

A common complaint is that she sings a great many songs too slowly. Mr. Turner knocked this nonsense on the head in one of his essays published some years ago, in the course of which he complains that almost all music is performed too fast nowadays, and I, for one, constantly hear soloists, especially pianists, whose craze for speed would seem to indicate that Brooklands, and not the concert platform, is their proper environment. The fact is that Gerhardt, as Mr. Turner points out, far from singing too slowly, is merely giving certain songs their correct interpretation, so that such things as 'Du bist die Ruh',' 'An die Musik,' 'Feldeinsamkeit,' and many other masterpieces, are sung by her with complete understanding of their essential character, which demands a deliberate, slow, long-breathed rendering, if their full beauty is to be revealed. After the hasty, scrambling performances of these songs inflicted on us by countless incompetent singers, Gerhardt's tempos may seem slow to the unthinking listener, but a moment's thought should convince even the most obtuse that she is simply providing a magnificent object-lesson in interpretation and in the technique that makes such interpretation possible. As Mr. Turner rightly points out, there is more sheer artistry in Gerhardt's singing of a Schubert song in slow tempo than in all the avian acrobatics of a Tettrazini—a view shared, I should imagine, by every lover of *musical* singing. Indeed the dignity with which Gerhardt invests certain

songs is entirely due to her capacity for singing them in slow tempo and at the same time maintaining an even, lovely tone throughout. In short, the correct answer to give to those who complain of her dragging the pace is, 'Don't you wish you could do the same?'

Another constantly repeated remark is that she owes everything to Nikisch. In other words, we are to suppose that Gerhardt is merely a mechanical automaton which Nikisch originally set in motion, and which has gone on working ever since obedient to this ghostly mainspring. It would be equally true to say that Josef Hoffmann owes everything to the great Rubinstein, or that Suggia owes everything to her studies with Casals. Let us grant that any young artist stands to gain enormously by being brought into contact with a musician of ripe experience who has also the capacity to impart the fruits of his knowledge to a gifted pupil. But having admitted that, it is quite obvious that the greatest teacher in the world can achieve remarkable results only if he has superb material to work on, and such material Nikisch found in Gerhardt. That he was conscious of her genius is clear from a letter he wrote to a friend in America just before her first recital in New York. 'I am sure,' he wrote, 'that the Americans, musical as they are, will be astounded by her extraordinary art.' Words like these do not suggest that Gerhardt was at any time a kind of Trilby, singing under the influence of a Svengali-Nikisch. A gifted pupil learns from a great teacher a knowledge of how to make the best possible use of his or her talents—neither more nor less, and doubtless Gerhardt profited by her association with Nikisch to this extent, but to say that she 'owes everything' to him is stark nonsense. (Incidentally, the legend that Gerhardt was more 'inspired' when Nikisch accompanied her is quite unfounded. Gerhardt sang equally beautifully when accompanied by Paula Hegner; and it is pretty certain that had these two played for her from behind a screen no one in the audience would have known from Gerhardt's singing who was accompanying any particular song.)

Finally, there are complaints that her voice is not what it was. To this one may reply that admittedly some of that exquisite 'velvety' tone has somewhat deteriorated as far as her higher notes are concerned, and that the passing of years has not left her breath-control entirely unimpaired; these two defects resulting nowadays in a certain hardness in *forte* passages and a slight unsteadiness in long, sustained phrases. But having said this one has said all. The lovely voice is still capable of conveying the most varied emotions by means of the subtlest gradations of tone, and has never lost that extraordinary *moving* quality that is lacking in the vocal timbre of even so delightful an artist as Elisabeth Schumann, and which one recognises again with pleasure in the singing of Lottie Lehmann. To pretend, as do some of the 'superior people,' that Gerhardt's voice has deteriorated to the extent that it can give only a qualified pleasure to the listener is a pose that could only be adopted by that select circle of critical incapables. Her singing is still far and away more beautiful than that of nine-tenths of the vocalists who appear on our concert-platforms, and her art is as compelling and subduing as ever in its effect. Perhaps one of our musical institutions will at long last produce a singer who shall rival her; what is certain is that this genius-to-come will not spring from the ranks of the hyper-critics who sneer nowadays at one of the very greatest artists of the age.

CANONS OF MUSICAL JUDGMENT: THE QUESTION OF KEY-RELATIONSHIPS

By Hugh Arthur Scott

'When doctors differ who shall decide?'—especially when the doctors happen to be musical ones! For in this case no subsequent coroner's inquest is available for a final verdict.

I have been moved to the reflection by an amusing conflict of judgments on the part of two musical practitioners of the highest eminence, namely, M. Vincent d'Indy and Prof. Donald Tovey, which is disclosed in articles which they have contributed to Cobbett's Cyclopedic Survey of Chamber Music, the subject at issue—I had nearly written *corpus vile*—being César Franck's String Quartet. A more striking example of diversity of opinion on the part of the best-equipped authorities it would indeed be hard to find.

In other words, while M. d'Indy can scarcely find words sufficiently eloquent in which to express his admiration of the quartet in question, as one of the greatest works of its class ever written, Prof. Tovey rates it so poorly as to reckon it hardly worthy of serious consideration at all. Let me quote a few words from each, beginning with M. d'Indy:

> 'With this last of César Franck's chamber compositions we are surveying the most astonishing conception of the mind of this genius in tonal architecture. . . . The first movement presents absolutely new features, and is to this day absolutely unique in the history of music. . . . No musician before Franck had ventured to attempt so marvellous a feat, none has since attempted it. [The reference is to the form of the first movement.] . . . But—and so it always is with a masterpiece—the hearer has no idea of the unusual structure of this work of art, a structure to whose influence he must yet perforce yield with the certainty attained that here is a mighty work that charms his very soul and raises him to heights whereon eternal beauty is enthroned. . . . Since the Andantes of Beethoven's last quartets we do not think it possible to instance in the whole range of music anything so lofty, so perfectly beautiful in conception, in proportion, and in its total effect than this prayer-like slow movement.'

Prof. Tovey, on the other hand, writes (in his article on 'Chamber Music'):

> 'We must not confuse the criteria of mere part-writing with those of the treatment of an instrument as a whole. There is no reason why a string quartet should not, by reason of double stops, produce a passage that effectively imitates an octet. But there is no excuse for making a string quartet play for pages together in such masses of double stops that there is no more evidence of four individual players than in a pianoforte four-hand duet. It is no defence that such writing (as in Grieg's G minor Quartet) is "effective"; to prolong it is to do a ridiculously easy thing at the expense of all higher

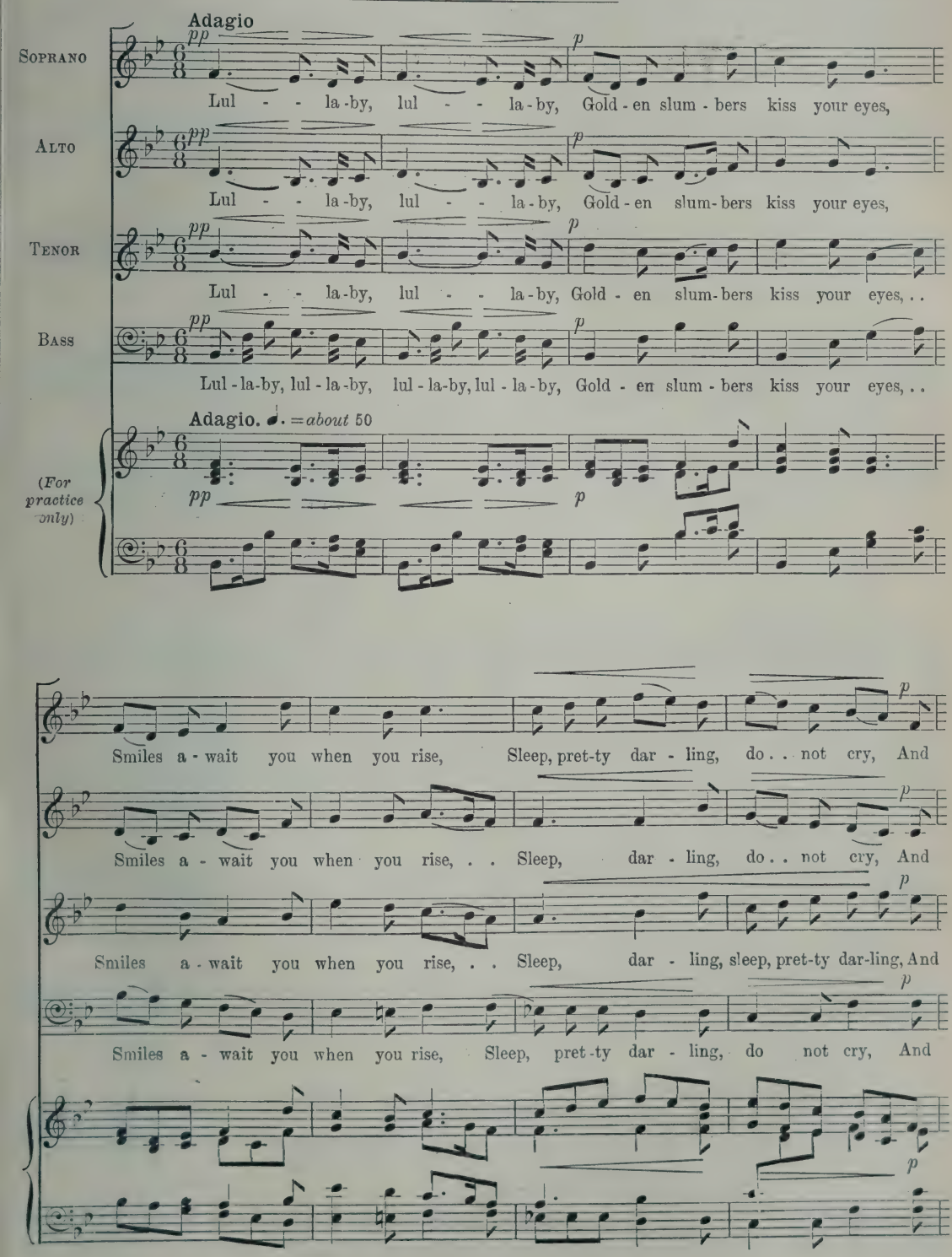
(*Continued on p.* 821.)

Golden Slumbers

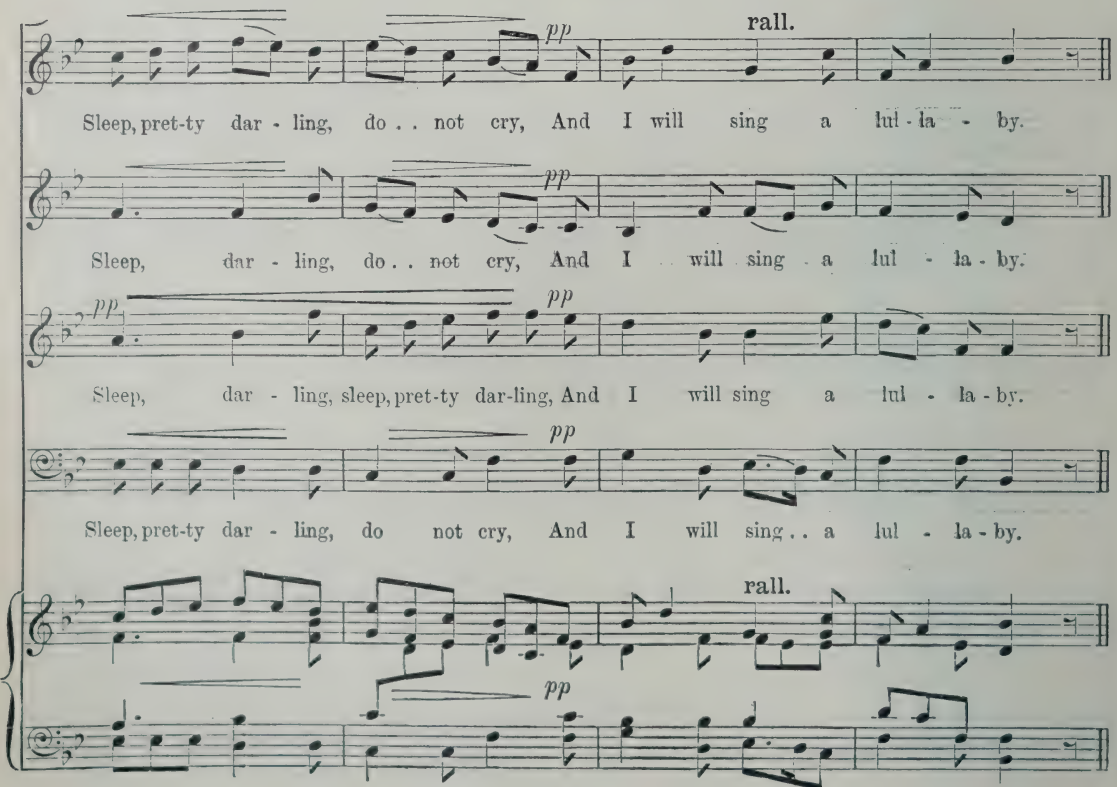
FOUR-PART SONG

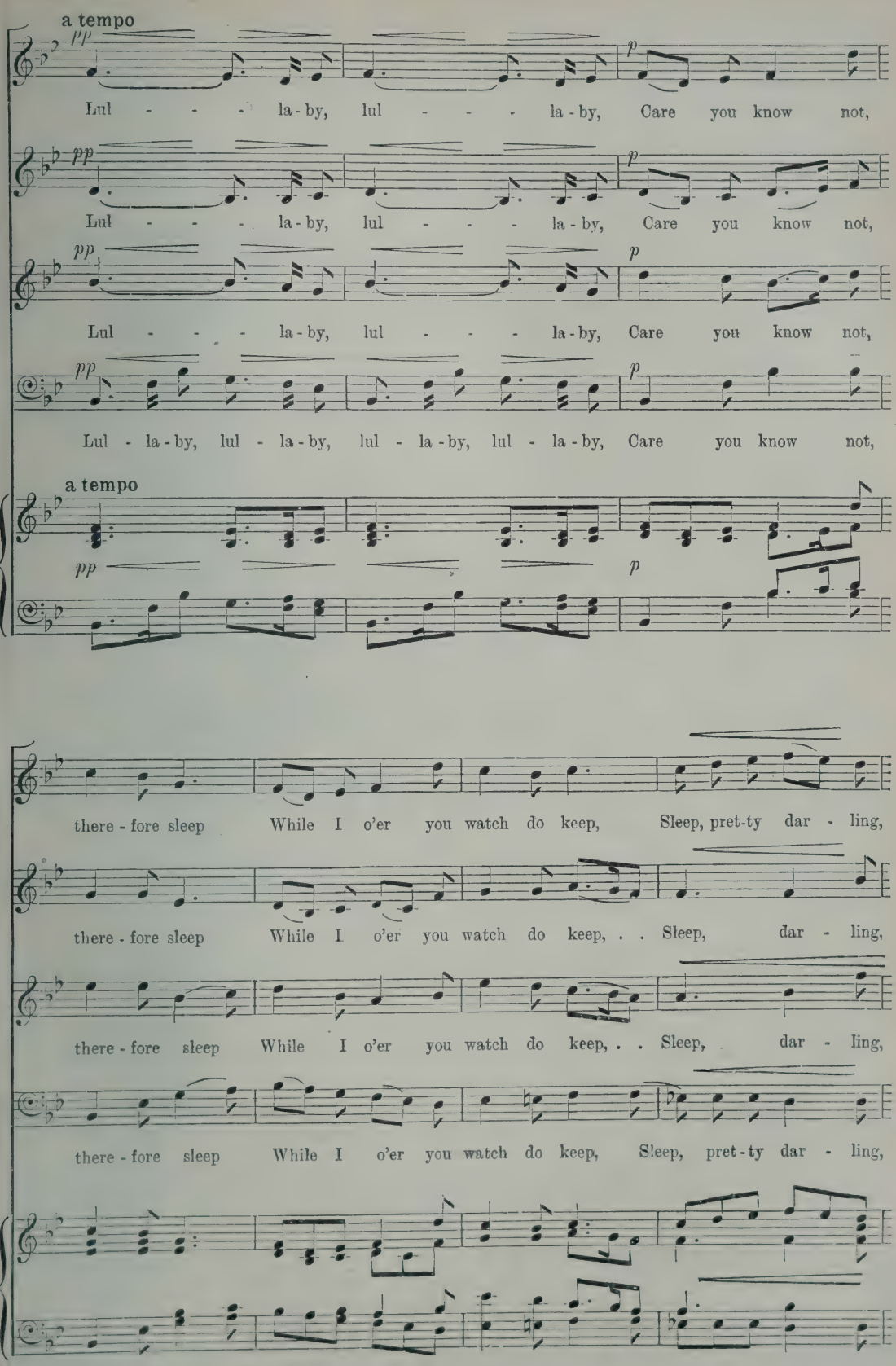
17th Century Air
Arranged by H. A. Chambers

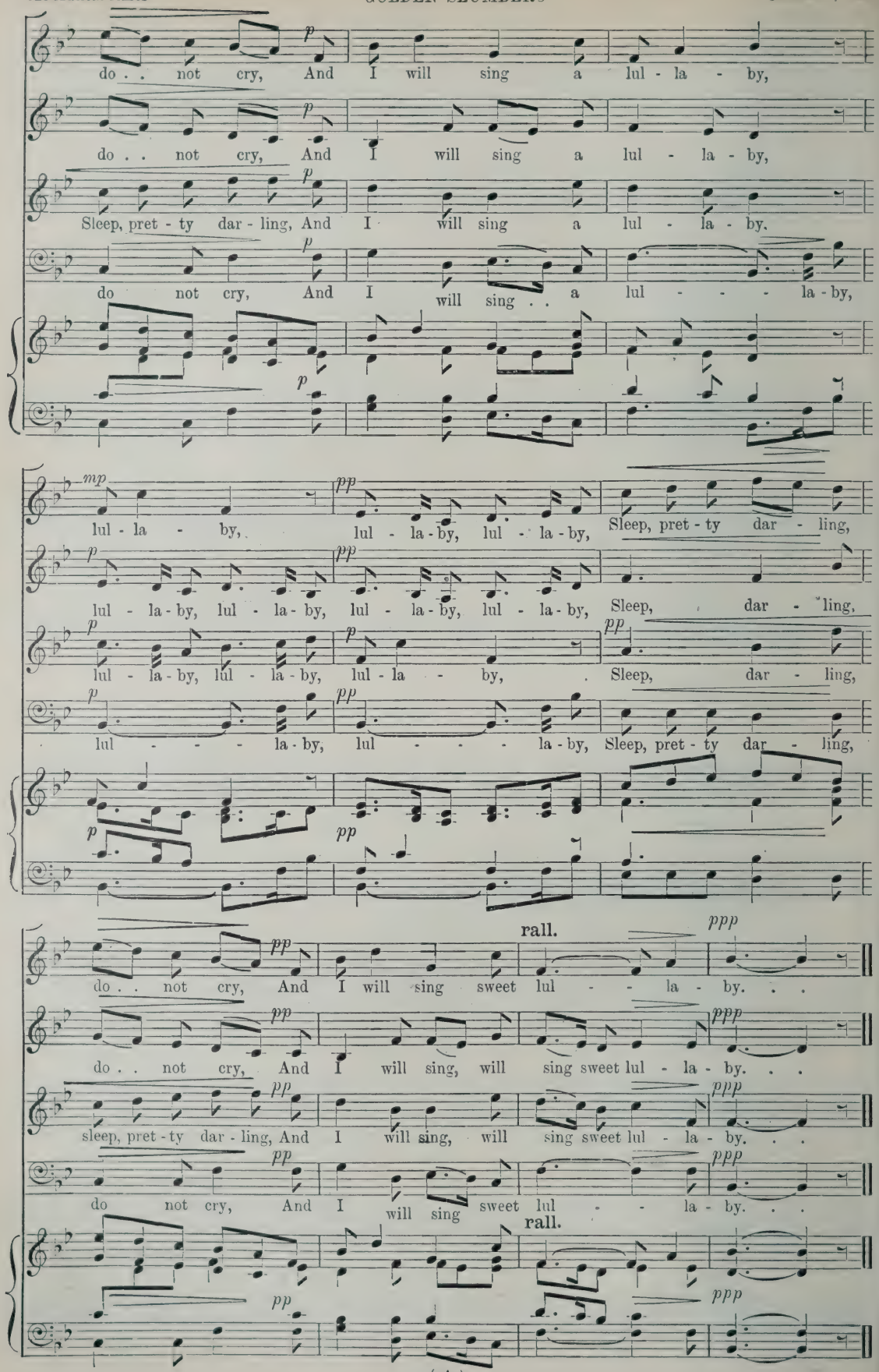
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Adagio
Soprano
Lul - - la-by, lul - - la-by, Gold-en slum-bers kiss your eyes,
Alto
Lul - - la-by, lul - - la-by, Gold-en slum-bers kiss your eyes,
Tenor
Lul - - la-by, lul - - la-by, Gold-en slum-bers kiss your eyes, . .
Bass
Lul-la-by, lul-la-by, lul-la-by, lul-la-by, Gold-en slum-bers kiss your eyes, . .
Adagio. ♩. = about 50
(For practice only)
Smiles a-wait you when you rise, Sleep, pret-ty dar-ling, do . . not cry, And
Smiles a-wait you when you rise, . . Sleep, dar-ling, do . . not cry, And
Smiles a-wait you when you rise, . . Sleep, dar-ling, sleep, pret-ty dar-ling, And
Smiles a-wait you when you rise, Sleep, pret-ty dar-ling, do not cry, And

mp
pp
I will sing a lul - la - by, lul - la - by, lul - la-by, lul - la-by,
p
pp
I will sing a lul - la - by, lul - la - by, lul - la - by, lul - la - by, lul - la - by,
p
p
I will sing a lul - la - by, lul - la - by, lul - la - by, lul - la - by,
p
pp
I will sing . . a lul - - - - la-by, lul - - - - la-by, lul - - - - la-by,
p
pp


pp
rall.
Sleep, pret-ty dar - ling, do . . not cry, And I will sing a lul - la - by.
pp
Sleep, dar - ling, do . . not cry, And I will sing a lul - la - by.
pp
pp
Sleep, dar - ling, sleep, pret-ty dar-ling, And I will sing a lul - la - by.
pp
Sleep, pret-ty dar - ling, do not cry, And I will sing . . a lul - la - by.
rall.
pp


a tempo
pp
p
Lul - - - la - by, lul - - - la - by, Care you know not,
Lul - - - la - by, lul - - - la - by, Care you know not,
Lul - - - la - by, lul - - - la - by, Care you know not,
Lul - la - by, lul - la - by, lul - la - by, lul - la - by, Care you know not,
a tempo
there - fore sleep While I o'er you watch do keep, Sleep, pret - ty dar - ling,
there - fore sleep While I o'er you watch do keep, . . Sleep, dar - ling,
there - fore sleep While I o'er you watch do keep, . . Sleep, dar - ling,
there - fore sleep While I o'er you watch do keep, Sleep, pret - ty dar - ling,


do . . not cry, And I will sing a lul - la - by,
do . . not cry, And I will sing a lul - la - by,
Sleep, pret - ty dar - ling, And I will sing a lul - la - by.
do not cry, And I will sing . . a lul - - - - la - by,
lul - la - by, lul - la - by, lul - la - by, Sleep, pret - ty dar - ling,
lul - la - by, lul - la - by, lul - la - by, lul - la - by, Sleep, dar - ling,
lul - la - by, lul - la - by, lul - la - by, Sleep, dar - ling,
lul - - - - la - by, lul - - - - la - by, Sleep, pret - ty dar - ling,
rall.
do . . not cry, And I will sing sweet lul - - - la - by. . .
do . . not cry, And I will sing, will sing sweet lul - la - by. . .
sleep, pret - ty dar - ling, And I will sing, will sing sweet lul - la - by. . .
do not cry, And I will sing sweet lul - - - la - by. . .
rall.

(*Continued from p.* 816.)

possibilities. César Franck's String Quartet is in this way a disappointment to everyone who can appreciate the essential, if sometimes harmlessly-orchestral, quintuplicity of his great Pianoforte Quintet. The String Quartet is full of excellent organ music, and it imitates the organ very skilfully. But except for the Scherzo, which is full of anybody's brilliance, there is strangely little evidence that it is a quartet at all.'

It must be agreed that these are sufficiently diverse estimates of the work, though less so than might appear because, as it will be noticed, they are not based on the same criteria. It is to some extent a case of the shield with different sides—for while it is the structure of the Quartet that d'Indy especially praises, it is on the score of its texture that it is condemned by Prof. Tovey. 'Marvellous construction!' says d'Indy; 'rotten part-writing,' growls Tovey; and so in the result they arrive at totally different conclusions, largely because they have adopted such entirely different canons of judgment—each of which, be it noted further, has reference to purely technical considerations which, so far as the ordinary music-lover is concerned, may be said to go for next to nothing.

And this brings me to the question I wish to ask: Do not the pundits and the pedagogues attach altogether exaggerated importance to matters which, in the case of less learned musicians, count for very little? Here is Prof. Tovey, for instance, cavalierly dismissing one of the most noble works in the whole literature of chamber music merely because it does not conform to certain purely technical requirements which he regards as supremely important, but with which the ordinary music-lover—including in this case actually Vincent d'Indy—hardly concerns himself at all.

Does not the conclusion suggest itself that there must be something wrong in a method of criticism which leads to judgments so surprising? Or if, alternatively, your critic tells you that he is actually incapable of enjoying such a work as Franck's Quartet because of its shortcomings, or alleged shortcomings, in the purely technical matter referred to, is he not seriously to be pitied? Are we not reminded of the danger of bestowing undue attention upon the letter that killeth? And the risk which is entailed in following too closely the procedure of the historic picture connoisseur whose judgment of a landscape was summed up in the devastating question, 'Where 's your brown tree?'

Certain it is that so far as ninety-nine music-lovers out of a hundred go, they are not worried in the least when listening to Franck's noble work by those alleged shortcomings in the matter of its texture which would appear to constitute in Prof. Tovey's eyes its outstanding characteristic. Not only are they not worried by them: they are totally unaware of their presence; and, what is more, they will go on being equally indifferent to their existence even now after they have been pointed out by Prof. Tovey.

In other words, they will go on deriving unlimited delight from Franck's Quartet without the smallest *arrières pensées* in respect of those technical details which provoke Prof. Tovey's strictures and apparently prevent his enjoyment of it; and therein they will assuredly be right. It will even be open to them to go farther if they choose, and to maintain that the learned professor is positively wrong, if not on the actual facts, at any rate in attaching so much importance to them, and in allowing them to affect so seriously his judgment of the work as a whole and (presumably) his capacity to derive enjoyment from it.

And this applies no less in respect of various other well-known and admired works which, in the same article, he condemns on similar grounds, notably the glorious Pianoforte Quartet and Pianoforte Quintet of Schumann, concerning which he writes:

> 'He [Schumann] has altogether lost the power of sorting out his material into its proper planes, and the exquisite first trio of the Scherzo of the Pianoforte Quartet is in such a tangle of useless and arbitrary doublings that it is impossible to discover the persons of the dialogue. Mozart, Beethoven, and Brahms would have delighted in making it stand out as a beautiful dialogue between five singing parts, the three strings, and the pianist's right and left hand, with no confusion between these parts and the supporting chords, to which each instrument would contribute between its own distinct entries with the theme. It is impossible to argue that there is æsthetic value in Schumann's unclarified scoring of this passage. The Pianoforte Quartet is more highly organized than its delightful and popular brother the Pianoforte Quintet. But the perversity of inattention to the integrity of parts can hardly be more clearly demonstrated than by the fact that while the string parts of the Quintet are such a mass of harmony that there is no reason why they should not be arranged for quartet, sextet, or string orchestra, the opening of the Pianoforte Quartet shows serious practical reasons why it should have been a quintet!'

Now this, it must be agreed, is a very interesting and penetrating bit of criticism, but the question none the less remains whether the point made is really one of any particular importance, except from the purely pedagogic standpoint, as a question of technical correctitude. Schumann himself, who doubtless gave the matter due consideration, apparently thought that it was not, being evidently satisfied to get the results he wanted without troubling particularly as to the means. And César Franck, in turn, when he adopted a similar course, was evidently of the same way of thinking; and this was assuredly not due to any laziness or slackness on his part, as may be readily gathered from the particulars which d'Indy gives of the unsparing toil which he lavished on this Quartet in other ways.

Then again as to the question of form. There is, I suppose, hardly any aspect of a composition to which the average music-lover, whether cultivated or uncultivated, pays less regard; and one is driven once more therefore to wondering if the academic analyst—I use the term in no disrespectful sense—does not entirely overdo the significance which he attaches to this matter of structure as expressed in terms of tonality and key-relationship. In the case of the ordinary fairly-cultivated music-lover it goes, I venture to say, for nothing at all.

He does not care, he does not even notice, whether a given section of a movement is in one

key or another, and to this extent—that is, so far as concerns the average listener—it might be said that all the care which composers conscientiously bestow on this aspect of a work is absolutely wasted. Not one concert-goer in a thousand has the ability to follow and grasp and retain in consciousness throughout the progress of a movement the various changes of key which occur even in the simplest works of the classical period; while as for attempting anything of the kind in the case of those, so vastly more complex in character, in works of a later date, it is of course still less to be thought of.

The vast majority, I am convinced, simply do not pay the slightest attention to this aspect of a work at all. They are perfectly content to enjoy the music from moment to moment as it proceeds, following the composer contentedly into whatsoever keys he chooses to take them, and entirely unconscious whether the course which he is pursuing in this respect is 'correct' or 'incorrect,' orthodox or the reverse. Considered in this light indeed the position is really amusing. Earnest composers attach the greatest importance to getting their key relationships 'right,' or conversely, if they want to be considered 'daring' and 'advanced,' to getting them 'wrong,' and the vast majority of their hearers are completely indifferent in either case.

Hence, therefore, the astonishment with which the average music-lover takes note of the (to him) inexplicable significance attached to this matter by the 'great, wise, and eminent.'

In this matter of form it is important to bear in mind the distinction between design in the sense of proportion, contrast, and those other characteristics of a composition which give it shape and leave the impression of a definite, satisfying plan and design in the altogether narrower sense having regard to key-relationships merely.

The necessity for design in the former sense is not to be denied by anyone, and even the least learned hearer would be conscious of something wanting—or at any rate would find less enjoyment—in a work from which it were absent. As Sir Henry Hadow has well put the matter, 'The need of some structural coherence and organization is fundamental; it is satisfied by different plans in different generations, but to each generation the requirement is equally imperative.'

What is much less certain is that there is anything like the same necessity and imperative justification for design in the more restricted sense—*i.e.*, in respect of keys—although it is to this aspect of the matter that the theorists appear to give almost exclusive attention. Certain it is that, so far as the vast majority of music-lovers are concerned it goes for very little. 'So much the worse for them,' the theorists would say no doubt; 'they don't know how much they are losing in being unable to appreciate these finer points.'

But what leads one to suspect that there is a large element of make-believe—or let us say rather, self-deception—about this matter on the part of the pundits is the readiness with which they are able to reconcile themselves on occasion to works which are entirely unorthodox in this respect, although if their theories were sound such works should really be intolerable to their sensitive ears. As things are, however, their course is usually to salve their theoretical consciences by more or less far-fetched explanations of the composer's procedure and then—to enjoy the work in question just as lesser mortals do.

Vincent d'Indy supplies a characteristic instance of this when, in his fine article on Beethoven in Cobbett, he comes to deal with the Quartet in F minor (Op. 95), in respect of which he writes:

> 'The key chosen for the second movement of this Quartet may well astonish us. It is very rare for Beethoven, usually so respectful of natural musical law, to find in a work in F minor a movement in D major, an entirely unrelated key. We can explain this anomaly only by the frequency in this work of keys containing G flat, which becoming F sharp, may excuse excursions into the sharp keys.'

A simpler explanation would be, of course, that it is really a matter of very little importance in what key the movement was written—the best proof of which is the simple fact that Beethoven *has* written it in this highly unorthodox key, and that no one in practice is a penny the worse. But naturally your theorist could not be expected to assent to this!

There is another example of the same kind of not very convincing special pleading in Fuller-Maitland's book on Brahms, in reference to the Sonata for pianoforte and 'cello in F (Op. 99), concerning which he writes:

> 'It opens in a mood of wild energy such as is not frequent in Brahms's later works; the unrest is increased by the unusually distant key chosen for the slow movement, for F sharp major is not a common successor to F major, though it is easily explained by reference to the key of D flat, to which the main key is the mediant or third of the scale, and F sharp the subdominant key (by enharmonic change).'

Again it is surely a much simpler explanation of the matter that—no explanation is required! In other words, what Brahms did needs no defence at all, for the simple reason that in actual practice no one finds anything amiss. As Schumann said, 'what sounds right is right'; and in the result it is the theory, not the practice, which is really proved to be wrong.

ROYALTY AS MUSICIAN, COMPOSER, AND COLLECTOR

By Hilda Andrews

When George Frederick Handel—boon companion of George the Second of England—died, among the items in his will was a bequest to his friend and amanuensis, John Christopher Smith, of 'my large Harpsichord, my little House Organ, and my Musick Books. . . .' This was in April, 1759, exactly a hundred and seventy years ago. In due course, the son of this same J. C. Smith who played small Boswell to Handel's Johnson, left the 'Musick Books' to George the Third as a mark of gratitude for ten years of Royal patronage. The king, like his father and grandfather before him, was a zealous patron of music and a great lover of Handel, and had bought up a private music library in 1762 to form the nucleus of a Royal collection, in which the gift of J. C. Smith the younger was duly absorbed. Here we have the story of the famous Buckingham Palace Library, which has ever since been accumulating a store of musical treasure full of historic Royal associations.

The Handel manuscripts are still the centre of interest. Nine have been added to Smith's set, and they have been uniformly bound in red—ninety-seven priceless volumes that art-lovers cross the world to see. They include the score of 'Solomon,' exhibited by the King's wish at the performance of that work by the Royal Philharmonic Society a year ago. Probably this was the first news to many of the existence of the King's Music, although in 1911 the entire library was generously lent to the nation and moved from Buckingham Palace to the British Museum. There it is housed in the Royal Music Room, presided over by bronze busts of Mendelssohn and of that genial spirit Handel himself. The latter has something of a proprietary air as he gazes across perpetually at his own red-bound autographs, and as one enters the room he seems to catch one's eye with a wink and an inquiring eyebrow curiously like that of George Robey.

There are a thousand odd volumes, hand-written, and Royal associations go far back. The earliest in date are three 16th-17th-century manuscripts known to students of Tudor music as unique records of the Golden Age—the virginal books of Ben Cosyn and Will Forster, and a book of Church music, including several pieces by Henry the Eighth, compiled by John Baldwin, of Windsor. These are full of historic interest.

In describing the rest of the library one is faced with an *embarras de richesses*. Works by English composers are in bulk quite overshadowed by the prolific output of Continental musicians. The age was one cradled in the Handelian and Italian tradition, and native genius was in comparison sterile. 18th-century Italian operas, settings of the plays of Metastasio and Zeno, multiplied and throve exceedingly. There are numerous copies of complete operas and books of favourite arias, many inscribed, 'Per Uso Di Sua Altessa Reale,' and of course the peculiar individuality of the collection lies in memories of past Royalty. A set of slim volumes are labelled 'Musica Composta da S.A.R. Prencipe di Gallia e Poesia di my Lady Erwin'—a little pastoral cantata with a ballet by Giuseppe Sammartini, written 'for the Lady Augusta's Birthday.' This 'Prencipe di Gallia' was Frederick Prince of Wales, father of George the Third, and Sammartini's great patron.

Some of the most interesting autographs are pieces inspired by Royal patronage in a century when every native composer seems to have been a self-appointed Musician Laureate. Among these are the original odes of J. C. (the 'English') Bach to Queen Charlotte, dated 1758 and 1761, the latter 'On the auspicious Arrival and Nuptials of Her present most gracious Majesty Queen Charlotte, by John Lockman. Set to music by Mr. Bach.' A little later one comes across a charming lyric 'On the Coverlet of the Royal Cradle.' Half a century earlier are the thanksgiving odes of Purcell and dear old Dr. Croft, bursting into song with an 'Ode upon ye Suppressing of ye rebellion at Preston, 1715.' And next to it on the shelf is Purcell's 'Blessed are they' written with naïve solemnity, 'Upon ye Thanksgiving ordered to be proclaimed at S. Paul's and for twelve miles round upon the Queen's being with child,' of which one can only say that evidently no stone was being left unturned to welcome the Royal baby. Royalty was encompassed about, as it were, by a select bodyguard of musicians, hastening to anticipate in song any occasion of rejoicing or regret; and odes on Royal birthdays and funerals filled the air.

Queen Charlotte treasured her presentation copies; many of them are inscribed on the fly-leaf 'This volume belongs to the Queen, 1788.' The immediate outburst of song inspired by Royal festivities was a charming feature of the age, and one that we might welcome nowadays, were it not that those forced flowers of musical talent are usually barren and wither in a day.

Since the death of its Royal founder a certain amount of 19th-century music has crept into the King's library by gift, interesting by reason of its source or dedication. One of the Dukes of Saxe-Coburg-Gotha sent a composition of his own, with the inscription, 'To my own darling Grandmamma, from Ernie.' This was to the Duchess of Kent, and Queen Victoria's mother herself left several books of her own pieces in bound manuscript. The Prince Consort was no mean hand at composition, with a leaning towards Church services and charming German songs—'An meiner Theuren Victoria von Ihrem Theuren Albert' runs one dedication. He was a talented musician, and these little works are worthy of a better end than to fade as museum curiosities, however honourably and royally. Even the ex-Kaiser Wilhelm of Germany leaves us here in the Royal Music Room an original work dedicated 'To dear Granny'—a strange echo from a distant, untroubled age.

Leisure hours at Windsor are responsible for a shelf full of trifles thrown off by ladies of the Court and presented to the Queen, and innumerable copies of favourite songs and ballads. Why so much copying by hand was done is hidden from us, unless it was by way of protest against the vulgarity of contemporary engraved music. All these popular Victorian airs are tainted with the sentimentalism of their time, but the glory of binding and elaborate script may well have made the recipient overlook their shortcomings. The proportion of Victorian music in the library is quite small, but it catches the eye first. Plush and gilt, beribboned and embossed, watered silk with embroidered initials, and dedications wrought marvellously upon vellum covered a multitude of artistic sins. Some poor French bandmaster created a Quartet for four horns upon the theme of 'God Save the Queen,' and presented it in exquisite and proud manuscript with 'hommage à la Reine Victoria,' too lovely to be opened, which is perhaps the reason why it so rarely is. Royalty has never been allowed to exercise the privilege of looking a gift-horse in the mouth, and one can only guess what it must have suffered at the hands of pseudo-artistic subjects and admirers.

During the last twenty years there have been few additions—naturally, since the specific function of a Royal manuscript collection is now discharged. We circulate our music in manuscript no longer, and since the 18th-century Court patronage has been slipping away with changing times. But this famous collection of the past has kept for us many treasures that might otherwise have perished, and much is to be learnt from it of the manners and modes of former generations of English musicians. We owe a great debt to George the Third, and to our present King for making it accessible to the public.

New Music

Owing to limitations of space it will not be possible in future to discuss fully all the music that publishers are good enough to send: and in order to avoid making this column a mere list of titles, only those works likely to be of interest to *Musical Times* readers as a whole will be mentioned.

PIANOFORTE

Ernest Walker's 'Three Dedications' (Oxford University Press) reveal in a short space a rich musical personality. The pieces are based on the initials of three good friends of music and musicians: and perhaps only those who know them will fully appreciate the insight of Dr. Walker's 'dedications.' All musicians, however, will feel that a wealth of affection, humour, and thought is packed in these short preludes. They repay the closest study, and others will get from them, I feel sure, as keen a pleasure as I get.

Margaret Parsons's 'A Cornish Day' is out of the ordinary in style and poetic in outlook. It might have been laid out with more reticence, perhaps: there are a lot of notes in some places: but there is a freshness that deserves notice. Freshness is the word, too, for Robin Milford's 'Sweet Auburn,' which is meant to accompany the composer's two recently issued Goldsmith songs. It is extraordinary how, in spite of moments of banality, of clumsiness and of amateurishness, Mr. Milford can still hold one's attention. The style is most uncertain, but the poetic idea is there, and manages to shine through (Oxford University Press).

Teachers on the look-out for music of medium difficulty, picturesque but musicianly, 'bright but not sensational' as the old *Morning Post* advertisement used to say, might well notice Markham Lee's 'Rivers of Devon.' This suite of four pieces is published by Goodwin & Tabb. T. A.

SONGS

The Oxford Press has embarked upon the issue of a series of songs and duets from the works of Monteverde, and some eight numbers have already been published, under the musical editorship of J. A. Westrup. The venture is much to be welcomed: students in the past have heard and read of Monteverde without having access to any of his music, as they will now have: and the interest is not merely antiquarian; for such things as 'I behold thee,' for soprano and baritone, and 'Something strange,' for soprano and tenor, have sufficient musical personality to appeal on other grounds than those of age and quaintness. It is a very interesting series.

Peter Warlock is in happy mood in three songs published by Elkin. Difficult and lying very high, but full of charm, is 'The Passionate Shepherd,' which is perhaps the best of the three. The other songs are somewhat ordinary for this writer—though sprightly, they fall below the high level of distinction that he has set himself. This publisher issues also a graceful and fluent song by James Lyon, 'Shadowtown,' for a low mezzo-soprano. Another musicianly work is Felix White's 'The trees in spring,' from Murdoch.

Two effective but somewhat turgid songs are published by Augener: 'Night' and 'The Awakening,' by Aloys Fleischmann. The style is luscious, but the songs are written with a knowledge of effect, and might with convinced performance be made to sound more spontaneous than they are. Alfred Reynolds has also over-elaborated two attractive old English tunes, 'Oh, had I been by fate decreed,' by Howard, and 'Oh, how shall I in language weak,' by Carey. Especially Carey's tune is over-done: but the thing is so pretty with its artificiality and graceful airs that it is well worth the attention of a soprano or light tenor.

One of the best issues of recent date is Stainer & Bell's third volume of 'Irish Countryside Songs,' in arrangements of unobtrusive skill by Charles Wood. Some of the tunes, such as 'Down by the Sally Gardens,' are beautiful, and Wood's settings are just what is wanted—never a note too much, never a note too little; it is only when you look carefully that you see what a lot of personality there is in such an arrangement as 'Herself and Myself.' Charles Wood was a fine craftsman, and a man of modest but vivid imagination.

It is amusing to see what good folk-music a composer of adaptable style like Bantock can write. Two Hebridean songs are almost the real thing. Look at 'Boat Song of the Isles' (Elkin). As with furniture, so with music: it is difficult to decide for oneself the artistic value of a really good reproduction of the antique.

Curwen sends songs by Ursula Greville, Josef Holbrooke, and E. Duncan-Rubbra. The last composer's 'Why so pale and wan' is an original and telling work. It calls for a voice of big range, extending over an octave and six notes to top A flat; but the song is worth effort and attention. T. A.

VIOLA

A Sonata by the 18th-century composer Carl Ditters von Dittersdorf deserves attention, partly on account of its medium (a viola sonata is something of a rarity) and partly because of the unconventional plan, which embraces the usual three movements (Allegro moderato, Adagio, Tema con variazioni) and also two movements one of which is played before and the other after the slow movement. It is a pleasant and perfectly guileless piece of music which repays well the little labour its preparation and study implies. F. B.

ORCHESTRA

Not long ago a play, 'Beau Brummel,' was brought out at Birmingham with incidental music by Sir Edward Elgar. The play was received well enough at the time, but apparently its fortunes declined since. The most charming page of the musical score, however, has now been rescued, and appears under the title of 'Beau Brummel Minuet' (Elkin). It is a characteristic page of Elgarian melody scored for small orchestra, fluent and facile, worthy of a place beside the lighter unsophisticated pieces which have endeared the composer even to those who find symphonies and oratorios too stern for their taste. F. B.

TRIOS

There is something to be said for 'emergency music,' *i.e.*, music which may be played indifferently by three performers or two, and the Elkin Trio

No. 1191 NOVELLO'S SCHOOL SONGS Price (2d.)

In Derry Vale

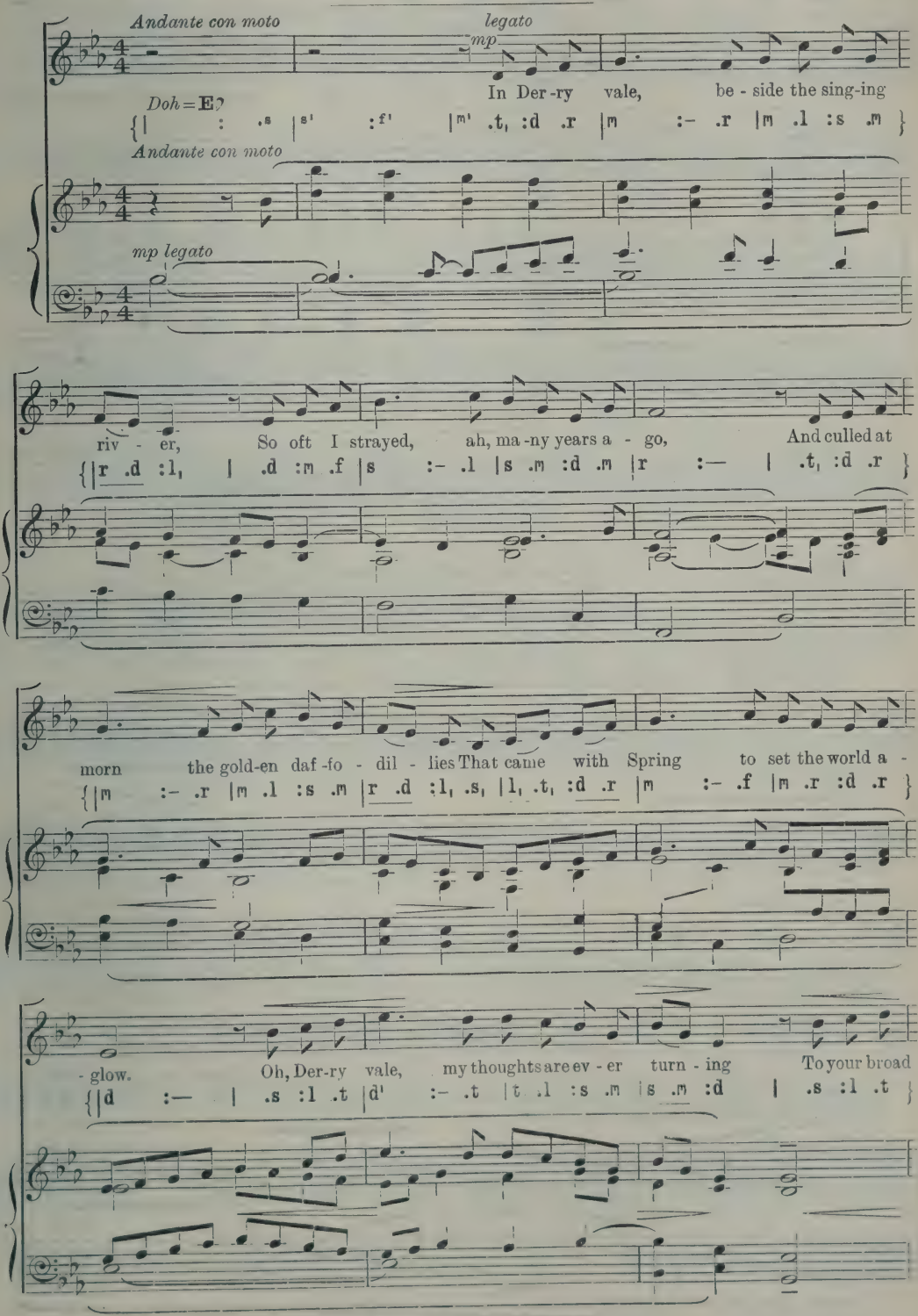
(THE LONDONDERRY AIR)

WITH DESCANT

Words by W. G. Rothery

Arranged by Geoffrey Shaw

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante con moto
legato
mp
In Der-ry vale, be-side the sing-ing
Doh = E♭
Andante con moto
mp legato
riv - er, So oft I strayed, ah, ma-ny years a - go, And culled at
morn the gold-en daf-fo - dil - lies That came with Spring to set the world a -
- glow. Oh, Der-ry vale, my thoughts are ev - er turn - ing To your broad

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stream and fai - ry - cir-cled lea, For your green isles my ex-iled heart is
yearn-ing, So far a - way . . a - cross the sea.
DESCANT
In Der - ry vale . . . .
MELODY
(The Melody slightly predominant)
In Der - ry vale a - mid the Foyle's dark
. . . a - mid dark wa - ters, The sal - mon leap . . . .
wa - ters, The sal - mon leap a - bove the surg - ing

The Musical Times EXTRA SUPPLEMENT. September 1, 1929
No. 1438 NOVELLO'S PART-SONG BOOK Price (4d.)

Composed for the Hampstead and Hendon Musical Competition Festival, 1930

BREAK FORTH INTO THANKSGIVING

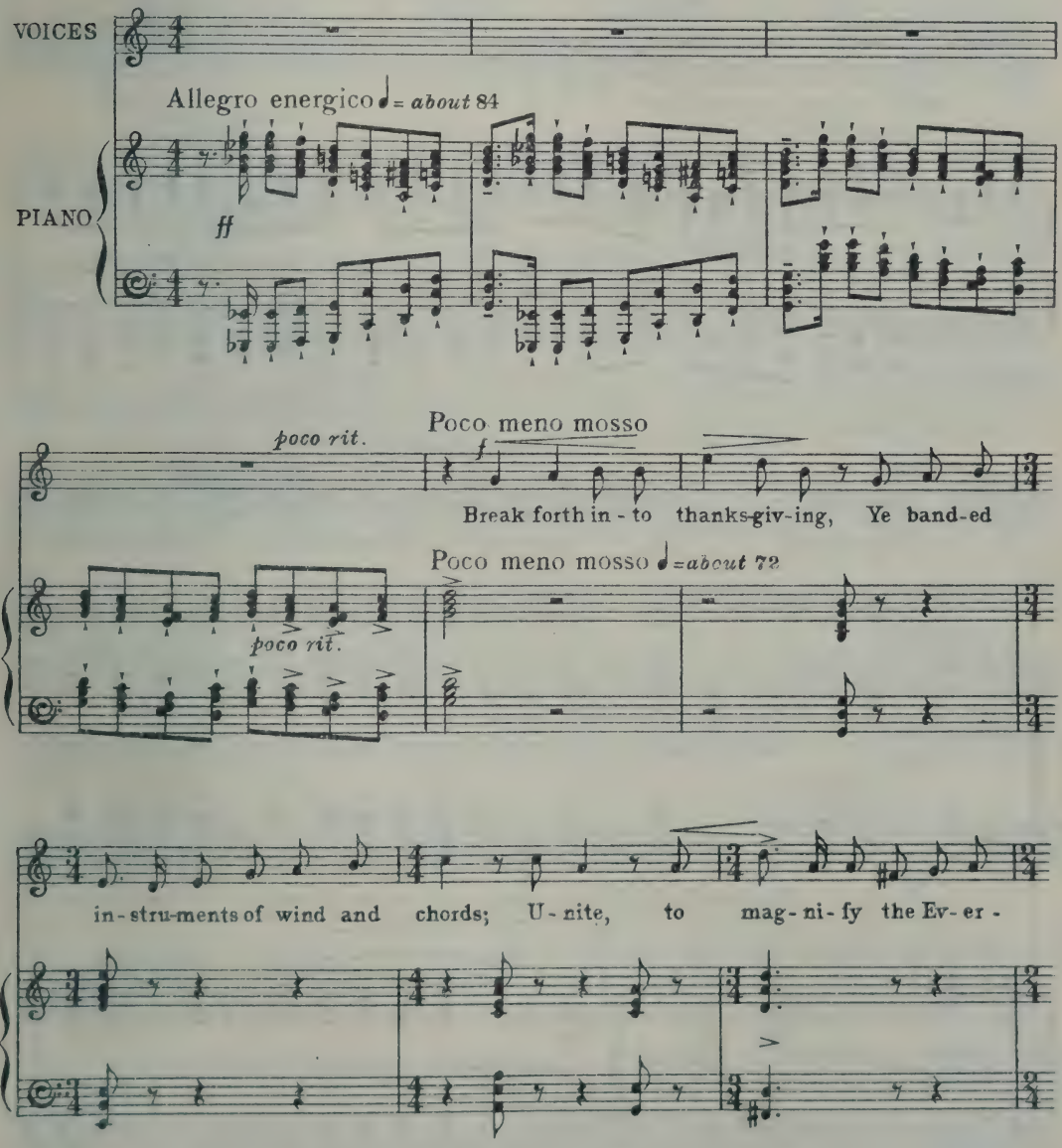
SONG FOR MASSED VOICES IN UNISON
(Or for S. A. T. B.)

WORDS FROM WORDSWORTH'S "POWER OF SOUND"

MUSIC BY

MARTIN SHAW

London: NOVELLO & COMPANY, Limited; New York: The H.W. GRAY Co., Sole Agents for the U.S.A.


VOICES
Allegro energico ♩= about 84
PIANO
ff
poco rit.
Poco meno mosso
f
Break forth in - to thanks-giv-ing, Ye band-ed
Poco meno mosso ♩=about 72
poco rit.
in - stru-ments of wind and chords; U - nite, to mag - ni - fy the Ev - er -

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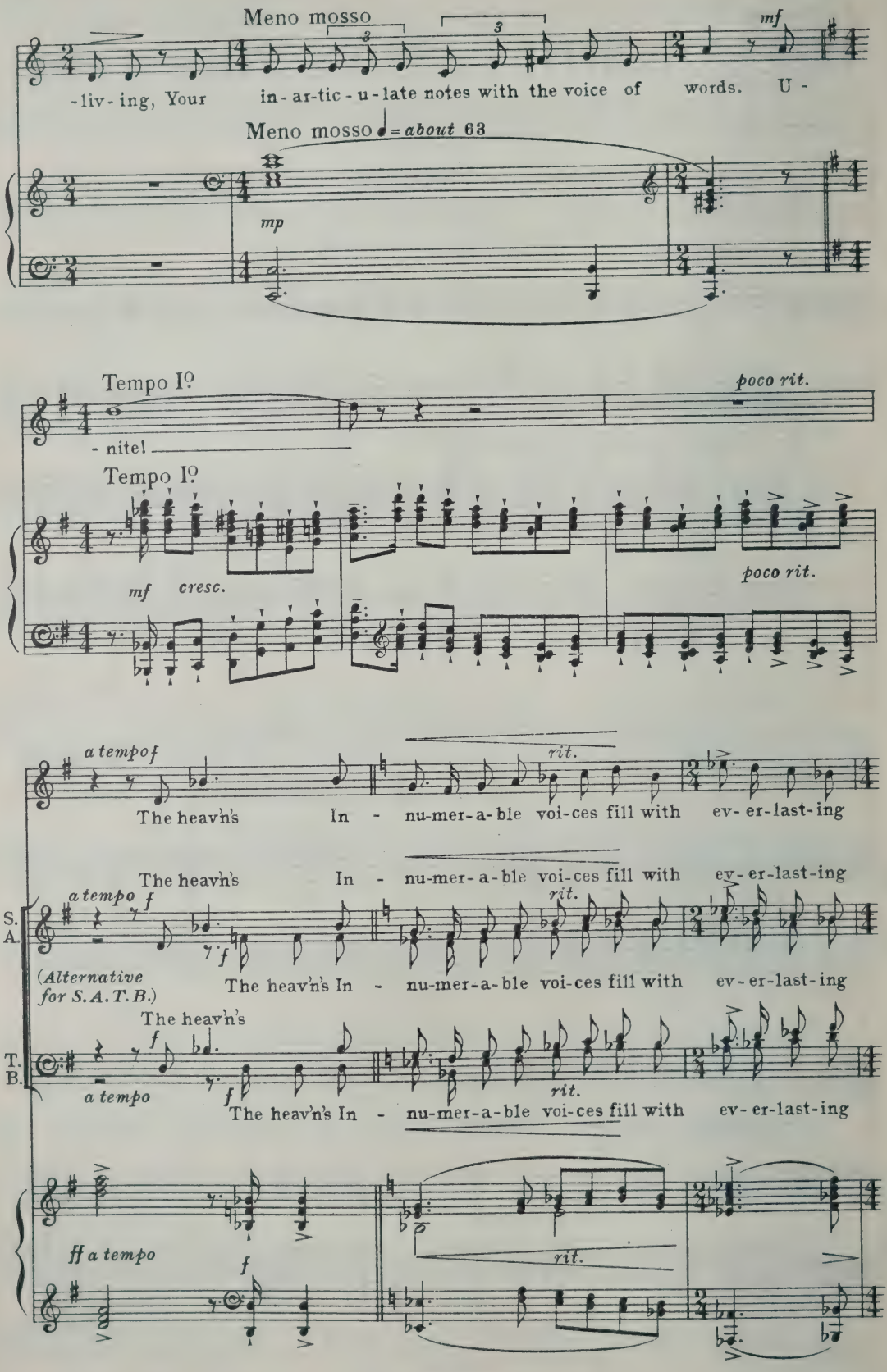
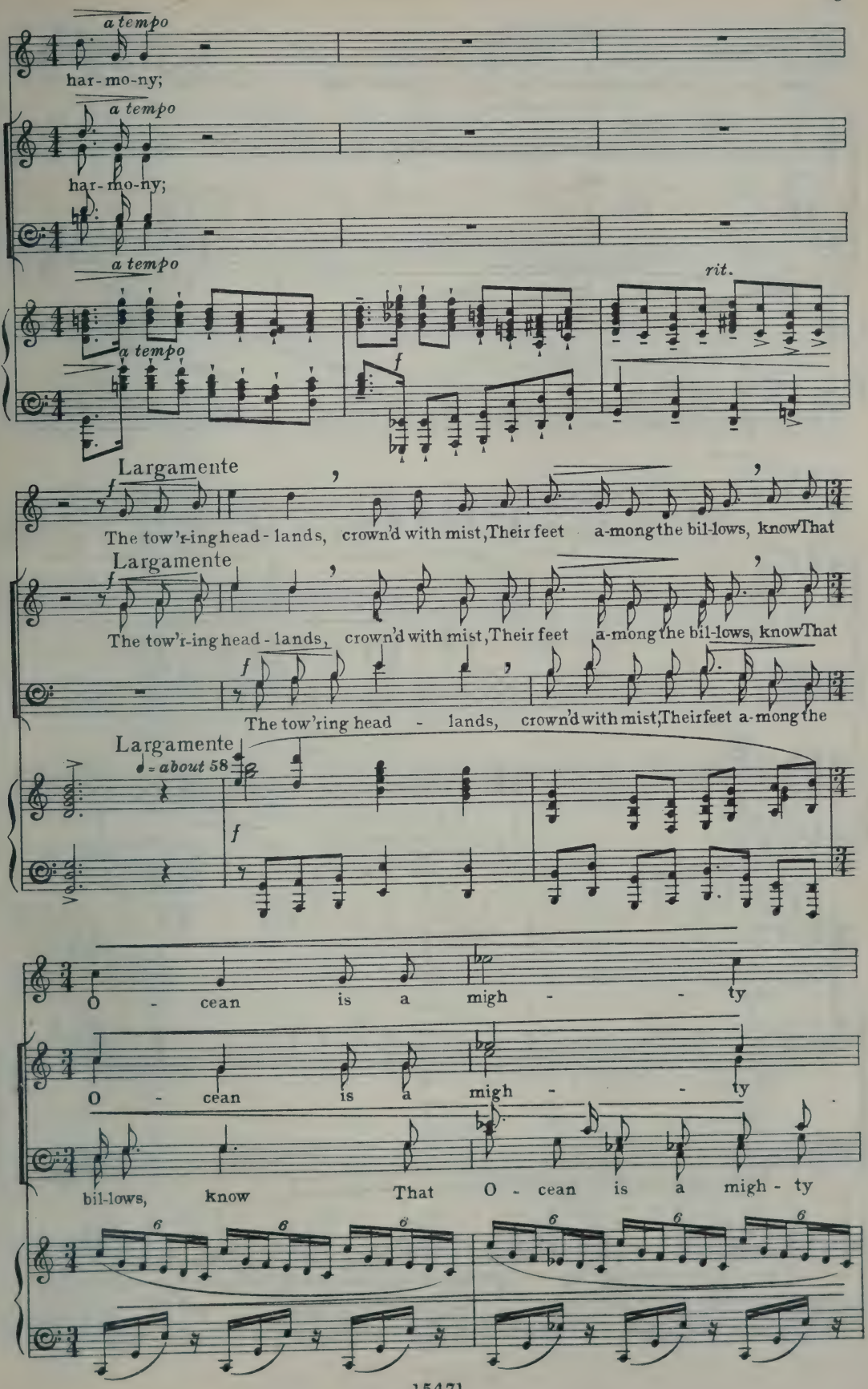
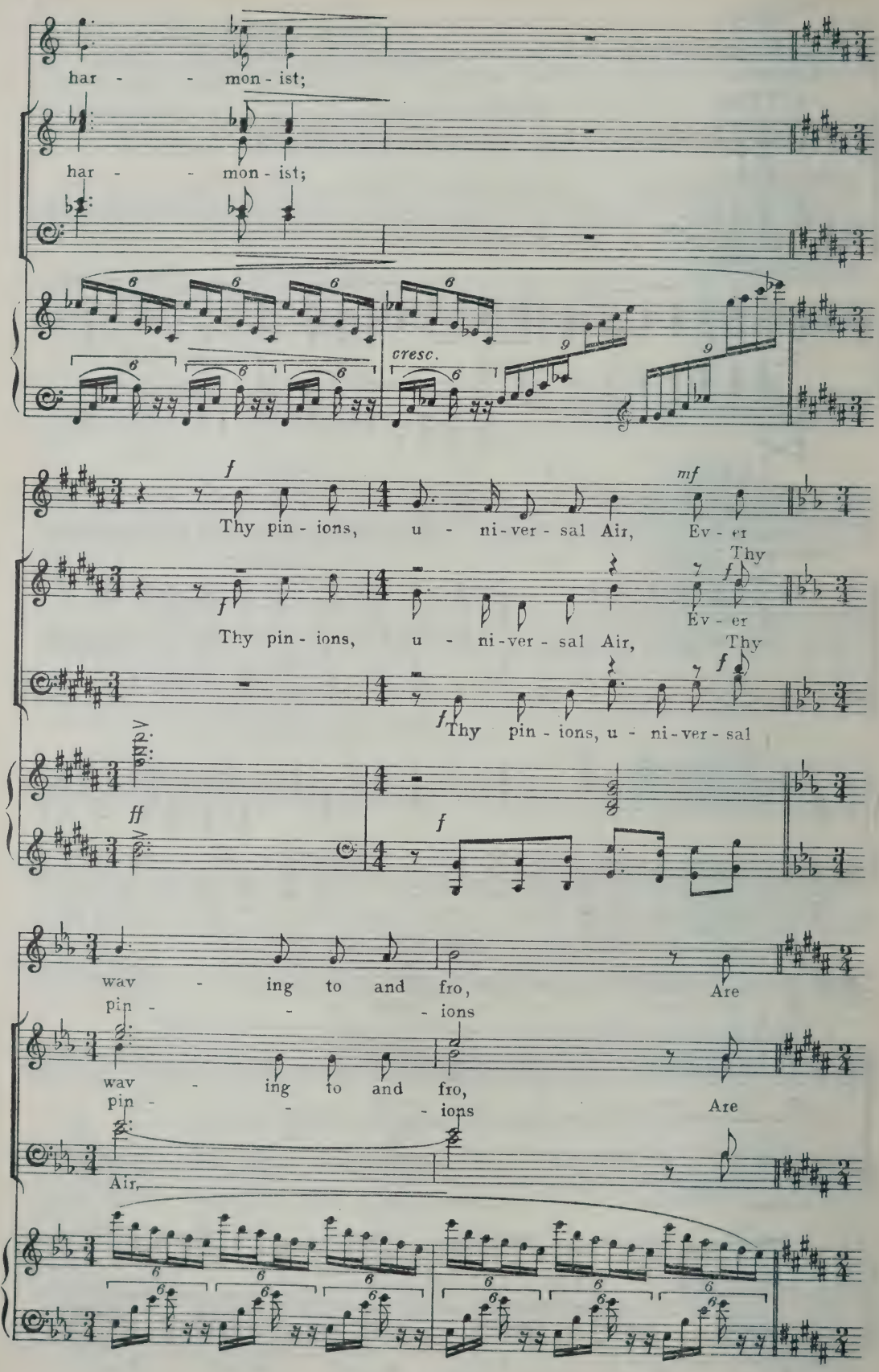
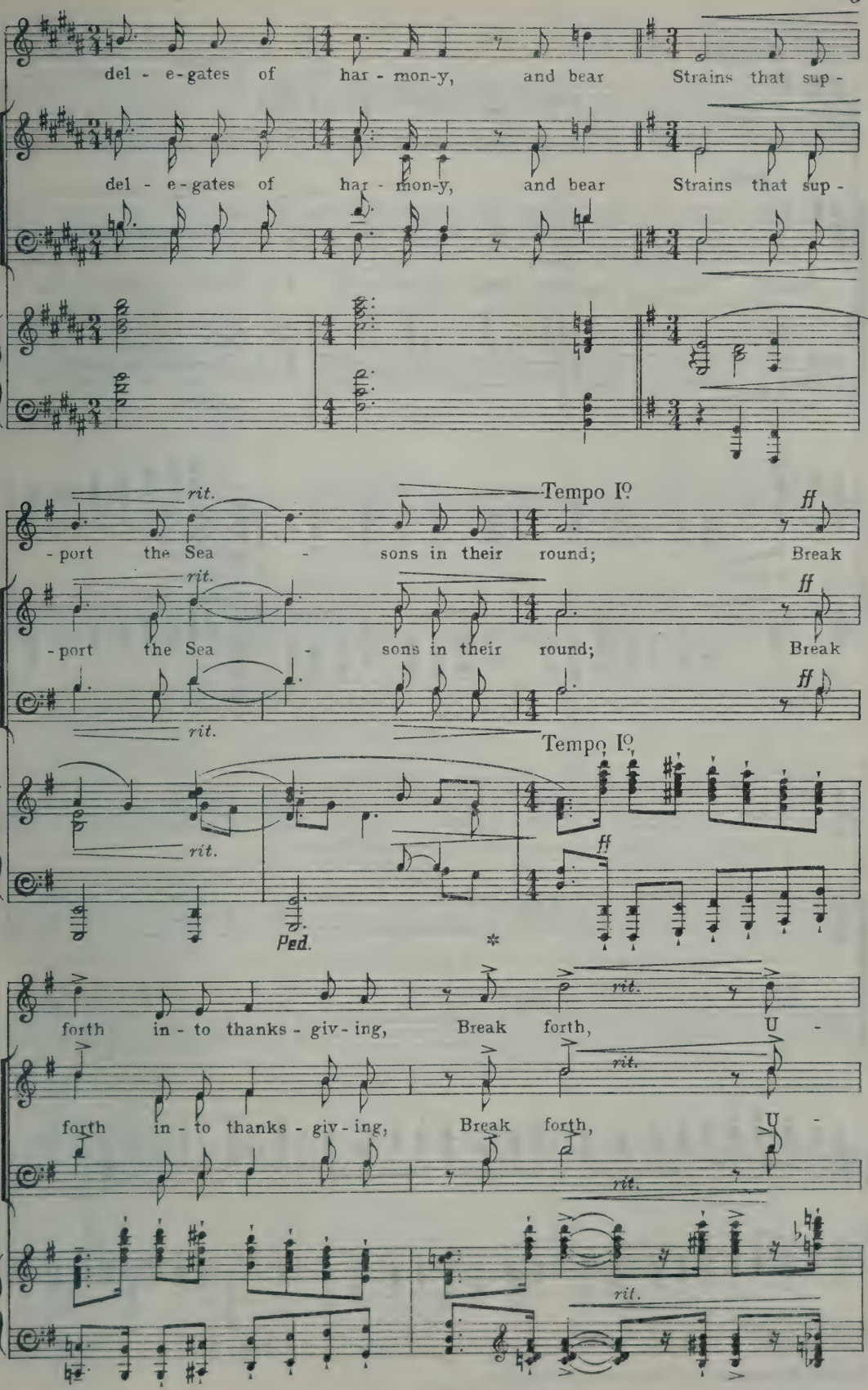
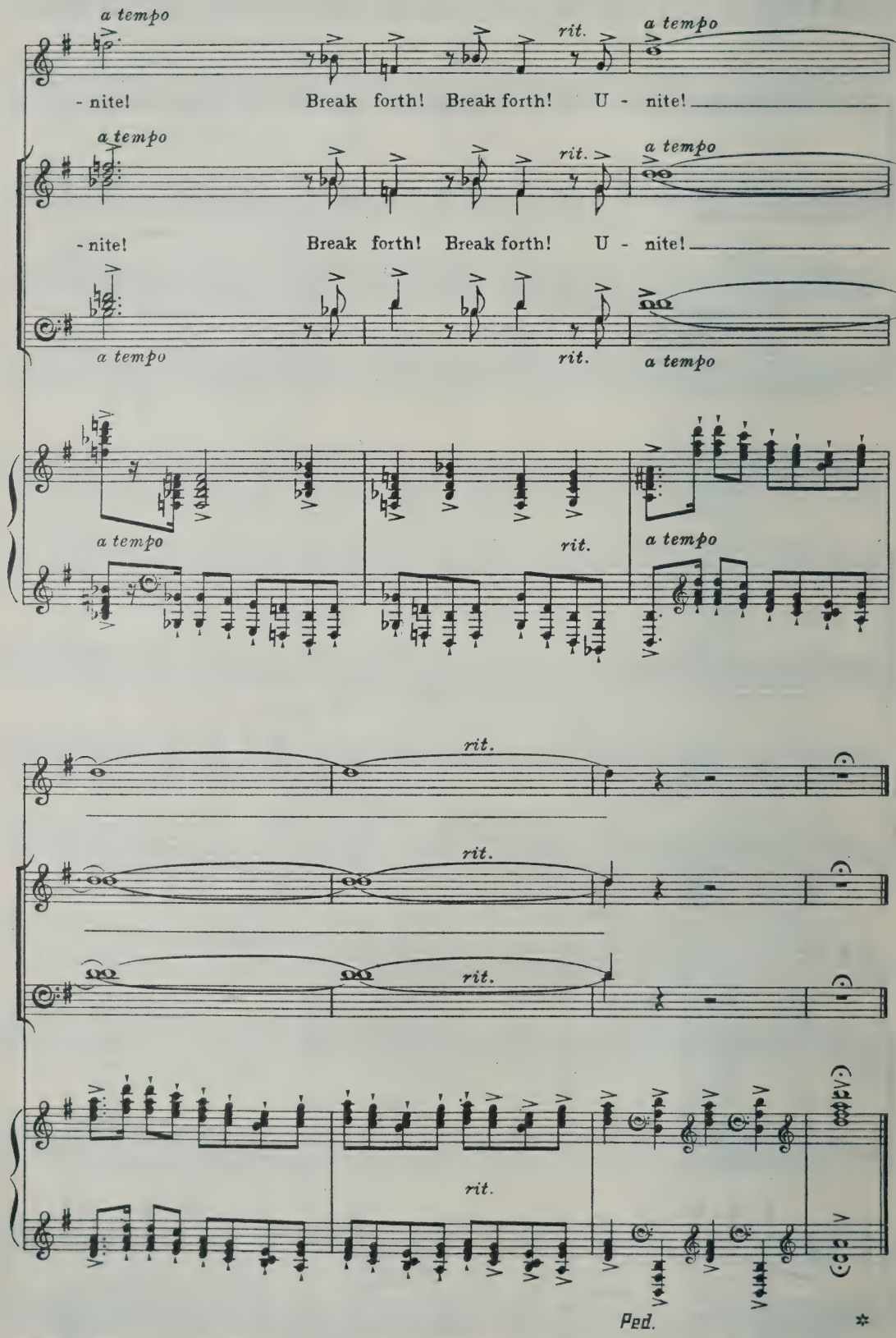

Meno mosso
mf
-liv-ing, Your in-ar-tic-u-late notes with the voice of words. U-
Meno mosso ♩ = about 63
mp
Tempo Iº
poco rit.
- nite!
Tempo Iº
mf cresc.
poco rit.
a tempo f
rit.
The heav'n's In - nu-mer-a-ble voi-ces fill with ev-er-last-ing
The heav'n's In - nu-mer-a-ble voi-ces fill with ev-er-last-ing
S.
A.
a tempo f
rit.
(Alternative for S.A.T.B.)
The heav'n's In - nu-mer-a-ble voi-ces fill with ev-er-last-ing
T.
B.
The heav'n's
a tempo
rit.
The heav'n's In - nu-mer-a-ble voi-ces fill with ev-er-last-ing
ff a tempo
rit.


a tempo
har-mo-ny;
a tempo
har-mo-ny;
a tempo
a tempo
rit.
f
Largamente
The tow'r-ing head-lands, crown'd with mist, Their feet a-mong the bil-lows, know That
Largamente
The tow'r-ing head-lands, crown'd with mist, Their feet a-mong the bil-lows, know That
f
The tow'ring head - lands, crown'd with mist, Their feet a-mong the
Largamente
♩ = about 58
f
O - cean is a migh - - ty
O - cean is a migh - - ty
bil-lows, know That O - cean is a migh - ty
6 6 6 6 6 6 6


har - - mon - ist;
har - - mon - ist;
cresc.
Thy pin - ions, u - ni-ver - sal Air, Ev - er Thy
Thy pin - ions, u - ni-ver - sal Air, Ev - er Thy
Thy pin - ions, u - ni-ver - sal
wav - ing to and fro, Are
pin - - - ions
wav - ing to and fro,
pin - - - ions Are
Air,


del - e - gates of har - mon-y, and bear Strains that sup -
del - e - gates of har - mon-y, and bear Strains that sup -
rit.
Tempo I°
ff
- port the Sea - sons in their round; Break
- port the Sea - sons in their round; Break
rit.
Tempo I°.
ff
Ped.
forth in - to thanks - giv - ing, Break forth, U -
forth in - to thanks - giv - ing, Break forth, U -
rit.



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138	'Tis break of day ...	H. Smart	3d.
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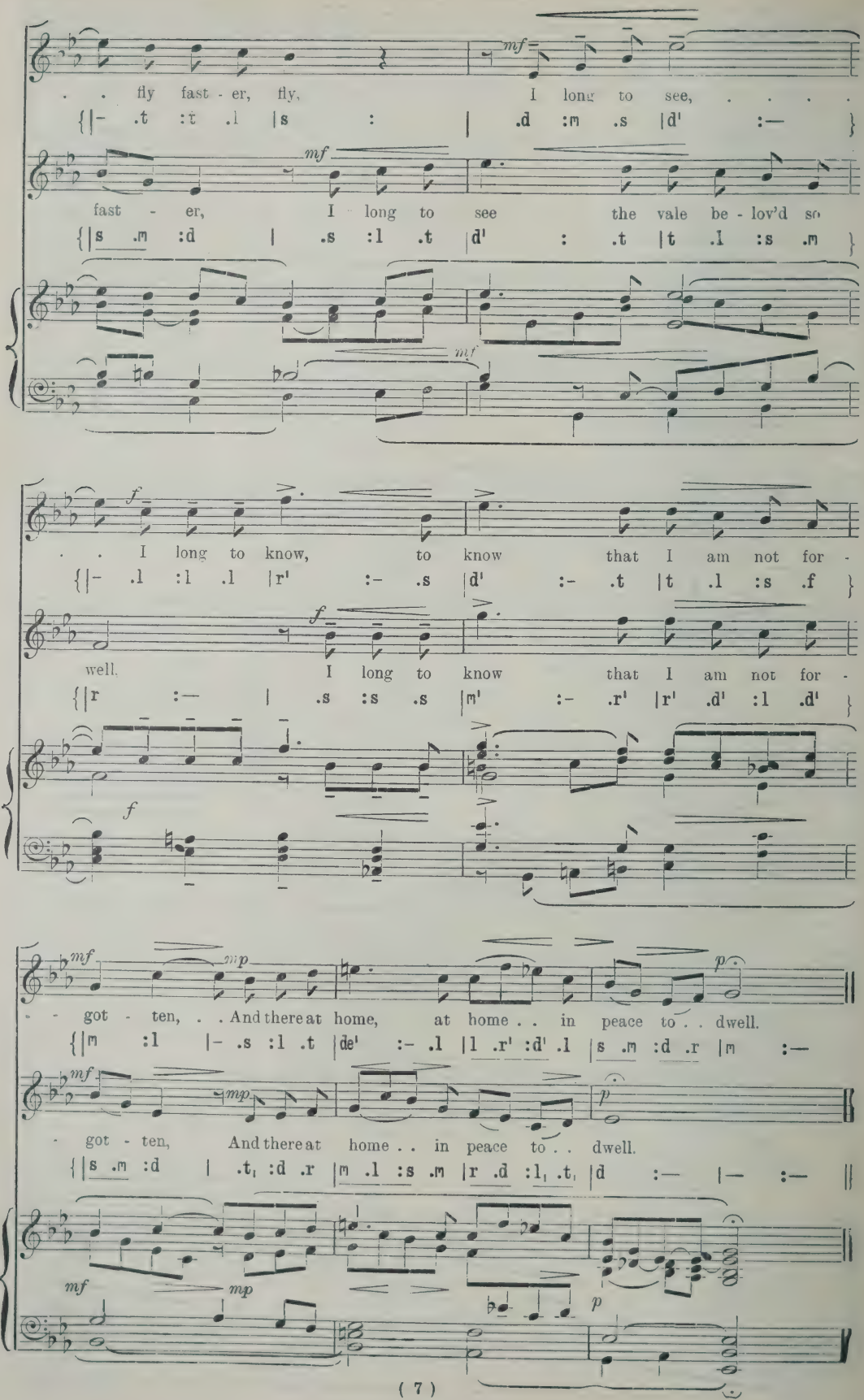
186	Good-Night	,,	3d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	6d.
189	The hemlock-tree ...	,,	2d.
190	Jack Frost	,,	4d.
191	I loved her	,,	2d.
192	The Village Blacksmith	,,	2d.
193	Bait, The (Come live with me)	,,	4d.
194	Softly fall the shades of	,,	4d.
195	Auburn (Sweet village)	,,	4d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	3d.
198	I met her in the quiet lane	,,	4d.
199	If thou art sleeping ...	,,	4d.
200	Spring Song	,,	4d.
201	Good wishes	,,	3d.
202	Parting and Meeting	,,	4d.
203	Whether kissed by sunbeams	,,	2d.
204	The roses are blushing	,,	4d.
205	The Rivals	,,	4d.
206	The village dance ...	,,	2d.
207	Song of the Gipsy maidens	,,	4d.
208	The Waterfall	,,	4d.
209	Over hill, over dale ...	,,	4d.
210	Love me little, love me long	,,	4d.
211	Going a-maying ...	,,	4d.
212	See, the rooks are homeward	,,	4d
213	Sweet Lady Moon ...	,,	4d.
214	Hark, the Convent bells are	,,	2d
215	When evening's (male voices)	,,	4d.
216	Warrior's Song ,,	,,	3d.
217	Absence ... ... ,,	,,	2d.
218	April showers ... ,,	,,	4d.
219	The red, red rose ,,	,,	2d.
220	Beware, beware ,,	,,	2d.
221	The happiest land ,,	,,	4d.
222	The Sailor's Song ,,	,,	3d.
223	Busy, curious fly ,,	,,	3d.
224	Good-night, beloved ,,	,,	4d.
225	Bacchanalian Song ,,	,,	2d.
226	Stars of the summer, ,,	,,	4d.
227	King Witlaf's Song ,,	,,	4d.
228	Tars' Song ... ... ,,	,,	6d.
229	The hemlock-tree ,,	,,	4d.
230	Jack Frost ... ... ,,	,,	4d.
231	The Lye ... ... ,,	,,	4d.
232	I loved her ... ... ,,	,,	4d.
233	Village Blacksmith ,,	,,	4d.
234	The Letter ... ... ,,	,,	4d.
235	Shall I wasting in ,,	,,	6d.
236	Way to build a boat ,,	,,	6d.
237	I loved a lass ... ,,	,,	4d.
238	The Lifeboat ... ,,	,,	2d.
239	Shepherd's farewell...	H. Smart	4d.
240	The waves' reproof ...	,,	2d.
241	Ave Maria	,,	3d.
242	Spring	,,	4d.
243	Morning	,,	2d.
244	Hymn to Cynthia ...	,,	2d.
245	Cradle Song	,,	4d.
246	The joys of Spring ...	,,	2d.
247	Dream, baby, dream	,,	4d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	4d.
250	Love and mirth... ...	,,	4d.
251	Sweet Vesper hymn	,,	2d.
252	Crocuses and Snowdrops	,,	2d.
253	Stars of the summer night	,,	4d.
254	Wind thy horn... ...	,,	4d.
255	The land of wonders	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of	,,	3d.
258	How sweet is summer	,,	

NOVELLO'S PART-SONG BOOK (*continued*).

No.			
259	Now May is here	H. Smart	4d.
260	Hunting Song ...	W. Macfarren	2d.
261	Summer Song	,,	4d.
262	The Curfew Bell	,,	4d.
263	The Warrior	,,	4d.
264	Love's heigh-ho!	,,	4d.
265	Good-night, good rest	,,	4d.
266	The Fairies	,,	2d.
267	Cradle Song	,,	4d.
268	Morning Song	,,	4d.
269	Ye pretty birds	,,	4d.
270	More life	,,	4d.
271	Sweet content	,,	4d.
272	Sea Song ... (T.T.B.B.)	,,	4d.
273	The stars are with the	,,	3d.
274	Autumn	,,	4d.
275	Highland War Song	,,	4d.
276	Shortest and longest	,,	4d.
277	Windlass Song ...	,,	4d.
278	O Lady, leave thy silken	,,	4d.
279	Lover's Parting	,,	4d.
280	Shepherds all and maidens	,,	2d.
281	Night, sable goddess ...	,,	4d.
282	Hence, all you vain delights	,,	4d.
283	Swallow, swallow, hither	,,	4d.
284	Hardy Norseman... ...De Pearsall		2d.
285	Nymphs are sporting...	,,	4d.
286	O who will o'er the downs	,,	2d.
286*	Ditto (A.T.T.B.)	,,	2d.
287	Who shall win my lady fair	,,	2d.
288	Why with toil	,,	2d.
289	When Allen-a-Dale went	,,	2d.
290	I saw lovely Phillis ...	,,	2d.
291	River Spirit's song (A.T.T.B.)	,,	4d.
292	It was upon a Spring-tide day	,,	4d.
293	Take heed, ye shepherd	,,	2d.
294	Spring returns (S.S.A.T.B.)	,,	3d.
295	Great god of love (8 voices)	,,	4d.
296	In dulci jubilo. Carol	,,	4d.
297	Song of the Frank companies	,,	4d.
298	How bright in the May-time	,,	4d.
299	Winter Song	,,	3d.
300	Bishop of Mentz	,,	2d.
301	When last I strayed ...	,,	3d.
302	See how smoothly ...	,,	3d.
303	Let us all go maying ...	,,	3d.
304	List! Lady, be not coy	,,	4d.
305	O ye roses	,,	4d.
306	Sing we and chaunt it (8 voices)	,,	3d.
307	Ditto (4 voices)	,,	3d.
308	Red Wine flows (T.T.B.B.)	,,	3d.
309	Shoot, false love, I care not	,,	2d.
310	Laugh not, Youth, at Age	,,	6d.
311	Down in my garden fair	,,	4d.
312	Adieu! my native shore	,,	3d.
313	Purple glow the forest	,,	3d.
314	Caput apri defero ...	,,	4d.
315	A Chieftain to the Highlands	,,	3d.
316	A King there was in Thule	,,	3d.
317	Come, let us be merry	,,	3d.
318	Mihi est propositum (A.T.B.B.)	,,	3d.
319	Light of my soul	,,	4d.
320	Lay a garland	,,	4d.
321	Summer is y-coming in	,,	3d.
322	Why should the Cuckoo's	,,	4d.
323	Why weep, alas!	,,	4d.
324	There is a paradise (A.T.B.B.)	,,	4d.
325	O! all ye ladies fair and true	,,	3d.
326	War Song of the Baron	,,	3d.
327	Why do the roses... ...	,,	3d.
328	Sweet as a flower in May	,,	3d.
329	Praise of good wine (T.T.B.B.)	,,	3d.
330	Watchman's Song (T.T.B.B.) / Ditto (S.A.T.B.)	,,	3d.
331	Waters of Elle (S.S.A.T.B.)	,,	3d.
332	No! no! Nigella (8 voices)	,,	3d.
333	Sir Patrick Spens. In 10 parts	,,	6d.
334	Already snow has fallen	Franz	2d.
335	At parting	,,	2d.
336	The fairest time	,,	2d.
337	Spring's faith	,,	2d.
338	May Song	,,	2d.
339	A morning walk	,,	4d.
340	Home that I love	F. Abt	2d.
341	Eventide	,,	2d.
342	O thou world so fair ...	,,	4d.
343	Spring's awaking	,,	2d.
344	Night Song	,,	2d.
345	Evening glow on the woods	,,	4d.
346	Dost thou hear the trees	F. Hensel	2d.
347	The unknown land ...	,,	4d.
348	In Autumn	,,	2d.
349	Morning greeting	,,	4d.
350	The woodland valley ...	,,	2d.
351	When woods are glowing	,,	4d.
352	How I love the festive...	Mackenzie	4d.
353	Autumn	,,	2d.
354	When Spring	,,	6d.
355	The day of love	,,	4d.
356	Stars are with the voyager	,,	2d.
357	Hail to the chief	E. Prout	6d.
358	At the coming of the	J. L. Hatton	4d.
359	Calm night	,,	4d.
360	Come, live with me ...	,,	4d.
361	Echo's last word	J. L. Hatton	2d.
362	He that hath a pleasant face	,,	2d.
363	Keep time, keep time ...	,,	4d.
364	Lo, the peaceful shades...	,,	2d.
365	Not for me the lark is singing	,,	4d.
366	Spring, the sweet Spring	,,	4d.
367	Take heart	,,	4d.
368	The fishing boat	,,	2d.
369	The lark	,,	4d.
370	The moon shone calmly bright	,,	4d.
371	The reproach	,,	2d.
372	The swing	,,	4d.
373	The wrecked hope	,,	4d.
374	Twilight	,,	2d.
375	Twilight now is round us	,,	4d.
376	What is got by sighing? ...	,,	4d.
377	Where shall the lover rest	,,	2d.
378	Night	Gounod	4d.
379	The dawn of day	S. Reay	6d.
380	The calm of the sea... ...	H. Hiles	6d.
381	The wreck of the Hesperus	,,	8d.
382	Uncertain light	Schumann	4d.
383	Confidence. Double Chorus	,,	4d.
384	The Dream	,,	2d.
385	The Boat	,,	4d.
386	Spring's approach	Seymour Egerton	4d.
387	Wild rose	,,	4d.
388	In the woods	,,	4d.
389	The rose and the soul ...	,,	2d.
390	Adieu to the Woods... ...	,,	4d.
391	King Winter	,,	4d.
392	The Miller	G. A. Macfarren	2d.
393	At first the mountain rill...	,,	2d.
394	All is still	,,	2d.
395	Sleep! the bird is in its nest	J. Barnby	4d.
396	Hushed in death	H. Hiles	8d.
397	Evening (It is the hour) ...	Hy. Leslie	2d.
398	Now the bright morning star	,,	4d.
399	Boat Song (Hail to the chief)	,,	2d.
400	The triumph of Death ...	C. Holland	4d.
401	Now the bright morning star	Pierson	4d.
402	The bright-haired morn ...	S. Reay	4d.
403	Red o'er the forest	,,	4d.
404	Sweet is the breath of early morn	,,	4d.
405	Where wavelets rippled	Ciro Pinsuti	8d.
406	We'll gaily sing and play	,,	8d.
407	Gently falls the evening...	Marenzio	4d.
408	Lilies white, crimson roses (5 v.)	,,	4d.
409	The shepherd's pipes (5 v.)	,,	4d.
410	Spring returns (5 v.) ...	,,	4d.
411	See where with rapid bound (6 v.)	,,	4d.
412	Those dainty daffadillies (5 v.)	Morley	4d.
413	Dainty, fine, sweet nymph	,,	4d.
414	Shoot, false love, I care not	,,	4d.
415	O say what nymph (6 v.)...	Palestrina	4d.
416	Ye singers all	H. Waelrent	4d.
417	Now fie on love...	G. A. Macfarren	2d.
418	Winds of Autumn! ...	Chas. Oberthür	3d.
419	Softly fall the shades ...	E. Silas	3d.
420	Love me little, love me long	L. Wilson	3d.
421	Shall I tell you whom I love	Wesley	4d.
422	It was a lover and his lass	J. Booth	2d.
423	Love's question and reply	J. B. Grant	3d.
424	Hence, loathed melancholy (5 v.)	Labee	6d.
425	Evening Song	E. M. Hill	4d.
426	Welcome dawn of summer's day	,,	4d.
427	Charge of the Light Brigade	Hecht	6d.
428	There is beauty on the mountain	Goss	2d.
429	O my sweet Mary (5 v.) ...	,,	6d.
430	Lo! where the rosy-bosom'd hours	,,	6d.
431	Her eyes the glow-worm	,,	6d.
432	Bells of St. Michael's ...	Stewart	6d.
433	The Cruiskeen Lawn (5 v.)	,,	4d.
434	The wine cup is circling	,,	4d.
435	Ye mariners of England	H. Pierson	2d.
436	The Vesper Hymn ...	Beethoven	3d.
437	What though sorrow ...	Naumann	3d.
438	The Swallows	Pohlentz	3d.
439	Hope and Faith	Weber	3d.
440	Hark, hark, the Lark ...	Kücken	4d.
441	A walk at dawn	Gade	4d.
442	Winter days	A. J. Caldicott	6d.
443	Homeward	Henry Leslie	6d.
444	To sea! the calm is o'er ...	Marshall	6d.
445	Rest hath come...	,,	3d.
446	Hymn to the Moon ...	Josiah Booth	6d.
447	The Brook	C. G. Reissiger	4d.
448	The Secret	,,	4d.
449	Is it to odours sweet ...	R. Müller	4d.
450	On the water	R. de Curvy	4d.
451	The Water-lily	N. W. Gade	3d.
452	There 's one that I love ...	F. Kücken	4d.
453	The trees are all budding	,,	4d.
454	There sings a bird	Franz Abt	3d.
455	O world! thou art so ...	Hiller	6d.
456	Winter Song	H. Dorn	4d.
457	The arrow and the song...	W. Hay	4d.
458	Kings and Queens ...	Ciro Pinsuti	4d.
459	Would you ask my heart?	,,	4d.
460	The Rhine Raft Song ...	,,	4d.
461	The Silent Tide	,,	2d.
462	The April time	,,	3d.
463	The Song to Pan	,,	4d.
464	Autumn is come again ...	F. Corder	4d.
465	My love beyond the sea	F. H. Simms	4d.
466	Lord Ullin's Daughter ...	Prescott	6d.
467	Slow, slow, fresh fount...	Walmisley	4d.
468	Song of the Wind ...	Gertrude Hine	6d.
469	Gentle winds ...	J. T. Musgrave	3d.
470	The Curfew	Oliver King	3d.
471	Waken, lords and ladies gay	E. Louis	6d.
472	Tell me where is fancy bred	Pinsuti	4d.
473	Hymn to Cynthia	B. Tours	4d.
474	Two lovers	E. Hecht	6d.
475	'Tis twilight's holy hour	Clippingdale	4d.
476	Oh, I wish I were a swallow	O. Wagner	4d.
477	Slumber on, Baby dear	Oliver King	4d.
478	Allen-a-Dale	C. H. Lloyd	6d.
479	The sweet spring	F. E. Gladstone	4d.
480	Rustic coquette ...	F. Champneys	4d.
481	Pack, clouds, away	C. H. Lloyd	4d.
482	A chafer's wedding	L. Lewandowski	8d.
483	Joy in spring	J. Raff	4d.
484	Ave Maria	,,	4d.
485	And then no more	,,	3d.
486	This day, in wealth of light	,,	3d.
487	Starlit is night-time ...	,,	3d.
488	In the moonlight	,,	4d.
489	Silent happiness	,,	3d.
490	Snowdrops	,,	3d.
491	May-day	,,	3d.
492	Good-night from the Rhine	,,	4d.
493	Evening	G. C. Martin	3d.
494	O too cruel fair	W. S. Rockstro	6d.
495	The Miller's wooing ...	E. Faning	8d.
496	When twilight dews	J. L. Gregory	3d.
497	The East Indian	,,	3d.
498	When at Corinna's eyes	C. H. Lloyd	4d.
499	I love my love...	G. B. Allen	2d.
500	The Troubadour	H. Leslie	2d.
501	The Lass of Richmond Hill	,,	2d.
502	In this hour of softened	C. Pinsuti	2d.
503	The sea hath its pearls...	,,	2d.
504	Ye gallant men of England	E. Hecht	4d.
505	The Moorland Witch ...	E. Hecht	4d.
506	It was a lover and his lass	J. Barnby	4d.
507	Come live with me...	W. S. Bennett	2d.
508	Looking for Spring	C. H. Lloyd	4d.
509	Tell me not, in mournful	C. Pinsuti	4d.
510	There is music by the River	,,	4d.
511	O sunny beam ...	R. Schumann	3d.
512	O red, red rose	,,	3d.
513	Wanderer's Song	,,	4d.
514	Evening Song	,,	3d.
515	Ah! woe is me...	H. Labee	6d.
516	Sweet evening hour ...	S. Reay	4d.
517	Fair land, we greet thee	Ciro Pinsuti	6d.
518	Rise, Fair Goddess ...	H. Smart	2d.
519	A garland for our fairest	J. L. Hatton	4d.
520	Around the maypole tripping	Hatton	2d.
521	The boatman's good-night	F. Schira	2d.
522	The serenade	J. Brahms	3d.
523	Vineta	,,	4d.
524	The dirge of Darthula ...	,,	6d.
525	As I saw fair Clora ...	F. Corder	4d.
526	Up! up! ye dames... ...	W. Bendall	4d.
527	If love be dead	C. Wood	6d.
528	The Norse Queen's gift	W. Hay	4d.
529	Cavalry Song ...	C. A. Macirone	4d.
530	The winds that waft	Vincent Wallace	3d.
531	Corin for Cleora dying	,,	4d.
532	Madeleine	J. L. Roeckel	2d.
533	Earth, with its troubled voices	Costa	4d.
534	Music, when soft voices die	A. King	6d.
535	The days of long ago ...	B. Tours	4d.
536	The present ...	C. Carr Moseley	4d.
537	The triumph of Victoria	J. Stainer	8d.
538	The three merry dwarfs	Mackenzie	6d.
539	Sleep, darling baby	Ricardo Mähllig	4d.
540	The rosy dawn creeps	C. H. Lloyd	6d.
541	If doughty deeds	C. Lee Williams	4d.
542	Radiant sister ...	Rosalind F. Ellicott	6d.
543	To Chloris, on her singing	Pringle	4d.
544	The blue-eyed lassie	F. Brandeis	3d.
545	Bonnie Bell ...	A. C. Mackenzie	3d.
546	Peace be around thee	R. F. Ellicott	4d.
547	O Mistress mine ...	H. MacCunn	3d.
548	There is a garden	,,	4d.
549	It was a lass	,,	4d.
550	How can a bird help singing?	Abt	4d.
551	In Spring time	,,	4d.
552	The Rover's Joy	,,	3d.
553	Evening Song...	,,	3d.
554	The Flowers' review ...	,,	4d.
555	The Rose in October	Wm. Robinson	3d.
556	The Hunters ...	W. W. Pearson	6d.
557	The Inconstants ...	R. Schumann	4d.
558	The heath rose	,,	3d.
559	The Recruit	,,	3d
560	The Highland Lassie ...	,,	4d.
561	Rattlin' roarin' Willie ...	,,	3d.
562	The lovely Adelaide ...	Volkslied	3d.
563	To the wood we'll go ...	,,	4d.
564	The Douglas raid	O. Prescott	4d.
565	When the hunter's horn	J. Benedict	4d.
566	The Fountain	F. Schira	4d.
567	The three lays ...	J. L. Roeckel	3d.
568	Airs of Summer	,,	3d.

. . a - bove the surg - ing weir, The sea - birds call— . . . .
weir, The sea - birds call— I still can hear them
. . I still can hear them call - ing In dreams so
call - ing In night's long . . dreams of those so . .
R.H.
dear. Oh, tarry - ing years, . . .
dear. Oh, tarry - ing years, fly fast - er, ev - er


. . fly fast - er, fly, I long to see, ...
fast - er, I long to see the vale be - lov'd so
. . I long to know, to know that I am not for -
well. I long to know that I am not for -
- - got - ten, . . And there at home, at home . . in peace to . . dwell.
- got - ten, And there at home . . in peace to . . dwell.

Series (Elkin), providing a number of short, well-written pieces which can be used either as a trio for pianoforte, violin, and 'cello or as a pianoforte and violin duet, may fulfil a want. The technical standard is not uniform, however, and Elgar's 'Carissima' (No. 1 of the series) requires a more skilful violinist than the graceful, melodious 'Valse' of Cyril Scott (No. 2), or the light-hearted 'Fairy Frolic' (from 'Where the Rainbow Ends') of Roger Quilter (No. 6). F. B.

UNISON

I have heard it ingenuously suggested that a reviewer on holiday may be inclined, if compelled then to exercise his horrid trade, either to be too lenient or (because of interruption of his freedom) too severe. August sunshine in Devon might possibly, I suspect, attune the spirit rather to praise than blame; but when the sunshine is changed to Bank-holiday week-end rain, one easily assumes the balanced judicial mood, feeling that one is using virtuously time that could not in any case be spent in the proper pursuit of holiday pleasures outdoors.

My parcel this month is larger than might be expected in midsummer. The quality, like my holiday weather, is mixed. The level of freshness and imagination is not high. Much of the output (apart from some Brahms arrangements) is 'made' music—nearly all of it well made, but not more than that.

Cyril Winn sets Hosmer's 'O beautiful, my country,' as a 'choral song,' with a good many strong stresses on weak words, and a reasonably good vocal line (rather on the low side, in general) (Rogers).

Felix White has four new songs—'Little Bo-peep,' 'The Pedlar's Caravan,' 'Which way does the wind come?' and 'Where the bee sucks.' The first is airily lively, but suffers from an undistinguished tune, the last part of which reminds me of old music-hall ballads. 'The Pedlar's Caravan' has more of this able writer's quality in it. It runs in nine-eight, on well-oiled wheels, and suits children who have heard of Captain Cook, mentioned in the verses. The third song is a brief setting of one of Dorothy Wordsworth's sedately imaginative poems. It must be sung 'rather broadly, with a good swing,' and uses a waltz-rhythm. Its music is a good example of the adequate reflection of a mild bit of pleasant verse. The new setting of the Shakespeare lyric pleases me. In a couple of dozen bars Mr. White, without being finicking, uses resource, and asks a class of neat little artificers to polish his work so that it shall shine with the authentic fairy lustre (Keith Prowse).

'Parasols for Two' is an action-song for boys and girls in 'old-fashioned Georgian or crinoline' costume. Alec Rowley makes the music (in gavotte style), and Doris Rowley the words. This is unpretentious and agreeable. 'Clever Kiddies' (E. Moy and D. Rowley) has both a march and a waltz tune. The former is reminiscent; but in such a piece that may be intentional. Indeed, a good many children's songs have tunes that recall the comity of the Early Christians. I prefer fewer songs and fresher strains (Leonard, Gould, & Bolttler). W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

In the Winthrop Rogers edition, edited by Julius Harrison, are three Brahms songs, arranged for S.S.A. They are suitable for older girls and grown-up choirs, though 'A Little Bird' is meet also for younger folk. For singers who can soar (mentally) this is not difficult. 'To an Æolian Harp' tests the power of holding a slowly-unfolded picture. It is much more difficult, and has humming effects (divided parts). This is the kind of lovely thing any choir should aspire to do well: it needs real musicianship. I doubt if the 'Sapphic Ode' is choir meat. It is so very personal—the rapture and tears of one soul alone. But hundreds of choristers don't know the grandeur of Brahms. Best of all for them to sing his songs as he wrote them (never minding the voice: the spirit can be caught); but if they funk that, by all means let them learn his greatness from arrangements so musicianly as these. Ivor Davies arranges 'Begone, dull care!' for voices with descant, bringing in the well-known neat canonic treatment at the last verse. This is a good brisk ditty. The old melody is described as of the 17th century. Is this certain? I had the idea that it is 18th (Rogers).

Henry L. Read has two songs for S.S., one a gentle piece on Campion's 'There is a garden in her face,' and the other a 'Huntsman's Song' (S. T. Coleridge). Both keep to familiar idioms, and will please best those who have affection for the part-song feeling of the 'eighties. They are nicely made (Elkin). W. R. A.

MALE VOICES

Stuart Young's 'Follow the Gleam' (Tennyson) is for T.T.B.B. It begins with a stanza for all the second-basses. The music aspires honourably, but does not rise high. Its rhythmic scheme (in the accompaniment, chiefly) is rather stiff, and the tune at the end of the first stanza is triter than ever the great poet was (Cramer).

'The Serenade' ('In Moorish Lands') from 'Il Seraglio' is done for T.T.BAR.B., by Julius Harrison. Some light tenors (or altos) are needed for the top line. The accompaniment is to suggest the guitar. There is some division of the parts. This is a pretty tit-bit for clever choirs (Rogers).

Corbett Sumsion is poet and composer for the 'Farmer's Tale' (T.T.B.B.). It is a kind of miniature Webbian report upon agricultural depression, which is not, I suppose, to be taken too seriously. Its colour is a little curious, and should attract spirited singers. There is 'la'-ing and humming, and a variety of vocal device new to me—'tu'-ing. I can imagine this going well, upon a carefully prepared background of bovine countenances (Curwen).

Boughton's 'The Donkey' (Chesterton's little masterpiece of a poem) is for T.T.BAR.B. Somehow I feel that this is a thought too intimate to be put to music. It needs silence, not sound: the sort of poem to read rather than to hear declaimed. It is difficult to sing, and seems designed for competitive work. The music overweights the poem, and tries to do too much. It does not greatly impress me (Williams). W. R. A.

MIXED VOICES

'Come soon' is the familiar Brahms song beginning 'Why are we waiting from day to day?' arranged by Julius Harrison for S.A.T.B. Easy; a few divided alto bars. Here is music that soothes and satisfies—a bit of simple sentiment of which few grow tired. Harrison sets R. L. S.'s 'Blows the wind to-day' for eight-part chorus. The music surges strongly, with purpose and insight. It has direction and subtlety. Much care should be expended on the vocal orchestration; the balance of values within the chords will require the finest attention (Rogers).

Alec Rowley's 'Vocal Pavan' (S.A.T.B.) is another of the composer's pleasant ideas. 'Slow and stately' is the requirement—good, easy practice in solid yet light tone-blending. 'Lovelady Shield' (S.A.T.B.) is by Dr. Whittaker. As always, the style is personal, vivid, with often a sting in it. Some chords look as if they would sound odd. When they are heard, usually they fall into place in a plan that schemes for character or atmosphere. So it is not enough to tackle these things as if they were straightforward little songs, where blend is nearly all that matters. They bite, and are meant to. Whether you like the nip depends chiefly on your feeling as to the bounds of choral harmony, and your liking for starkness and direct if sometimes rough paths. 'Burglar Bill' is Boughton's setting of Anstey's mock-pathetic tale of the thief who was conquered by the artless prattle of a little cherub. Anstey has an old-fashioned sense of fun (he was one of those who established a distinctive flavour in *Punch* forty years ago), and my only doubt here is whether the composer has found just the right thickness for his sentimental music, which seeks to match the sweetly-pretty grocer's-almanack charm of the spirit behind the humorous (perhaps rather tenuously humorous) verse. Much will depend on the choir. The blend is worth tasting. There are on pp. 15 and 16 some unnecessary accidentals. S.A.T.B., unaccompanied.

Hubert Foss has arranged for S.S.A.T.B.B. one of the 'North Country Folk-Songs' that Dr. Whittaker collected—'O! I ha'e seen the roses blaw.' Sometimes five, sometimes four of the parts accompany the melody on 'ah,' in soft, dreamy style. A beautiful bit of rich, mellow harmonizing—not merely pretty (Curwen).

Cyril Jenkins's S.A.T.B. arrangement of 'David of the White Rock' (English and Welsh words) has some strong moments and some rather weakeningly chromatic ones. It is easy to sing. Edric Cundell's setting of Masefield's 'The Emigrant' (S.A.T.B.) does not strike out far, but has a simple burliness and a hearty swing in it. It does not ask high technique (Paxton).

Two Royal Welsh Eisteddfod pieces appear. One, 'Spirit of Delight,' by J. Owen Jones, was sung at last month's Liverpool meeting. It is a twenty-page setting of Shelley's 'Rarely, rarely comest thou,' for tenor, S.A.T.B. chorus, and orchestra. Its fluent, familiar romanticism runs on well-known lines—particularly well known at eisteddfodau. The imagination does not catch the note of rapture. This is music meet for, say, Wordsworth in his didactic mood. Shelley demands a higher potential. Dr. Vaughan Thomas is early with his test-piece for the 1930 Eisteddfod (to be held at Llanelly). This is a short S.A.T.B. piece, 'How sweet the moonlight sleeps,' to which the composer has added a Welsh translation of the poem. The music evokes and consistently holds the spirit of the nocturne. It is not difficult, and will please choirs that do not care for stunts, and like something quiet, thoughtful, and direct (Rowland).

W. R. A.

CHURCH MUSIC

Ernest Bullock's setting in D of the Te Deum—composed for the Thanksgiving Service held at Westminster Abbey on July 7, 1929, for the recovery of H.M. The King—is a finely-written, impressive work, worthy of the occasion. Both voices and organ are handled with great skill and effect. It opens with a stately brass-like passage for the organ, which subsequently combines with the voices in some massive climaxes, *e.g.*, at 'Holy, Holy,' 'Thou art the King of Glory,' and finally at the close of 'in glory everlasting,' where an optional conclusion is possible. The final section is effectively treated in free rhythm, a solo bass (or priest) intoning the first half of each verse and the choir responding in four-part unaccompanied harmony. The work—which, by the way, is of no great difficulty—is published by the Oxford University Press.

C. H. Kitson's settings in F of the Magnificat and Nunc Dimittis and the Benedictus are welcome additions to Cramer's Library of Church Music edited by Martin Shaw. The writing is smooth and fluent, noteworthy in this respect being the admirable examples of ingenious but unobtrusive counterpoint to be found in both settings. Choir-masters, particularly of school chapels, looking for a Benedicite that shall not take too long in performance, might examine one by M. L. Davies in F sharp minor (Curwen). It is arranged for two unison groups of voices—choir and congregation. In mixed choirs these could be taken by women and men respectively. Verses frequently overlap, and sometimes two different verses are going at the same time. The music is thoroughly well written and is not difficult.

Charles Wood's setting in C of the Magnificat and Nunc Dimittis (No. 262 of Stainer & Bell's Modern Church Services) is an effective, straightforward work easily within the powers of the average choir. An anthem by Stanford—'How long wilt Thou forget me?'—consists of an expressive Andante (*alla breve*) in F minor and a short concluding section—'But my trust is in Thy mercy'—in 3-4 time, *con moto*. It is not difficult. Misprints have been noted on p. 4, l. 2 (treble E natural should be E flat), and the bottom line of p. 5 (first bass note in organ part should be B flat). Frederic H. Wood's Festival Anthem for chorus and orchestra—'God is our refuge and strength'—is a fairly elaborate work needing a good choir. The vocal writing, much of it contrapuntal, is skilful, and, capably sung, should sound effective. On p. 13, l. 2, the last quaver in the bass part should be a crotchet. Both these anthems are published by Stainer & Bell, who also send a Communion Service (Mass in D) for four-part chorus, soli, and organ, by George Henschel. It is of moderate length and difficulty, and as might be expected from the veteran composer, contains many distinctive touches. At the bottom of p. 28 the low B in the organ part should be C.

The Sanctus from Palestrina's 'Missa Regina Cœli,' with English translation adapted by Herbert G. Smith, appears as an Anthem, 'Holy, Holy,' in the York Series (Banks, York), and makes an attractive number for unaccompanied singing (S.A.T.B.). The smoothly flowing counterpoint presents no serious difficulties, but a well-balanced choir is, of course, necessary. Another anthem in the same series—'Jesu, grant me this, I pray'—is an arrangement of Orlando Gibbons's well-known tune with verses in faux-bourdon by E. C. Bairstow. The last verse—'Death will come one day to me'—with the tune low in the bass (*p*), accompanied by the three upper voices (*ppp*), makes an impressive close. The hymn may be sung as an anthem by the choir, preferably without organ, but suggestions are given for other treatment making less demands on the choir and enabling the congregation to participate. From the Oxford University Press comes a short anthem, 'I have found David My servant,' written by C. Charlton Palmer for the enthronement of the Archbishop of Canterbury, December 4, 1928. It is a sound piece of work with the Gloria treated in jubilant fashion, and is intended for unaccompanied singing.

Those looking for a Sacred Cantata suitable for Christmas should examine 'The Saviour's Birth,' by Kenneth Finlay (Bayley & Ferguson, 2*s.* 6*d.*; Tonic Sol-fa, 1*s.* 3*d.*), and 'The Holy Child,' by Eric Gritton (Stainer & Bell, 4*s.*). The first of these is a well-written work, dignified and devotional in style, which makes no great demands on either choir or organist. It takes about half an hour to sing. Mr. Gritton's work contains much excellent stuff, the opening and concluding choruses being particularly good. There are some attractive numbers for solo voices, S.S.A., and A.T.T.B., and settings—with descant—of 'O come, all ye faithful' and 'I saw three ships.' It should be noted that each number is also published separately. Length of performance is about an hour and twenty minutes.

G. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Erinnerungen an Franz Liszt.' Von August Stradal. Pp. 173. Bern/Leipsic: Verlag Paul Häupt.

'Art and Reality.' By Greville Cooke. Pp. 67. Joseph Williams, 2*s.* 6*d.*

'The Divisions of Music.' Edited with a Summary by Basil Maine. Pp. 72. Oxford University Press, 2*s.* 6*d.*

'Schumann's Songs Translated.' By A. H. Fox-Strangways and Steuart Wilson. Vols. 1 and 2. Oxford University Press, 5*s.* each.

'Beethoven's Sketches.' An analysis of his style based on a study of his sketch-books. By Paul Mies. Translated by Doris Mackinnon. Pp. 198. Oxford University Press, 8*s.* 6*d.*

'Up to Now.' By Martin Shaw. Pp. 218. Oxford University Press, 7*s.* 6*d.*

'The Origin of the Family of Bach Musicians.' Edited, with Pedigree Tables and a Facsimile of Bach's Manuscript, by Charles Sanford Terry. Oxford University Press, 12*s.* 6*d.*

THE ANGLO-AMERICAN MUSICIANS' CONFERENCE AT LAUSANNE

By Edwin Evans

After the success of the British-American Music Educationists' Field Day, held in London on July 7, 1928, the next step was the organization of an Anglo-American Summer Holiday Conference of Musicians and Educationists, to further the object of bringing together, for the exchange of ideas and experiences, as many as possible of those sharing the same interests on both sides of the Atlantic. Committees were appointed in both countries. Much preliminary work was involved, and demanded a considerable amount of unselfish energy, but even the difficulty of maintaining contact between bodies acting at great distances from each other proved no deterrent, and ultimately over four hundred musical educationists found themselves gathered at Lausanne for a week's conference which was opened on August 2.

The Conference was inaugurated at the University by Sir Henry Hadow, the British President. His American colleague, Dr. Walter Damrosch, being unable to attend, his place was taken by Miss Mabelle Glenn, of Kansas City, President of the Music Supervisors' National Conference. After M. P. Rosset, Syndic of Lausanne, had welcomed the members on behalf of the civic authorities, various messages were read out expressing good-will to the enterprise. A loyal telegram was sent to The King, who, in reply, was 'confident that such meetings cannot fail to help towards the development of musical education in both countries.' The Prime Minister wrote to Sir Henry Hadow, 'There can be no doubt music must have a place, and an important place, in any complete and well-balanced educational scheme. On the other hand the methods to be adopted in teaching it need to be very carefully studied; for the child's appreciation of music is a sensitive plant which has to be tended carefully if it is to develop, and which may easily be blighted altogether.' He expressed the hope that the Conference would help to advance the technique of general musical education. Similar messages were received from the Minister of Education, Sir Charles Trevelyan, from Mr. Baldwin, and from Mr. Lloyd George. After these encouraging preliminaries, the gathering adjourned to the Gardens of the Palace Hotel for what our American cousins would call a 'mixer,' that is to say, a social function arranged for the express purpose of enabling the members to become acquainted. Badges were worn as a substitute for introductions, and as most of the members were already known to each other by name it was not long before they had identified those whom they wished to meet. Thus the ice was already broken before the pilgrims had entirely recovered from the arduous journey—arduous because Neptune had so willed it—which had brought most of them to Lausanne that morning.

The meetings were of two kinds. Twice daily the members gathered to hear an address on some subject of general interest. Once daily they split up into sections for the informal and intimate discussion of special problems. There were eight such sections gathered simultaneously in as many rooms of the University, the Church musicians being assigned to the Zoology class. It would

thus have needed eight reporters to keep pace with the speakers, and a volume to contain their reports. That being manifestly out of the question, it only remains to enumerate some of the subjects treated, adding that, in the opinion of most of the members, it was on these occasions that the debates became most interesting.

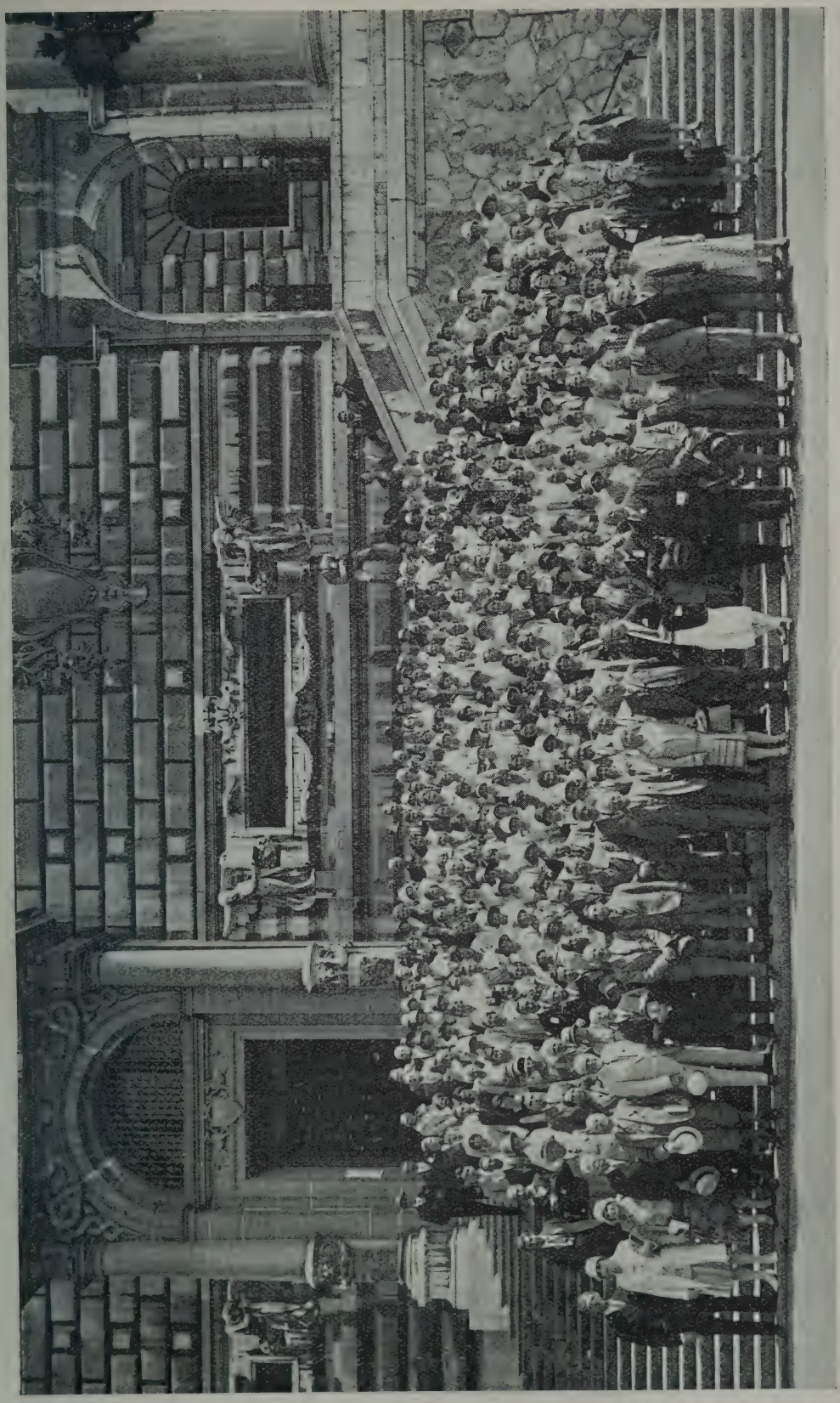
The two Committees had adopted different modes of procedure. The Americans had prepared a number of sets of papers in advance, whereas the British preferred to call upon such qualified speakers as they found on arriving at Lausanne. The list therefore shows a preponderance of American names, whereas in fact honours were evenly divided. A few of the subjects treated were: 'The Creative side of Teaching Music to Young Children,' by Mrs. Satis Coleman, of Lincoln School, New York; 'Approach to the Arts through Creative Opportunity,' by Miss Inez F. Damon, Director of Public School Music, Lowell, Mass.; 'American Indian Music,' by Frederick Jacobi; 'Methods of Teaching Harmony in America during the last Fifty Years,' by Prof. Arthur E. Heacox, of Oberlin College, Ohio; 'A Historical Survey of Church Music Conditions in America,' by Dean Peter C. Lutkin, of North Western University, Evanston, Ill.; 'Follies in Vocal Teaching,' by Miss Marie Withrow, of San Francisco; 'The Training of the National Chorus,' by Miss Helen McBride, of the Louisville Conservatory; 'The National High School Orchestra,' by Mr. Hanns Pick, of the University of Michigan. Mr. Ernest Fowles spoke on pianoforte technique. There were also occasional 'talks' of a similiar nature in the evening, notably one by Mr. Robert Mayer, on Children's Concerts, and a joint discussion, by Dr. George Gartlan, of New York, and Mr. J. C. Stobart, of the B.B.C., of the educational aspects of broadcasting in the two countries.

The addresses delivered before the general body of members opened on Saturday morning, August 3, with one by Prof. Leo Rich Lewis, of Tufts College, Mass., on 'Mechanism and Artistry,' meaning the era of automatism in music as represented by the automatic organ, player-piano, talking machine, radio, and sound-film. He urged that though these devices might mean economic hardships for some, musicians should resolutely face the problems of re-adjustment, and in any case they involved no blight on education. Unfortunately educationists had been slow to realise the value of the devices, and even now, if there was a danger it was that conservatism might prevent teachers from keeping pace with this evolution. Mr. Robert Mayer protested against the mechanisms being given too great a share of credit for the improvement in musical taste, and Mr. Steuart Wilson pointed out that great personality, such as that of Paganini or Liszt in the past, could not be transmitted by mechanical means, this being the reason why the B.B.C. was 'the home of the second-raters, since they could not be distinguished from first-raters at the other end of the mac' ine.'

In the afternoon Dr. C. W. Saleeby spoke on 'Music as Medicine,' dividing his subject between its therapeutic and hygienic aspects. By the latter he meant its use in social hygiene, and quoted military authority for asserting that there was less venereal disease in military establishments when the soldiers were given concerts and similar entertainments. The instances of cures by musical means given by the speaker, by Sir Henry Hadow, Dean Peter Lutkin, and others, were mostly attributable to the associations awakened by music, rather than to music itself. Mr. Percy Scholes asked for scientific information regarding the direct action of music, but was told that the data could not be obtainable until some musician qualified himself to record clinical observations. If memory serves, however, such observations have been numerous since the days of Charcot, and Dr. Ingegnieros, for one, has published some interesting results. The tone of the discussion was idealistic and inspiring, but it was not productive of much definitely informative material.

On Monday, August 5, Dr. Augustus O. Thomas—who had just come from presiding, at Geneva, over two thousand five hundred men and women of all countries assembled at the fourth biennial conference of the World Federation of Educational Associations—addressed the members on 'Music, a Universal Language, and its Place in Education.' He surprised them by appearing to delight in the prospect of a standardized world, in which we should receive our news through the same agencies, eat the same food, ride in the same cars, dress alike, and presumably think alike. But when challenged later he explained that he meant only standardization of procedure. He spoke of music as being the expression of the emotions which were common to all mankind, and even shared by some of the animals. It was thus a universal language, which should be taught in every school throughout the world. Sir Henry Hadow, however, was not content to regard music as merely emotional, claiming that above that plane it was intellectual, and above that again spiritual. It was not a translation of anything, but carried its own meaning within itself. He concluded by saying that it made for comradeship and good feeling, and quoted a 'community singing' enthusiast as declaring that 'you can't be in a bad temper when you're singing.' Dr. Will Earhart, of Pittsburg, Pa., also challenged Dr. Thomas's definition of music, and preferred to speak of 'basic affective states' which made us different one from another, and were lost sight of by the layman, who thought only of emotional reactions to outside influences. Protesting against standardization he put forward the plea: 'In essentials, unity; in non-essentials, liberty; in all things, charity.' Though Dr. Thomas's address had had this provocative effect, it also showed him to be a sincere and consistent friend of music, for which he claimed a prominent place in any well-planned educational scheme the world over. This was not forgotten when his other utterances were subjected to the fire of debate.

That afternoon Mr. Percy Scholes spoke on 'Good and Bad in Music—an Attempt to Solve one of the Educationist's biggest Problems.' After admitting that America, with her standardized system of Supervisors, her High School orchestras, and so on, was ahead of England, he said that, compared with America, we had very little bad music in our schools. The little we had was mostly specially written. He quoted at some length from an article, 'The Cultivation of Discrimination,' by Prof. Paul Weaver, of Cornell, in which the latter spoke of the overwhelming



A GROUP OF MEMBERS ON THE UNIVERSITY STEPS

proportion of trash published in America. It was a sensible, straightforward address, commendably free from pedantry, and led to a spirited debate in which Mr. Clement Spurling, of Oundle, Mr. Forbes Milne, of Berkhamsted, Mr. G. E. Linfoot, of Sheffield, Mr. Will Earhart, of Pittsburg, Miss Inez Damon, of Lowell, and other well-known educationists, took effective part. The nature of the subject made it practically inevitable that the debate would be inconclusive, but thanks to the practical and broadminded opening speech it was retained in useful channels and proved very stimulating.

The following day Dr. E. C. Bairstow spoke on 'The Training of Church Choirs,' which he described as differing from ordinary choirs in four respects: (1.) They sang more often without a conductor, and therefore needed a better ensemble; (2.) They used boys' instead of women's voices; (3.) They were called upon to perform a different class of music—though in its performance they employed every variety of vocal colour except the comic; and (4.) Free rhythm. Most of his remarks were therefore applicable to all choirs indiscriminately, and in fact, many solo singers would have profited by listening to them. He said that four 'loves' were necessary to the singer: (1.) Love of the act of singing, without which the voice will remain confined; (2.) Love of words, for without the literary instinct they cannot be adequately expressed; (3.) Love of music; (4.) Love of one's neighbour, because unless the singer is moved to 'give' of himself, he cannot hope to 'put it across.' These are samples of the practical wisdom he put before his hearers, but he had much to say concerning the essential nature of singing (speech made beautiful, but still speech), the part played by vowels and consonants, phrasing, and other matters of importance to singers. In the afternoon, Dr. J. F. Cooke, Editor of *The Etude*, read a paper on 'Musical Idealism in the United States,' which, by the time this report appears, will be accessible in the journal he conducts, to those who wish to see a clear statement of America's claim to a place in the musical sun. He was followed by Mrs. Ruth Ottaway, who brought greetings from the National Federation of Music Clubs of America, and described that remarkable league of about five thousand autonomous musical associations. She also outlined the international policy it now proposes to develop, but was apparently unaware that much of the work it proposes to undertake is already being done by the International Society for Contemporary Music. There were no debates on this day.

On Wednesday, August 7, Mr. William Arms Fisher, of Boston, President of the Music Teachers' National Association of America, read a paper 'What is Music?' which passed in review all the definitions of music given by musicians of all kinds, scientists, mathematicians, philosophers, and others, during all the ages, without finding an adequate answer to his initial question. The paper was an eloquent piece of rhetoric. It struck a lofty note, which was maintained in the discussion that followed, but whether it produced much that was of practical use to hard-working teachers, is another question.

In the afternoon, the present writer spoke on 'What the Modern Movement in Composition means to the Teacher.' He explained that when the subject was assigned to him, he had had little experience of teaching, whether as operator or as patient, but since then he had been confronted with the problem in practical guise, by visiting as a guest-professor the State University of Iowa. From his experience he declared that to the teacher, modern music meant first and foremost some hard thinking. In regard to the classics the thinking had already been done for him in advance, for there was a consensus of opinion on which he could lean, but writings on modern music were subjective and conflicting, so that the teacher must do his own thinking. Nor could he shirk the task or he would be failing in his duty, for he was responsible for preparing students to face the conditions that they would find on emerging from studentship, not those that had prevailed when their teacher's teacher was a student. He thereupon outlined the method he had adopted at Iowa City, based upon a classification, not of composers or works, but of ideas. A brief discussion followed.

Thursday, the last day of the Conference, opened with a Demonstration of Eurhythmics by M. Jaques-Dalcroze and a group of his pupils. This proved one of the most popular attractions of the Conference, and of great educational interest, but the method in question has so often been described that it is scarcely necessary to do so again. In the afternoon, Dr. W. G. Whittaker spoke on 'The Use of Classical Song in School Work.' He deprecated the term 'classical' as of somewhat forbidding aspect to the man in the street, but used it to mean songs by standard composers of the past or by men who have left a few first-rate things out of a mass of undistinguished music. Twenty-five years ago there was very little really good music available for school music. To-day there was a vast amount of material, consisting of (1.) Folk-songs, to be used with discrimination, avoiding in particular those which dealt with old racial animosities; (2.) Songs specially written by many of our great composers, such as Parry, Stanford, Delius, Vaughan Williams, Holst, Frank Bridge, Ireland, which were not written DOWN but written UP. Apart from the music, these songs excelled in literary quality over folk-songs and over most translations; (3.) Adaptations from the classics (care being taken to ensure good translations), and some examples of value for the teaching of musical history such as Tudor lute songs, which showed the music of the home in the time of Shakespeare.

The constant meetings left little time for actual performance, but there were two evenings of sacred music at the Cathedral, on the Sunday and Tuesday, the second one resulting in a donation of over £40 to the organ fund. The list of organists heard, headed by Dr. Bairstow, included Frederick H. Candlyn, of Albany, N.Y., Melvin B. Goodwin, of Philadelphia, W. H. Kerridge, and H. V. Spanner, the last two being Londoners. The singers were Miss Millicent Russell, Mlle. Marguerite Rossett (daughter of the Mayor), Mr. Steuart Wilson, and Mr. Percy Manchester. Dr. Bairstow had recruited and trained an excellent mixed choir which appeared on Tuesday in works by Bach and Parry. There were also a few short recitals. One remembers an admirable performance of Brahms's F minor Sonata by Prof. Willard MacGregor, of Indianapolis. Two American violin sonatas which were new to most

of us were played on separate occasions by M. André de Ribeaupierre and Mr. Arthur Shepherd. One was by Prof. Stanley Smith, of Yale, and proved admirable as to the writing, but reticent as to the writer, in other words an acceptable but somewhat academic performance. The other sonata was by Mr. Arthur Shepherd himself, and revealed a better defined personality, expressing itself with freedom within the form, occasionally turgid in its harmony, but nearly always interesting and particularly so in the middle movements.

Socially there should be recorded an official luncheon offered by the Syndic and the City to some forty of the leading musicians attending the Conference, and a farewell banquet. Both functions owed much of their unalloyed success to the relative paucity of the oratory administered to those taking part in them.

Teachers' Department

REVIEWS

EASY PIANOFORTE MUSIC

T. F. Dunhill's album of five pieces—'Elfin Glade'—contains some charming music, much of it calling for light, delicate treatment (Lower). The publishers are Leonard, Gould, & Bolttler, who send also an attractive piece, 'Pierrot and Columbine,' by R. Drigo (Higher), and a number of short pieces, issued separately at sixpence each, under the title 'Useful Teaching Pieces' (Elementary). This admirable set includes 'A Hunting Jig,' by T. F. Dunhill, 'Hornpipe' and 'A-Sailing,' by Edgar Moy, E. Markham Lee's 'The Mer-King's Palace' and 'In a garden red,' and Gladys Wood's 'Hyde Park.' 'A Burlesque,' by Herbert Brewer (Paxton), is a lively, taking piece, providing excellent practice for both hands (Lower).

An album by Eric Mareo—'Five Little Tales'—is excellent, and may be cordially recommended (Augener). The composer has something fresh to say and says it very delightfully (Elementary). From the same house come four 'Miniature Fancies,' issued separately, by Mari Paldi. They are tuneful though somewhat conventional, especially in the treatment of the left-hand part (Lower). Donald Gray's 'Tunes of all Times,' for sight-reading, with fifty graded time exercises, may be recommended for elementary pupils. The little pieces — folk-songs, airs, and traditional melodies from various sources—make an attractive collection which, used in conjunction with the time exercises, should prove profitable as well as entertaining (Boosey).

Two capital albums which should be appreciated by elementary pupils come from Forsyth—Leslie Fly's 'Scotland's Story,' in the form of twelve miniatures, and twelve delightful sketches by Cyril C. Dalmaine under the title 'Dick Whittington.'

A new album by Julia A. O'Neill—'An Excursion through all the keys'—should interest teachers. In a prefatory note the composer refers to the dearth of easy pieces in keys of more than one or two sharps or flats, with the result that beginners regard all other keys as being very difficult. This little volume takes the pupil systematically through all the major and minor keys by means of melodious little pieces and accompanying preparatory exercises. These, we are told, have been tested on many beginners, both children and adult, 'and proved successful in securing a clear knowledge of all the keys, and also a marked improvement in sight-reading' (B. F. Wood Music Co.).

The following are from the Oxford University Press and may be recommended: 'Spring Idylls,' by Arthur Baynon (a well-varied set of six pieces); 'Three Little Pieces,' by Arthur Benjamin (pleasant *cantabile* work in Nos. 1 and 2); 'Rigadoon' (well-written and attractive, mainly *staccato*) and 'Siciliana' (a short, flowing *Andantino con moto*), both by Harold Rutland; Arthur Baynon's 'Dainty Devices' (six taking pieces mainly calling for quick work); and 'Six Irish Tunes' by E. T. Sweeting. These last are a most attractive set in which both hands take an equal share in the tune-playing. All the above are of about Lower Division standard. Teachers using Books 1 and 2 of the admirable 'Sight-Reading Tests for Beginners,' by Dora Pierce and Lilian Leavey, should note that Book 3 is now available from the Oxford University Press.

G. G.

'Voice-Placing and Training Exercises.' By George Dodds.
[Oxford University Press, 1*s.* 6*d.*]

'Singing at Sight.' By G. E. Linfoot.
[Manchester: Hope's Educational Company: price not shown.]

Mr. Dodds's book—the fruit of many years' experience as a teacher of solo singing—provides an admirable collection of carefully graded exercises which should prove useful for beginners. Exercises in breathing and breath-control—taken from 'The Control of the Breath' (Dodds and Lickley)—and a section on vowels and consonants are also included. The book is issued in two editions: (1.) Soprano and tenor; (2.) Contralto and baritone.

'Singing at Sight' may be cordially recommended to the notice of teachers of class-singing. It is a very gently graded course of instruction in reading from the Staff notation. The author, who is musical adviser to the Sheffield Education Committee and Lecturer in music in the University of Sheffield, has been at great pains 'to build up the course in the easiest and most natural way,' and has aimed at making the exercises melodious and interesting to sing, even from the very simplest. The work is issued in six books, each providing material for a year's work. There are two editions of each book—one for the teacher (containing the exercises with suggestions as to their use and hints on various auxiliary devices and methods for ear-training, musical dictation, and the like), and the pupil's book, which contains the exercises only.

'Graded Counterpoint Exercises.' By T. Keighley.
[Bayley & Ferguson: five books, each 1*s.* 6*d.*]

These books, each containing a hundred exercises, together with staves and suitable spaces for the answers, are primarily intended for use in conjunction with the author's 'First Lessons in Counterpoint.' Book 5 contains exercises on Combined Counterpoint and Applied Counterpoint, suitable for A.R.C.O. candidates. The books provide a useful course of work in a handy form.

G. G.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.

O. J. IMAI (Japan).—(1.) Information as to modern works such as those you mention can be got only from a variety of sources, such as annotated programmes, magazine articles, &c. No one book deals with them all, but you will find much that will help and interest you in the little books of concert programme annotations by Mrs. Newmarch, just published by the Oxford University Press under the title 'The Concert-Goer's Library' (two books, 3*s.* 6*d.* each book). (2.) Nor is there a history of music dealing exclusively with modern composers. There are some excellent chapters thereon in Cecil Gray's 'A History of Music' (Kegan Paul, 12*s.* 6*d.*), and much information appears, of course, in the 'Dictionary of Modern Music and Musicians,' edited by Eaglefield Hull (Dent, 35*s.*). *See* also Cecil Gray's 'Contemporary Music' (Oxford University Press, 7*s.* 6*d.*). Frequent articles in this and other musical journals will help you.

BEDFORD.—It is difficult to suggest material for your Handel lecture-recital without knowing the capacities of your singers. We are sending you a list of Handel choruses published by Novello. Consult this, and select a couple of dozen or so from the less familiar oratorios (we note with pleasure that you wish to get off the beaten track) and ask Novello's to send them on approval for your final choice. As to vocal solos, see the excellent set of Handel song albums just published by Boosey, edited by Walter Ford, in which appear many fine and unfamiliar things. (Seven books, S., Dramatic S., M.-S., C., T., BAR., and B., 3*s.* 6*d.* each.) There is not very much for S.S. or S.A., and apparently nothing for men's voices beyond such duets as 'The Lord is a Man of War' and 'Go, baffled coward.'

OLD ENGLISH.—(1.) For the pronunciation of musical terms, *see* 'A Pronouncing Pocket Manual of Musical Terms,' Dr. Th. Baker (Chester, 2*s.*). (2.) By all means let your choral society sing popular choruses from various oratorios at your village concert if a complete work is beyond them. We doubt if even the purest of purists would object. If he does, let him! (3.) You ask for a text-book of hints to organ recitalists. We know of none, nor do we see the need of such a work. Assuming the recitalist can play—a wilder assumption than appears on the surface—all he needs is taste and commonsense in arranging his programme. He will acquire these far better by thinking than by reading.

E. B. (Birmingham).—We recommend you to undertake to carry on your predecessor's Dalcroze work, if it is understood by the authorities that you have to learn as you go. Consult Dalcroze's 'Rhythmic Movement,' vol. i., 4*s.* 6*d.*; vol. ii., 6*s.* (Novello), and write to the London School of Dalcroze Eurhythmics, Store Street, W.C.1, for particulars as to any forthcoming course you may be able to attend. If your pianoforte playing is not up to the mark, and you cannot make it so, call in the help of a colleague. It seems a pity to refuse the work because of this minor incapacity.

BM/SKDO.—(1.) Your failure to pass the examination is not due to any shortcomings on the part of the text-books you name, which are all sound. What you need is to work a bit more in every department. For example, transposition: keep on transposing anything and everything suitable that you can lay your hands on; score-reading: devour stacks of choral music in open score. Not many candidates pass the R.C.O. examinations without an ample margin of knowledge and practice.

R. H.—You are right. A good knowledge of Tonic Sol-fa will help you greatly. You can't do better than obtain choral works in which both notations are used, and practise reading from the Tonic Sol-fa, checking yourself by the old notation, with which you say you are proficient. Hundreds of works are published annually in both notations, from part-songs to oratorios. Write to Novello's for a dozen or so of part-songs for a start, specifying that you require those in which both notations appear.

P. J.—We know of no book 'describing different styles of music for the pianoforte.' But surely a candidate for A.R.C.M. Teacher's Diploma ought to be able, from his acquaintance with the pianoforte repertory, to say all sorts of interesting things about composers' styles! The specimen question you quote as to 'the difference between the style of the Classical Beethoven and the Romantic Chopin' ought not to stump any pianist worthy the name.

C. H. F.—We can't advise you as to the publication of your songs without knowing the kind of work you have written. All we can say is, send the manuscript to such houses as deal in that sort of song. You say you can 'write songs by the score, but when it comes to composition must seek aid.' We presume you mean 'words for songs.' If so, submit typed copies to composers who set your particular brand of words.

E. M. C.—You ask, 'What does Masonic work mean?' and, 'To whom should I apply for such work?' We are not a mason, so we don't know. But we imagine that it has chiefly to do with the playing of the organ at Lodge meetings. This is, we believe, an honorary task carried out by none but members. But you'd better ask a friend who belongs to the Order.

CAPETOWN.—We have no copy of the work at hand, so cannot provide you with the analysis. But if you can play music of this degree of difficulty you ought to be able to do your own analysis, surely. Try! We are sorry to appear disobliging to a far-off reader, but it is no kindness to do for you what you may with all-round profit try to do for yourself.

R. C.—'Legal responsibility under Workmen's Compensation Act when choir-boys are paid a small quarterly sum.' Legally you are breaking the law by employing boys on Sunday or after school hours. The way out is to call those quarterly sums 'prize money,' not 'pay.' You are then under no sort of legal obligation at all.

A. S.—The fact of Dibdin including the tune 'The Bells of Aberdovey' in his opera 'Liberty Hall' doesn't prove that he composed that delightful air. We have always understood it to be a genuine Welsh folk-tune, though obviously it is of fairly modern origin.

R. H.—In scoring for military band it is usual to write for horns in F or E flat.

J. D. D.—We should play the notes with the thumb of the left hand. This method brings out the theme, and makes it easy to differentiate the tone and power from that of the accompanying part in the right hand.

ORPHEUS.—We don't feel qualified to give an opinion as to the possible value of the old book of catches. Write to Mr. Harold Reeves, Shaftesbury Avenue, W.C.1. You may rely on his verdict.

A. B. F.—We know nothing of the origin of the song. Write to the composer. His address is: Wilfrid Sanderson, c/o Messrs. Boosey, 295, Regent Street, W.1.

A. E. W.—The college you mention is one of those whose diplomas are of little value.

L. H.—We know nothing about the grade of the Leipsic distinction you quote.

Church and Organ Music

The late Charles Hancock served St. Martin's Church, Leicester (now the Cathedral), as organist and choirmaster from 1885 to 1927. His many friends will like to know that a worthy memorial of him is projected. It will take the form of a case for the new organ, and a tablet bearing a record of his life and work at Leicester. The estimated cost is about a thousand pounds. The first list of subscribers shows that half of this sum has already been raised. The honorary treasurer is Major L. V. Wykes, 24, Friar Lane, Leicester. In order that the case may be ready for the opening of the organ in the New Year, it is hoped that the response to the appeal will be such as to enable the work to be started at once. Payment of a promised donation may, if desired, be postponed until later in the present year. The case has been designed by Sir Charles Nicholson.

An appeal has been issued by the Bishop of Uganda on behalf of the fund being raised to provide an organ for Uganda Cathedral. The old Cathedral was struck by lightning and burnt down in 1910, and the new building has so far been without an organ. A harmonium is a poor substitute, as the attendance averages over two thousand, and the singing is congregational. A specification has been prepared for a two-manual organ of fifteen stops, at a cost of £1,500. Towards this sum £500 has so far been contributed. There is an excellent organist and choirmaster available in the Rev. J. M. Duncan (an occasional contributor to this journal, by the way). Readers who wish to help the fund should write to Mr. A. Danvers Power, Strand House, E.C., or to the General Secretary of the Uganda Mission, C.M.S., Kampala, Uganda.

Under the auspices of the South-Eastern Branch of the Oxford Diocesan Church Music Committee, and by invitation of the Provost, a service for combined choirs took place in Eton College Chapel on July 20. Thirty parishes were represented by nearly five hundred singers. Following Evensong, a Hymn Festival and practice was held, conducted by Sir Walford Davies, with Dr. Henry Ley at the organ.

At Hexham Abbey, on July 15, Mr. C. S. Richards, music master of the Grammar School, gave his fiftieth organ recital to an audience drawn from local schools, playing the 'St. Anne' Fugue, and pieces by Vierne, Parry, Charles Wood, Liszt, Scriabin, Lemare, and Hollins. These recitals are prepared for by talks on form, &c.

The Kingston (Jamaica) Glee Singers' Society gave a capital recital of sacred music at the Scots Church, Kingston, on July 3, the programme comprising items by Byrd, Purcell, Bach, Schubert, Charles Wood, Dvorák, and Armstrong Gibbs. Mr. George D. Goode conducted.

RECITALS

Mr. Owen le P. Franklin, St. Alban the Martyr, Holborn—Introduction and Toccata, *Walond;* Fugue in E flat, *Bach;* Introduction and Fugue, *Reubke;* Finale (Symphony No. 1), *Vierne.*

Mr. Clifford Roberts, St. John's, Hove—Toccata and Fugue in D minor and four Chorale Preludes, *Bach;* Choral Improvisation, 'Nun danket,' *Karg-Elert;* Allegro Appassionato (Sonata No. 5), *Guilmant.*

Mr. W. H. Burrows, St. Clement Danes, Strand—Fantasia and Fugue in G minor, *Bach;* Allegro in D minor (Concerto No. 4), *Handel;* Air and Gavotte in F, *S. Wesley;* Grand Chœur, *Hollins.*

Mr. Herbert Hodge, St. Nicholas, Cole Abbey, E.C.—Prelude and Fugue in D minor, *Mendelssohn;* Fantasia in E minor, *Silas;* Marche Pontificale, *de la Tombelle;* Fantasia, 'Come, Holy Ghost,' *Bach;* Fantasia and Fugue in G minor, *Bach.*

Mr. Reginald Goodall, St. Alban the Martyr, Holborn—Toccata and Fugue in D minor, *Bach;* Madrigal, *Vierne;* Chant de Mai, *Jongen;* Choral No. 3, *Franck.*

Mr. Nicholas Choveaux, St. Stephen's, Walbrook—A *Karg-Elert* programme: Seven Choral Improvisations; Sonatina in A minor; Three Pieces from 'Cathedral Windows'; Prelude and Postlude.

Mr. Ralph T. Langdon, St. John the Evangelist, Edinburgh—Evening Rest, *Rheinberger;* 'Jesu dulcis memoria,' *Walford Davies;* Chorals Nos. 1 and 2, *Franck;* Carillon, *Herbert Brewer;* Sonata No. 4, *Mendelssohn.*

Mr. W. Harry Gabb, Christchurch, Gipsy Hill—Allegro (Symphony No. 3), *Vierne;* Fugue in A minor, *Bach;* Postlude in D minor, *Stanford.*

Miss Edna C. Howard, St. Mary-le-Bow—Larghetto, Allegretto, and Fugue, *Dupuis;* Agitato (Sonata No. 11), *Rheinberger;* Chorale Fantasia on 'Darwell's 148th,' *Darke;* Fugue in A, *Mendelssohn.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Introduction, Passacaglia, and Fugue, *Willan;* Overture in D, *Smart;* Suite No. 1, *Lyon;* Five Variations on an Old English Melody, *Stuart Archer;* Prelude, Chorale, and Allegro, *Gigout;* Overture in D minor, *Handel-Elgar;* Prière, *Franck.*

Mr. G. F. Guyll, St. George's, Belfast—'Orchard Blossom,' *Frederic Wood;* An Easter Alleluia, *Gordon Slater;* Cathedrals, *Vierne;* Angelus, *Bonnet;* Prelude, *Franck;* Choral, *Jongen;* 'Laus Deo,' *Harvey Grace.*

Dr. Harold Rhodes, Coventry Cathedral—Prelude in E minor, *Bach;* Introduction and Fugue, *Reubke;* Prelude, 'Jesu, Joy of man's desiring,' *Bach;* Concert Overture in C minor, *Hollins.*

Miss Kathleen Hay, Holy Innocents, S. Norwood—Sonata No. 8, *Rheinberger;* Fantasia and Fugue in G minor, *Bach;* Larghetto, *Mozart.*

Dr. Bernard Jackson, Boston Parish Church—Introduction and Fugue in C sharp minor, *Wesley;* Fantasia and Toccata in D minor, *Stanford;* Voluntary, *Gibbons;* Allegretto grazioso, *Frank Bridge.*

Mr. Guy Michell, St. Matthew's, Worthing—Marche Solennelle, *Lemare;* Spring Song, *Hollins;* Légende, *Dvorák;* Fugue in D, *Guilmant.*

Mr. J. C. Ridgway, Hampton Parish Church—Prelude and Fugue on B A C H, *Liszt;* Trio-Sonata in G, *Bach;* Funeral March and 'Hymn of Seraphs,' *Guilmant;* 'Finlandia,' *Sibelius.* (Collection in aid of the Organists' Benevolent League, £3 8*s.* 6*d.*)

APPOINTMENTS

Mr. C. Leslie Page, choirmaster and organist, St. John the Evangelist, Waterloo Road, S.E.

Mr. Frank W. Uppington, choirmaster and organist, St. Stephen's, Putney.

Mr. Reginald A. Jevons, choirmaster and organist, Clapham Congregational Church, Grafton Square, S.W.

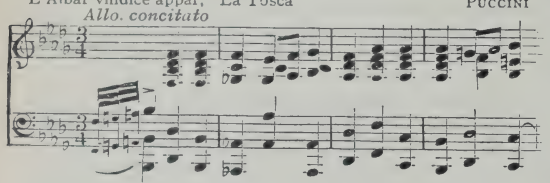
Letters to the Editor

DAVY AND BEETHOVEN

SIR,—It seems to have escaped the notice of your correspondents that Beethoven might have written his 'Cello Sonata previous to Davy's writing his song. Nevertheless, it raises an interesting query as to how often the great composers have been indebted to their minor brethren. Whether such cases are rare or no I leave to others who make a speciality of pointing out the similarity of one composer's work with another. From time to time cases have been noted of composers consciously or subconsciously copying each other literally. These excite little comment when both are of the same grade or school, or when the lesser composer borrows from the great master, as in the following example :

Ex. 1. (a) Allor che sorge, 'Rodrigo' — HANDEL

L'Albar vindice appar, 'La Tosca' — PUCCINI



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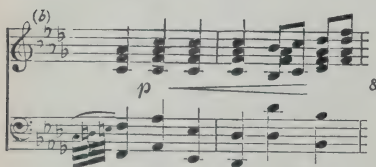
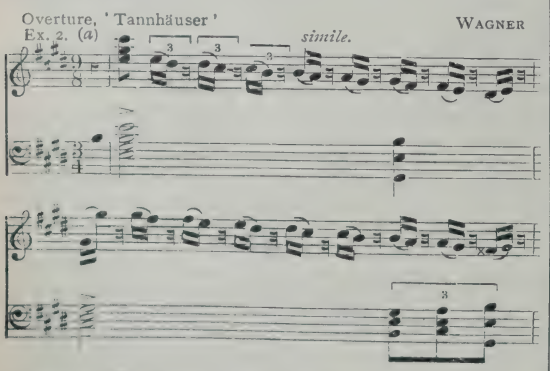


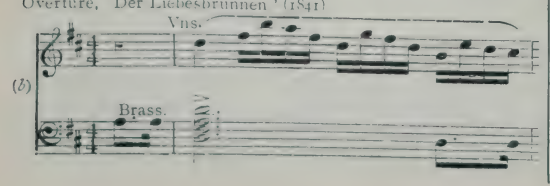
When one meets in a great master's work with a passage which has previously appeared in the composition of a minor composer, the fact is, I suggest, worthy of record. For instance, I cannot help thinking that Wagner in his 'Tannhäuser' Overture got some of his ideas from an obscure opera, 'Der Liebesbrunnen,' written in 1841. Note its points of resemblance in the subjoined extract :

Ex. 2. (a) Overture, 'Tannhäuser' — WAGNER



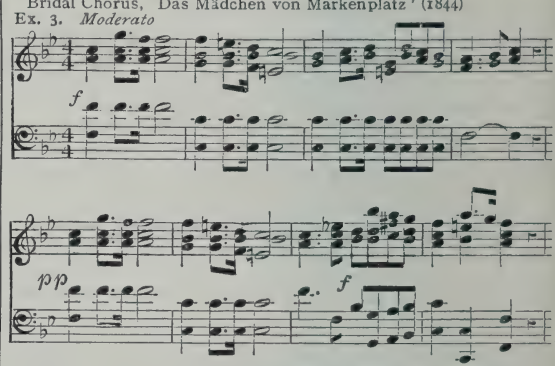
Overture, 'Der Liebesbrunnen' (1841)

(b)



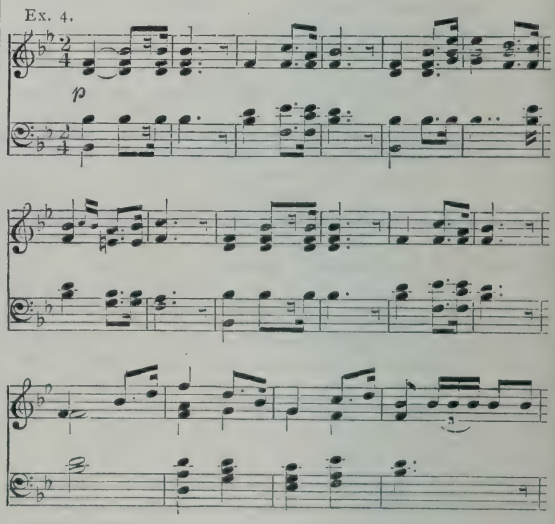
Wagner is said to have obtained his idea of the *Leit-motiv* from Weber, yet his earlier operas show but little, if any, examples of this device. 'Das Traumbild,' an opera written in 1840, contains more (and better) examples of *Leit-motiven* than 'Tannhäuser.' The composer of 'Das Traumbild' wrote, in 1844, another opera called 'Das Mädchen von Markenplatz,' in which he introduced, as far as the exigencies of the libretto permitted, a subtle form of *Leit-motiv* more indicative of coming events than a mere distinguishing label for the characters of the opera. Wagner perhaps studied this work to his advantage, for his next opera, 'Lohengrin,' marked a great advancement on his previous use of *Leit-motiv*. I suggest this because both operas have a 'Bridal Chorus' and both are written in B flat. In the earlier opera there is a strain for male voices in the dominant of the key, as follows :

Ex. 3. Bridal Chorus, 'Das Mädchen von Markenplatz' (1844) *Moderato*



This is very like Wagner's well-known chorus—in design, at any rate :

Ex. 4.

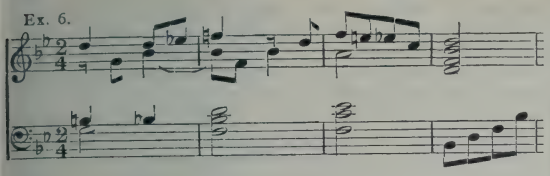


A few bars later the chorus in the older opera proceeds thus :

Ex. 5.

Perhaps it is not surprising that Wagner, also a few bars later, has used almost the same notes :

Ex. 6.



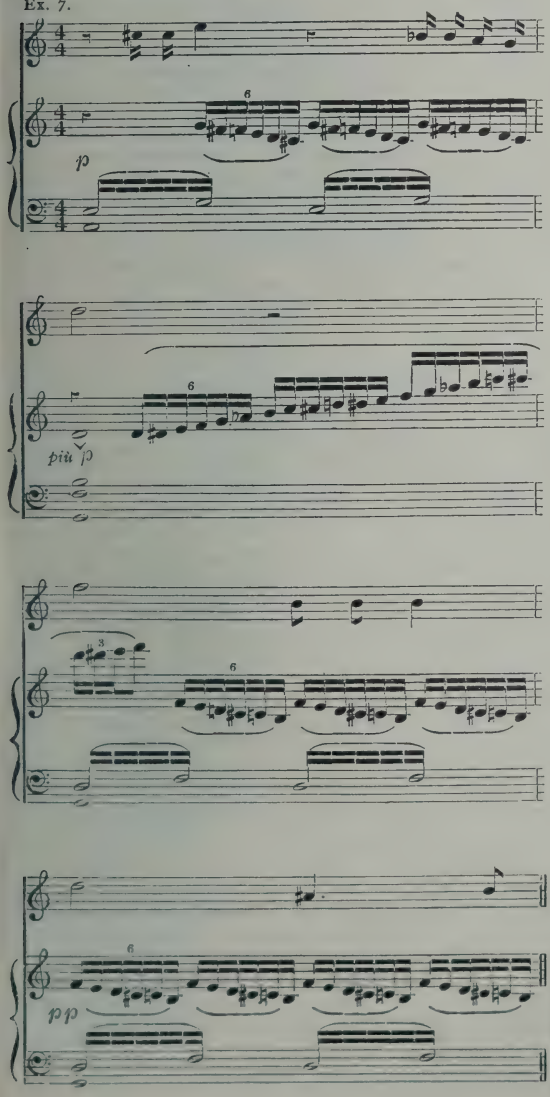
It may be coincidental of course, but I am inclined to believe that Wagner got his idea of *Leit-motiv* not from Weber and other generally accepted sources but from the composer of ' Das Traumbild,' ' Das Mädchen von Markenplatz,' and other operas.

There is a similarity to be noted between the chromatic figure Saint-Saëns uses in the accompaniment to the well-known ' Softly wakes my heart,' from his ' Samson and Delilah,' and the chromatic figure used by another composer—and a lesser—in the opera ' Blanche de Nevers,' written fourteen years earlier.

I will take the point where they are nearly alike :

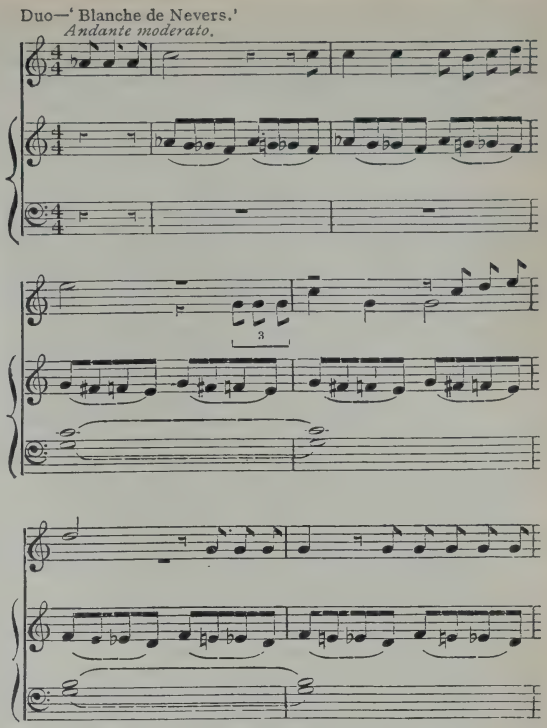
Duo—' Samson et Dalila ' SAINT-SAËNS

Ex. 7.



Duo—' Blanche de Nevers.'

Andante moderato.



The late Dr. Eaglefield Hull, in his ' Modern Harmony,' quotes the following extract from Elgar's ' Falstaff ' as a species of ' reflective music ' :

Orchard Theme—' Falstaff '

Ex. 8.

The following is also from a ' Falstaff,' an opera produced at Her Majesty's Theatre in 1838 :

Ex. 9. *Voci siete un' nom dispirito* ' Falstaff '

You will agree that these are very similar, yet it is almost certain that Elgar has never even heard of the old opera. I venture to suggest that very few people are aware of its existence, yet at least one melody from it survives and is very well known. I refer to the national song, ' A Life on the Ocean Wave,' which Henry Russell—unless he made some arrangement with its composer — deliberately purloined from ' Falstaff,' even to the smallest detail. True, he added a few bars of his own at the end of the piece, in lieu of the usual terminating bars peculiar to Italian opera arias of the period, but in all other respects the whole thing is another's, and not his. Russell, in his autobiography, tells how he came to compose ' A Life on the Ocean Wave,' and certainly proves himself to be a perfect Ananias.

I took this matter up with your late lamented contributor, Dr. Grattan Flood, shortly before his death. He seemed to be greatly interested, and was pressing for further details when his last illness put an end to the subject between us. Dr. Grattan Flood was partly

interested, no doubt, because the composer of 'Falstaff' was an Irishman, Michael Balfe, who, I might add, was also the composer of those operas, extracts of which I have given, which bear no composer's name.—Yours, &c.,

WILLIAM E. LLOYD.

'OPS. *v.* TITLES'

SIR,—May I thank 'Feste' warmly for his stand, last month, against ideas which are clearly growing amongst the less informed and more arrogant amateurs of music? The modest, intelligent amateur is the professional man's best friend; but certain 'Bright Young People' have been so often told that the ordinary listener is as good as the professional man (better, really, because he has none of the poor fellow's prejudices), that they are taking to criticism of the critics with renewed gusto. It always was a fine game, and more are joining in every year. Mr. Desmond McCarthy, in the *Sunday Times* of August 11, had a suggestive phrase about 'the prevailing taste of the moment—that irrational preference for what is unfinished and incomplete in art, whether in the art of painting, music, or letters.' That taste, as many professional musicians know to their cost, is expressing itself in the intolerance of some amateurs for professional opinion. A recent exchange of letters in the *Gramophone* between its critic 'K. K.' and a Mr. A. James is typical of many incidents of which doubtless your readers can tell. The question of the amount of skill which Schumann displayed in the orchestration of the Pianoforte Concerto having been casually touched on by the journal's critic, Mr. James wrote to controvert his opinion. 'K. K.' naturally asked his censor to show his credentials. The reply was that Mr. James had no competence in the matter; apparently he could not even read a score!

This is the sort of thing we have to put up with. No! I take back 'have to': and I should consider myself a poor craven creature if I did not. Why should we endure this arrogant assumption of superiority by ignorant persons? No body of men with self-respect would tolerate it. You will remember the notorious case a few years ago, in which the opinions of two experienced competition judges at the Blackpool Festival (one of them Mr. Harvey Grace) were insolently pooh-poohed by an amateur critic. Recently, in the *Sunday Times*, Mr. Newman's opinion of the value of the late Samuel Langford's work was called in question by a Mr. Harry Cooper. With the merits or demerits of the deceased critic's writing I am not concerned. The significant phrase in Mr. Cooper's letter concerned Langford's having 'too fine a nature to degenerate into the specialist upon musical criticism.'

Does not this show the same arrogant dismissal of the trained man's arduously gained competence?

I wish very much that professional societies were alive to this increasing menace. It is difficult enough for a professional man to make a living to-day, without having to bear, and to try to explain to well-wishers, this kind of impudent criticism by those who know little or nothing about music. No competent business man would for a moment tolerate dictation as to the technique of his trade by an ignorant outsider. Why do not the musicians discuss this steadily growing menace, and take steps to master it?—Yours, &c.,

GENERAL PRACTITIONER.

SIR,—In regard to the 'Ops. *v.* Titles' discussion, it is surely significant that the so-called 'Moonlight,' 'Pathétique,' 'Appassionata,' and 'Waldstein' Sonatas are played to death, whereas 'Op. 78,' in F sharp major, is almost completely neglected.

Theoretically, I am all in favour of plain 'Ops.' inasmuch as a mere nondescript number enables us to approach a work in a comparatively unexpectant state of mind, with thus the greater likelihood of formulating an accurate judgment, but there can be no doubt whatever that an attractive title is bound to make a far greater appeal to the imagination, and for this reason it is useful in musical propaganda work.

That is to say, it is far easier to gain the attention and interest of someone not accustomed to thinking in terms of music, by first referring to some extra-musical association of a relevant nature such as '*New World* Symphony,' '*Funeral March* Sonata,' '*Revolutionary* Study,' &c., rather than by use of 'cold statistical treatment'—'Op. 95, in E minor,' 'Op. 35, in B flat minor,' 'Op. 10, No. 12'—which is apt to repel the uninitiated.

Moreover, there *is* something in a name, whatever the Bard may have said to the contrary.

'A rose by any other name would *smell* as sweet,' but would it *sound* as attractive? Just think of a rose and then of a mangel-wurzel!* Opus numbers and speed indications may have been adequate titling for the productions of the classical era, but they would sound curiously inappropriate if applied to present-day music.

Look at the works of Delius: 'On Hearing the First Cuckoo in Spring,' 'Brigg Fair,' 'In a Summer Garden,' 'Summer Night on the River,' 'Songs of Sunset'; John Ireland: 'Ragamuffin,' 'Chelsea Reach,' 'Soho Forenoons,' 'The Island Spell,' 'Moonglade'; Arnold Bax: 'The Maiden with a Daffodil,' 'Mediterranean,' 'Lullaby,' 'In a Vodka Shop,' 'May Night on the Ukraine.'

Would 'On Hearing the First Cuckoo in Spring,' 'Ragamuffin,' and 'Lullaby,' enjoy the popularity they do, had they been entitled respectively 'Adagio in C,' Op. 26, 'Allegro in E,' Op. 55, and 'Andantino in A minor,' Op. 33, No. 6 (K.1001)? I wonder! †

A good work will, of course, ultimately survive on its own merits independently of numbering or titling, but its appreciation by the general public is, I am convinced, greatly expedited, particularly in the early stages of its career, by some attention-focussing device such as that under consideration.—Yours, &c.,

38, George Street, W.1. CLINTON GRAY-FISK.

SIR,—I should like to say how much I agree with 'Feste's' argument against naming the masterpieces of music, as suggested by Messrs. Mackenzie and Scholes on behalf of the ordinary listeners. Particularly in the matter of opus-numbers, I am surprised when Mr. Scholes talks as though it is above the intelligence of the man in the street to remember them. As an absolute amateur myself, and with no unusual memory, I could tell Mr. Scholes the opu and key of any work he cared to mention, that gets played to any extent, and if he thinks that the number suppresses the work's individuality, well, such numbers as 106, 111, 125, 17, and 99, with no name, key, or anything else attached, speak worlds among genuine musicians, while a title like 'Moonlight' means nothing, is irrelevant, and nothing more than sentimental rubbish.

Those works of pianoforte literature that have been given fancy names have been hackneyed and murdered all the more for that name when they have been technically easy to play. The beautiful opening Adagio of Op. 27, No. 2, is played by the most profoundly unmusical and abhorrently sentimental apes in existence. On the other hand, opus numbers have the additional value of giving the listener a clue as to the date of composition in the composer's life. In fact it is remarkable that a critic like Mr. Scholes, who has gone out of his way to produce stacks of books pointing out to the 'ordinary

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* But a mangel-wurzel is not cultivated for its aroma, and indeed has practically no smell—at all events, prior to the decomposition stage.—EDITOR.

† All these titles were conferred by the composers themselves. 'Feste's' objection was to those invented by other people—frequently quite incompetent and irresponsible.—EDITOR.

listener' that it is always helpful to know what period a work was composed in, as it gives him some idea of what to find in the music, should decry a practice that is of material use in the assimilation of a work. (In most cases, at least. In Schubert's case the opus numbers are unreliable.) When, for instance, an amateur sees 'Trio, Op. 1,' by Beethoven, on a programme he knows it is an immature work, in the classical style, whereas 'Trio, Op. 97, in B flat,' suggests that is a much later and mature work, and will want more preparation for digesting. Whereas were the programme to say 'Archduke Trio' (the title of Op. 97) it would tell the listener nothing at all, excepting perhaps that it was dedicated to the Archduke Rudolph (to whom half-a-dozen other works happen to be dedicated, so that is no distinction whatever).—Yours, &c., D. POWNALL.

36, Newland Road, Coventry.

ELGAR'S 'FALSTAFF'

SIR,—In his criticism of 'Falstaff' Mr. Scholes appears to be confusing detail of musical development with detail of picturisation. Doubtless the elaborate treatment of the themes is of enthralling interest to anyone who can study the score (for which purpose a wet towel is quite unnecessary), but I think that the average concert-goers who listen to the work 'merely as a splendid piece of music, with the fat knight at the back of their mind,' will get a full measure of enjoyment from it. (Incidentally, Mr. Scholes neatly misquotes 'H. G.'s' words in support of his own argument.) Further, I have always felt that the 'plot' of 'Falstaff' is simple compared with, say, 'Till' or 'Don Quixote.' The work falls into four clearly-defined sections, and from the 'programme' point of view each section is treated as broadly as its title suggests. There is no point of realistic detail in 'Falstaff' as definite as, for example, the flute-passage depicting the flight of Till's soul to heaven or the *pizzicato* bass notes which represent Sancho Panza shaking water off himself.

I suggest that Elgar intends his admirable prose study to be regarded as a commentary on his symphonic study by those who are sufficiently interested to go deeply into the subject, and not as a mere programme note of which the thousandth word should coincide with the last note of the music. (In treating of this, Mr. Scholes makes a little slip: the mendacity theme does not appear in Section 1.) Goodness knows, an analysis which is 'at once so copious and so felicitous in its expression that it would be an impertinence on the part of any other writer to attempt an analysis of his own' is needed by a public whose ignorance of and indifference to the world's greatest dramatist is notorious.

I do not see how Mr. Scholes can claim 'that the big public has never taken to "Falstaff."' The big public can listen only to such works as conductors condescend to perform, so it cannot be blamed for the comparatively few performances the work has had; so few, in fact, that the public has hardly had a chance to absorb it. The second performance of 'Falstaff' at Manchester (a mutilated one at that) took place last October, and those to whom I spoke who heard it for the first time wondered at its neglect, while my student-friends who have subsisted on the score for some years cannot understand how such a wonder of orchestral craftsmanship has been so consistently overlooked.—Yours, &c.,

Manchester. 'A STUDENT OF MUSIC.'

SIR,—With reference to Mr. Percy Scholes's article on Elgar's 'Falstaff' in particular, and on the question of listening to programme music in general, I do not see that the value of 'H. G.'s' advice on the subject has been materially lessened.

Sir Edward Elgar's exhaustive notes, from which Mr. Scholes gives extracts, appeal to me as being of secondary interest, in that they indicate in detail the sources of the composer's inspiration. It is interesting, of course, to know that 'the gargantuan, wide-compassed *fortissimo*' in Division I. of the work under discussion arose from Elgar's conception of Falstaff's 'boastfulness and colossal mendacity'; but the passage, once written, might as easily serve for the expression of a hundred and one other things, just as these particular aspects of Falstaff's character might well be 'exhibited' in a hundred and one other musical ways.

As long as musical depiction is a matter of subtle association and suggestion, defying strict analysis and classification, and being unable to convey a direct message, I see no point in attempting to follow any programme music in pictorial detail, however desirable it sometimes may be to bear in mind its general import. If, heard in the normal way, the music as a whole fails to stimulate, few musicians would undertake to defend it on the ground that it is good detailed description.

'Falstaff' appeals to me by its musical vitality; so do the pick of the Strauss tone-poems. It so happened that I knew and loved 'Till Eulenspiegel' and some of its brethren long before I became familiar with the detailed programmes. I cannot say that the knowledge has either added to or detracted from my enjoyment. I conceive 'programmes' to be important only so far as general atmosphere is concerned.—Yours, &c., J. H. ELLIOT.

Silverdale, Scholes Lane, Prestwich, Manchester.

SIR,—Mr. Percy Scholes in his article on Elgar's 'Falstaff' in the current number of the *Musical Times* said that he would like the opinions of a good many other people—a consensus of opinion for or against 'P. A. S.' as compared with 'H. G.'

May I say, then, that I consider the honours are equally divided? Unquestionably 'H. G.' is correct when he advises us to 'drop the programme book and listen [to 'Falstaff'] in a more general way.' In order to appreciate anything to the full it is necessary to give our keenest concentrated attention, a feat which is quite impossible if we attempt at the same time to refer to programme notes, however admirable they may be in themselves, or to visualise scenes supposedly 'illustrated' by the music.

On the other hand, there can be no doubt, as 'P. A. S.' points out, that Elgar, if we are to judge from his article in the *Musical Times* of September, 1913, intended us to listen programmatically to this work, and that is why, in my opinion, it is the one striking instance where the composer has, musically, missed the mark.

As a musician Elgar is the natural antithesis of a man such as Stravinsky, who is at his best in 'illustrative' music requiring the support of stage action, scenic and lighting effects, &c., and is a complete and utter failure when he attempts to write 'absolute' music such as the sterile Pianoforte Sonata and Concerto.

Whereas the Elgar Symphonies, Variations, Concertos, and Introduction and Allegro, to mention but a few, are outstandingly successful, 'Falstaff' remains an interesting but unconvincing experiment because it attempts the impossible.

That the authentic Elgarian hand is at work is obvious, with a good deal of fine music as a result, but I cannot agree with 'H. G.' when he says that '"Falstaff" is gorgeous in sum because of its extraordinary wealth of detail.'

Just as work may pall by reason of its monotony, so may too much variety defeat its own ends, and though I have listened to 'Falstaff' on various occasions both with and without the programme, I have never been able to enjoy it as unreservedly as the other Elgar works on account of this lack of unity.

In contrast to this, I would cite that exquisite work, the 'Cello Concerto, which exemplifies to perfection the unity-plus-variety principle, the musical interest being consistently maintained from first note to last.—Yours, &c., CLINTON GRAY-FISK.

38, George Street, W.1.

SOPRANOS ARE RARE

SIR,—In attempting to bring before the musical public, especially the student section (amateur and professional), what I conceive to be a fact of universal significance, I hardly expected so innocent an intention to have created quite so great a sensation.

Let me first deal with certain remarks from some of those who have written to your paper, or have written to me, by stating that I had no intention of offending anyone employed by, or even remotely connected with, the B.B.C. Indeed, I have nothing but admiration for the work of the Musical Department. May I then plead, that now the name of this Corporation, as also of all employers on a large scale, of vocalists, be left out of the question? My object is not to deal in personal matters, corporate or individual. It is my opinion (this is I think the legal mode of expression) that nowadays all employers of large numbers of vocalists who style themselves sopranos, are, in spite of their competency as selectors, forced to take the best that are offered. My phrase 'nine out of ten' is only a *façon de parler*. I mean that the great majority of those who insist on being classified as sopranos would not be acknowledged by connoisseurs to be pure sopranos, nor indeed, in many cases, as pure mezzo-sopranos. This will, I trust, satisfy to some extent those who have considered my statement sweeping, exaggerated, or due to impulse only. As it is a matter that very often proves a tragedy to the ordinary student, I will make my language as understandable as possible. I hope it will supply part of the proof asked for by Mr. Bell Porter, and correct a certain misunderstanding, both of Mr. Pearce Small and your very kindly writer 'F. H. K.' Mr. Small surely does not forget that there are two distinct classes of contralto voices, just as there are also two distinct classes of bass voices. There is the deep or real (as he calls it) contralto, which he certainly is right in affirming to be rare, just as the voice called *basso profundo* is rare in men. But there is also the high contralto (or, as some define it, the mezzo- or light-contralto), analogous to the bass-baritone in men. This is the voice I had in mind when I wrote 'high contraltos.' There are also two distinct classes of soprano voices—the heavy and the light (analogous to the *tenor robusto*, and the pure tenor on the male side).

Some classify the high mezzo-soprano among the sopranos, but this is not correct—though it should be recognized that the pure mezzo-soprano (as also the pure baritone in male voices) runs the soprano fairly close in scarcity. All these are distinct the one from the other, differing in compass, weight, volume, and depth. The voice most generally possessed among women is the high contralto, as is the bass-baritone among men. But the high contralto is an exceedingly wonderful voice in one respect. It possesses in a specially marked degree two distinct kinds of production, *i.e.*, the 'full' voice, which determines the real character of any voice, and a secondary voice, usually defined as 'mezza-voce,' which should properly only be used for light singing. This 'mezza-voce' is of small depth, volume, weight, and power compared to the 'full' voice; therefore by careful manipulation its compass can be extended in an upward direction in an extraordinary manner by exceptional organs of voice. If such gifted vocalists are persuaded by their teachers to use only a thin, superficial, light kind of production (really somewhat analogous to the male head-voice, wrongly called 'falsetto'), they can in many cases reach the top D in *alt.* Two of my high contralto pupils can do so, but they know that this is not their 'full' voice.

One girl who came to interview me, by employing a very thin, superficial, and powerless production, also forced exaggeratedly against the lower part of her larynx, succeeded in reaching a top G in *alt.*, a certainly wonderful, but dangerous performance. She had been taught by a well-known opera singer, and was quite confident that her voice was the purest of sopranos because of this G in *alt.* Under my direction, she brought into being, quite naturally, another voice of a far deeper, bigger, more solid nature, and immeasurably more powerful, but she preferred to ignore this voice. I am deeply sorry for this girl's future, but there are literally thousands who are making the same mistake. The end of such cases is tragic, because if the treatment is persisted in, the voice gradually deteriorates, and finally dies.

In spite of the high compass of this production in women, it should not be forgotten that the voice called 'falsetto' in men, being really somewhat of the same nature, is capable of the most remarkable development in exceptional cases, with respect to volume, solidity, depth, and power. In some very exceptional cases it can be developed into a fair imitation of the deep female contralto. I will close for the present by saying that I have been teaching for over twenty-five years; and that, from the thousands (without exaggeration) that I have either taught, or interviewed, I have not in that time been able to secure, at the outside, more than a dozen genuine soprano voices. Under proper, reasonable training, the vast majority of those who supposed themselves to be sopranos went down into high contraltos, some indeed into the deepest. I have done everything in my power to obtain the real article. I have given free tuition, guaranteed a good professional career, which I had no difficulty in doing in the cases of the genuine sopranos and tenors that took up work with me. There were those, and they not amateurs, who spread a report that my method of training 'changed' sopranos into contraltos. Such ignorance is truly pathetic. There is no method on earth whereby a genuine soprano can be changed into a contralto. If a supposed soprano under training becomes a contralto it is only because she *is* a contralto. I can therefore assure 'F. H. K.' that the 'sopranos' I have in mind would alter to a very small extent their faulty tone by development. An entire change in *kind* is needed.—Yours, &c.,

H. TRAVERS ADAMS.

SIR,—A friend of mine placed your paper in my hand and asked me to give my opinion on what Mr. Travers Adams has written about B.B.C. troubles. I give it for what it is worth, with pleasure.

I have been a manager and producer for over thirty years in all sorts and conditions of first-class entertainments, including revue, musical plays, drama, pantomime, popular concerts, &c., and very little has passed my notice.

Mr. Travers Adams, who seems to be one of your first-class men (and I am sorry for him and his like, these days) is right about the B.B.C. soprano singers for the most part, but they are not the only poor stuff, and it is no fault of the B.B.C.

In musical comedy, revue, sketch, &c., 'straight singing' is now non-existent. Success is only to be gained by all sorts of 'trick' singing. There are not many genuine oratorio, high opera, or class concert singers left. All singing is highly commercialised nowadays.

Results are demanded by pupils and striven for by teachers in as short a time as possible. The race of 'straight' singers seems to be dying out in our land, and there will soon be no masters left who are competent to teach such singing.—Yours, &c.,

South Parade Pier, Southsea. H. ROUSBY.

SIR,—A short time back I wrote to the *Musical Times* on a subject which at that time I myself and many others considered to be of musical importance, and you kindly inserted my letter. May I again beg a like favour.

I have read Mr. H. Travers Adams's recent letter and the replies to it with deep interest, and have shown them to a good many people who are interested in the subject under discussion. They, one and all, agree that the subject-matter is of the widest musical

importance. It speaks much for the fairness and breadth of view of the *Musical Times* that publicity should be freely afforded to the letters which have been sent in.

I seek to make no remark just now on what has been written except that I am hopelessly unable to accept Mr. Adams's pronouncement, but in close connection with the subject I beg to be allowed to make a statement and ask a favour.

Both in the *Musical Times* and in several other musical papers I have from time to time read letters on Voice Production and Voice Building by Mr. H. Travers Adams, and the replies evoked by them. Much of the information supplied was of great value to me, and apparently to many I met who were interested in the subject, but the discussions usually closed too soon to allow of a quite satisfactory solution to the problems involved. It seems a little unfortunate, because there are so few singing masters of reputation who will either dare or take the trouble to write on the problems connected with voice production. Yet such discussions surely prove the best means of arriving at the absolute truth in vocal matters, and I know would be welcome to hosts of singers all over the musical world; especially is this so, I am confident, respecting the problem now under review.

May I ask that a discussion as full as conveniently possible to Mr. Adams and yourself may take place, please?—Yours, &c., F. P. SYLVESTER MILLS.

190, Camberwell Grove, S.E.5.

SIR,—Mr. Travers Adams has brought into prominence a question of supreme importance.

There is little doubt that the 'soprano element' *everywhere* is unsatisfactory. But my own experience offers one of the solutions of the point in question.

The great majority of singing teachers compel the consistent and entire use of the vowel 'ah,' with the result that the sound of the voice is thin and metallic, and the larynx is high in the neck and contracted.—Yours, &c., MARIE L. RIVERS.

53*a*, Hillfield Park, N.10.

ORGAN PEDALLING, PAST AND PRESENT

SIR,—Since the letter from your correspondent, Mr. George Goode appeared in the July *Musical Times*, I have had an opportunity of perusing a copy of the book 'On Organ Playing,' by Page, to which he refers.

In this admirable but small book of forty-seven pages in all, including a great many examples in music-type, it is obviously impossible to deal adequately with the various aspects of organ playing which are discussed in its seventy-eight paragraphs. Fingering, pedalling, church music, accompaniment, organ stops, unaccompanied singing, introductions to anthems, &c., are all touched upon in this 'Hints for Young Organists.'

The fourteen and a half pages which are devoted to the subject of pedalling are full of excellent material, and there is little with which I am not in agreement. His scales of E and E flat are the same as those in the Lemmens 'Organ School,' but his arpeggios revert to the older all-toe method, which I feel is a pity, and not in keeping with his comments about playing scales with all toes, where possible, *vide* p. 20, par. 33, where he writes:

> 'We contend that any system which demands that the toe shall be almost under the organ stool one instant and then dashed forward suddenly to get at a short key must of necessity be a bad one, and yet some writers require "alternate toes as far as possible in all scale-passages," quite regardless of long or short keys.'

There will be much more 'dashing backwards and forwards' in playing arpeggios with all toes, than if the heels are freely used.

Page's ideas on pedalling passages of scale formation, or phrases consisting of broken thirds, somewhat similar to the little pedal solo in the opening of the Prelude in B flat, No. 8, of Bach's 'Eight Little Preludes and Fugues,' are absolutely sound, and some of his statements must have appeared very startling at the time his book was published (by Charles Vincent, London, in 1899), when it is remembered how engrained the all-toe principle was in those days, or even as it is in many quarters to-day.—Yours, &c.,

HERBERT F. ELLINGFORD.

19, Menlove Gardens West,
Mossley Hill, Liverpool.

P.S.—In my letter in your August issue there is an error which, although perfectly obvious, I shall be glad if you will be good enough to correct.

It occurs on p. 736, right-hand column, the last paragraph but one, and the fourth line from the bottom of that paragraph.

It reads as follows: 'left-hand note high up the board,' and it should be 'left-heel note, &c.'

SIR,—I have read with interest the controversy on the above subject, and specially the criticism of the book 'The Science of Organ Pedalling' (Ellingford and Meers).

I cannot refrain from writing to express how helpful I have found everything contained in this treatise. I have used for a long time Mr. Ellingford's 'The Organ and Pedal Scales and Arpeggios' for teaching purposes, with great success, and his latest book, compiled in conjunction with the late E. G. Meers, only develops what he wrote in the Novello Primer in 1918. Therefore I feel I am in a position to vouch for the soundness of the principles laid down in the book.

The outstanding feature in the 'Science of Organ Pedalling' not mentioned to my knowledge in any previous text-books, are: The method of pedalling under a direct system once shown to a pupil enables him to help himself, and to find a reasonable line to adopt, while at the same time it prevents him from labouring at useless exercises which will not only not help him in his technique, but will seriously hinder him. There are exceedingly few text-books published hitherto which have boldly and unflinchingly taken this saner and more logical view. It would take too much of your valuable space to enumerate all the points in this book which I have found helpful, but I should like to lay particular stress on the following: (1.) The utmost freedom in muscular movement from the thighs downwards to the feet, giving a natural rise and fall of the knees. (Previous books tell us to avoid all up and down movements of the knees, which is an impossible task.) (2.) The outward and inward oblique angle movement of the feet from the ankle joint so that the unoccupied toe or heel will be turned in the direction of the next note. (3.) The backward and forward slide of the toe and heel necessary for the toe to reach the short keys, or vice-versâ. (4.) The use of the inner and outer sides of the broad part of the soles, and the inner and outer sides of the heels; a perfect legato can be obtained by this method when the knee is allowed to swing left or right. (5.) The toe on the short key, and the heel on the long key, is a common-sense view, and toe and heel alternately for consecutive notes gives a systematic rule. This of course is subject to exceptions.

These are only a few of the many improvements in pedalling suggested in this book, but the main object is to avoid unnecessary crossing of the feet, thus saving a great deal of leg movement, and this I think is attained.

In conclusion, I consider that Messrs. Ellingford and Meers in their book, 'The Science of Organ Pedalling,' have done for 'pedalling' what Mr. Tobias Matthay has done in 'The Act of Touch,' and such a book has been long overdue.—Yours, &c.,

Wem, Salop. NORMAN CHAMBERLAIN.

ARNOLD BENNETT AND BEETHOVEN

SIR,—Have you not lost the whole point of this? The version I have seen is that it was the Op. 111 he was adventuring on. The Op. 3 you give might have been less ruined by his 'meddling with'; but Arnold Bennett coming through the Arietta! No wonder 'the great pianist' interfered! Can you not tell us who it was—one wants to honour him afresh?

May I, for the thousandth time, argue against those who will so perversely, and may I say ignorantly, assert that the Beethoven early Pianoforte Sonatas are (*vide Musical Times*, July, p. 610) 'a great advance in every way' on those by Mozart? It is, of course, nothing of the kind, from a purely musical point of view. It is the content, not the perhaps fuller manner, that should count. Beethoven's are from an entirely different mentality, and are—as all his work—fuller of Beethoven than of music. Mozart's *are* music, pure music, unalloyed by any problems, messages, worries, &c. For tragic beauty, will any reader who has not realised my thesis turn to the A flat Sonata, K570, and say if the Adagio does not make the Beethoven, 'even Op. 1,' slow movement jejune in comparison, and in no sense 'an advance in every way'?

Beethoven, on the pianoforte, tires and exhausts one; Mozart and Bach always refresh and satisfy. They give us music, pure music; Beethoven was music plus something more, a 'more' I don't always want and do get tired of. Pure music is always new—invigorating, and re-creating. Problem music gets exhausted and worn out. Mozart and Bach will get more and more valued as the real thing; Beethoven is getting near to be out-moded—he wears thin in the Pianoforte Sonatas; one can know them too well. But who ever yet knew Mozart or Bach too well?—Yours, &c.,

FREDERICK H. EVANS.

32, Rosemont Road,
Acton, W.3

[Mr. Evans is right: the Sonata was Op. 111. The misprint was the result of a not infrequent confusion between roman and arabic numerals. As to the relative value of Mozart's and Beethoven's Pianoforte Sonatas, Mr. Evans is of course entitled to his opinion. May we also be entitled to ours, without being accused of 'perverseness' and 'ignorance'?—EDITOR.]

'THE SPIRIT OF THE AGE'

SIR,—In his article on 'The Spirit of the Age,' Dr. Froggatt says that the turmoil of the 16th century caused nothing revolutionary to appear in the work of four of the greatest composers of the period—Palestrina, di Lasso, Victoria, and Byrd.

Palestrina, quite truly, seems to have been untouched by the spirit of the Renaissance, and we notice in such masterpieces as the 'Stabat Mater,' 'Papæ Marcelli,' 'Assumpta est Maria,' or 'Æterna Christi' Masses a wonderful grace and calm flow of melody unaccompanied by any of the restlessness of the age. Victoria's work reveals the same qualities plus a mystical fervour shared with St. Teresa of Avila, which, dare it be said, stamp him as an even more inspired figure than the Roman master. His great 'Officium Hebdomadæ Sanctæ' gives us good examples of these qualities. He can be dramatic (witness the 'Responsa Turbæ' in the Passions), and he reveals his mysticism well in the 'Responsoria,' but his means do not savour of anything revolutionary. The more one examines this remarkable collection, the more does one recall to mind the old saying 'Ars celare artem.'

Di Lasso, like these two, can achieve beauty by simple means, as in his four-part 'Regina Cœli' redolent of Easter joy. But differing from them, does he not sometimes show the spirit of the Renaissance in ingenious successions of chords, less smoothly-flowing melody, and abrupt chromatic changes?

Finally, does not Byrd also show the spirit of the age in such devices as the employment of the major and minor third together, and that of the minor third with suspended fourth when resolved on to the major third? He was, it seems, almost the first to use them, and the effect on the hearer was so striking that Byrd warned him to accept 'any jarre or dissonance' not as printer's errors, but as his own guaranteed work. Weelkes, to take a great name not mentioned by Dr. Froggatt, was even more daring in some of his madrigals. Although these technical devices did not sound so harsh at that time as they do to-day (owing chiefly to the fact that equal temperament was then unknown), and on that account should not be frowned upon, nevertheless their use seems to point to reflection of the turmoil of the age. After repeated hearing and reading of certain pieces in which these devices are to be found, I feel that although such devices reflect the spirit of the times, they have gone to the making of works, not of mediocre quality but of genius.—Yours, &c.,

GABRIEL SHARP.

36, Finborough Road, S.W.10.

SIR,—Full-blooded criticism of the 'extraordinary characteristics of much of our modern music'—without fear, refusing to bow to the shallow dictates of 'Fashion'—is long overdue.

The splendid article of Dr. A. T. Froggatt in the August *Musical Times*, 'The Spirit of the Age,' will surely delight many who, like myself, earnestly hope that it is only the commencement of a campaign to expose the grotesque fallacies which have become part and parcel of the cult of what is known as 'Modern Music.'

Dr. Froggatt clearly shows that—judging by the evidence of the last three hundred years—only mediocrity has, in the world of Music, been moulded by the 'Spirit of the Age.' Were this not the case we might never have been able to speak of 'old Bach.'

On the evidence of Dr. Froggatt, 'Young Modern Composers' would, it seems, be wise to claim their inspiration from the Spirit of the Age with less fervour than is their habit.—Yours, &c.,

Plymouth. HERBERT W. FISHER.

BOYS' VOICES: THE BREAKING STAGE

SIR,—The statement attributed to Mr. Cyril Winn, Inspector of the Board of Education, that boys' voices do not break, should not be allowed to go unchallenged.

Whether they ought to break may be another matter, but that is a question which should be left to the doctors—throat specialists.

All boys' voices do not break, it is true, but it is also certain that a large number are broken every year through wrong and over use.

When the voice changes suddenly from that of a boy to that of an adult, it is in most cases what we call broken. The broken voice implies a relaxed throat. We can all, adults and children, sometimes produce fine deep notes when the voice is relaxed, as with a cold, but a lot of harm is done if the voice is much used when in this unhealthy state.

Boys' voices are often broken through using the voice too much and in the wrong way. It is an unfortunate fact that the majority of those entrusted with the training of young singers, such as church organists, school teachers, &c., have very little knowledge of voice-production. The damage done by these people is chiefly apparent to those teachers who have to train the adult voice. I can honestly say that in my experience the hardest voices to train are those of men who have been solo choir-boys. Such voices are often permanently injured as the result of over-use of the boy's voice, and wrong methods of production acquired in the choir or school room. I believe most teachers who have to do with adult singers will agree with me.—Yours, &c.,

GLYN EASTMAN.

25, Cromwell Road,
St. Andrew's Park, Bristol.

THE LATE DR. CHARLES WOOD: A MISSING MS. WORK

SIR,—I shall be grateful if you can help me to find the score and orchestral parts of my late husband's Orchestral Variations on the Irish Air 'Patrick Sarsfield,' by publishing this letter in the *Musical Times*. The work was last performed at the Royal College of Music in December, 1918. At some subsequent date it was lent from the College to some one whose identity was not recorded, owing to the change of librarian perhaps, and all trace of it has been lost. The score is the original MS., and the parts the only ones in existence. Every effort to find the Variations has so far proved unavailing, so I venture to write to you.—Yours, &c.,

23, Millington Road, Cambridge. CHARLOTTE G. WOOD.

'AN UNPUBLISHED LETTER FROM MOZART'—A CORRECTION

SIR,—I should like to make a correction in the text of the Mozart letter which was printed in your July number. Mr. Wouter Hutschenruyter, of Wassenaar, has suggested that the word in the postscript which I read as *wiederkomen* should probably be *niederkomen*, and a further inspection of the manuscript has convinced me that the latter reading is correct. The translation will now run: 'From my wife, *who is expecting her confinement at any moment*, &c.' As a matter of fact, a daughter, Theresia Mozart, was born on December 27, 1787. She died on June 29 of the following year.—Yours, &c., C. B. OLDMAN.

'A DIFFICULT RHYTHM'

SIR,—In his letter on this subject in your August number, 'Mus. B.' discusses the pace at which Widor's Toccata in F should be played. Many years ago I heard Widor play it on the four-manual organ which then stood in the concert hall of the Hampstead Conservatoire of Music. He took it quite slowly, every semiquaver being perfectly distinct and staccato. The building was low-roofed and non-resonant, and a considerably faster pace would have involved no risk of 'blurring.'

Some years later I heard Dr. Alcock play the Toccata on the same organ. He took it much faster; there was an added brilliance, but at the expense of some sacrifice of the dignity and impressiveness which the composer seemed to wish to emphasise.—Yours, &c.,

'Highlands,' Eastbury Avenue, Northwood, Middlesex. OWEN THOMPSON.

SUMMER SCHOOL OF CHURCH MUSIC

After a lapse of several years the Summer School of Church Music (which is now under the auspices of the Church Music Society) was revived with great success on August 12-15. No more delightful venue could have been chosen than St. Nicolas College, Chislehurst. The only drawback was that the accommodation was not sufficient to meet the demands, and the number was therefore limited to about fifty. Welcome overseas visitors were Dr. Healey Willan, formerly well known in London, and now of Toronto, and Canon Daniel and Mr. Lilich, both of Oberlin, U.S.A. The lecturers were Dr. Sydney Nicholson ('Anglican Chanting'), Capt. Francis Burgess ('Plainsong'), Dr. Henry Coleman ('Music in Village Churches'), Mr. C. Hylton Stewart ('Communion Services' and 'The Oxford Psalter'), and Mr. Harvey Grace ('Congregational Practices' and 'Music for Small Organs'). Chapel services, practices, and free and easy after-supper discussions, made up a crowded but enjoyable time-table. Mr. Eric Hunt was warmly thanked for his admirable work as organizing secretary—work done at very short notice. Before separating, the members discussed the future, and it was unanimously decided to meet again next year at some centre where at least a hundred members can be accommodated. It was found, however, that St. Nicolas College is admirably adapted for the purpose of meetings of a smaller and more specialised type, and arrangements are therefore being made for the holding of a school of this type devoted specially to choir-training, next summer or autumn.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Soprano wishes to meet accompanist for mutual practice. Ealing district.—SOPRANO, 26, Guilford Street, Russell Square, W.C.1.

Young lady vocalist wishes to meet good accompanist for mutual practice. S.E.27 district.—P. E. V., c/o *Musical Times*.

Young oboe player wishes to join amateur orchestra, low pitch, for the coming season.—E. W. CHINNOCK, 44, Harris Street, Leyton, E.17.

Lady accompanist wishes to meet instrumentalists or vocalists for mutual practice. Also keen on duet playing. Classical music. N. London.—X. L., c/o *Musical Times*.

Amateur instrumentalists required to form quartet or quintet (violin, pianoforte, 'cello, &c.). Weekly rehearsals.—French Speaking Y.M.C.A., 15, Upper Bedford Place, Russell Square, W.C.1.

First violin wanted to fill vacancy in quartet. Chamber music. Fortnightly practices.—B. M. D., 19, Wyatt Park Road, Streatham, S.W.2.

Baritone wishes to meet gentleman accompanist for mutual practice. Operatic, ballads, &c. S. London district.—W. R. F., c/o *Musical Times*.

Pianist (young lady) wishes to meet violinist for mutual practice of classical music. Kew district.—F. M. S., c/o *Musical Times*.

Pianist and violinist wish to meet capable 'cellist and viola player for chamber music. W. or S.W. districts.—S. H. JORDAN, 9, Greyhound Road, W.6.

Young gentleman wishes to meet another pianist for mutual practice. S.E. London.—F. W. B., c/o *Musical Times*.

Experienced amateur musician wishes to meet string players with a view to the performance of chamber music. W. London district.—BECHSTEIN, c/o *Musical Times*.

Lady wishes to meet pianist for the practice of violin sonatas, &c. S.E. district.—SONATA, c/o *Musical Times*.

Competition Festival Record

THE NATIONAL EISTEDDFOD

BY A SPECIAL CORRESPONDENT

I fancy the Liverpool Eisteddfod was the least representative event of its kind in recent memory. People said it was a success. But an event of this magnitude with the great fuss that is made of it in the local press, always is a success. The fact remains that the National Eisteddfod of 1929 did not cover its expenses, that on the whole the support accorded to it was mediocre, and that again, on the whole, it was a tedious business. Why? Well, it was typical in so far that the organization was well up to the Eisteddfod standards. That is, there were the usual delays, diversions, and postponements in the programme. How is it that the English festivals (may I instance Blackpool?) manage to carry through their far more complicated programmes more or less to schedule, whereas the Eisteddfod thrives on its happy-go-lucky, go-as-you-please atmosphere? There is something, but not much, to be said for this informality. It is constantly rammed down our throats that the Eisteddfod is as much a social as an artistic event.

We musicians are perhaps apt to judge it a little hardly for its failure to conform to a time-table, and we view with vexation the interminable ceremonies, the speechifying, the would-be witticisms of the platform-conductors, which are rendered all the more tedious inasmuch as we do not understand a word of them all. Far be it from me to decry the motive which inspires this annual outbreak of the national spirit. But questions were raised this year, not for the first time, as to whether the conduct of the musical events could not be a little more business-like.

It was debated, for instance, whether many of the smaller competitions could not be relegated to a smaller pavilion, instead of occupying, as they do at present, so much of the time in the main building. It must be an unforgettable experience for the young Welsh singer or instrumentalist to appear in a vast hall capable of seating ten thousand people. Still, I wonder if it is quite healthy that these youngsters should acquire at so early an age their terrific aplomb in face of a large audience, or even whether it is to the best advantage of the vocal and instrumental art that the aid of the microphone should so early be called in. I heard some youngsters who appeared to have phenomenal voices, but the truth is the loud-speakers were doing their work. It is always interesting to discover new talent, but in point of fact, many of these competitions might just as well have been disposed of in more intimate surroundings. The classes for chamber music, solo instrumental work, and even some of the vocal classes, though confined to the finalists, proved a rather tedious intrusion on the major events of the Festival.

Let us now come to these. The two mixed choral competitions were of very unequal interest, and principally because the test-pieces in the so-called 'second' choral were nothing like as important as those in the chief event. The difference between the two contests is merely a matter of scale, but in the secondary contest—for choirs from seventy-five to a hundred voices—there was a miniature type of test-piece which lowered the whole tone of the competition. In the chief choral we had the 'Sanctus' from the B minor Mass along with a chorus from Holbrooke's 'Dylan,' both of which bore repetition, and were musically attractive apart from their technical difficulty. In the male-voice choir competition the standard of the test-pieces was extremely poor in anything save technical interest, with the exception of Bantock's 'Moab,' which was the chief piece in the first event. The singing of the male-voice choirs inevitably tends towards the cultivation of heavily emphatic contrasts, and the technical finish of the performances did not disguise the poverty of the artistic standards in the leading events.

Welsh choirs carried the day in three out of the chief competitions. The chief choral went to Port Talbot, with Llangefni as runner-up. The American choir from Scranton, Penn., U.S.A., came down rather heavily. Its male-voice section, evidently the strongest, carried off the prize at Treorchy last year, but the choir proved to be weak in sopranos, and was bracketed at the bottom of the list. Wales likewise won the second choral and the second male-voice contests (Llangollen Choral Society and the Gwent Glee Singers from Monmouthshire, respectively). In the chief male-voice competition it was comforting to English partisans to find the honours going so handsomely to the Nelson and Colne Orpheus Glee Choir, which won a very decided victory against some technically brilliant, if somewhat too exuberant, South Wales choirs.

The finances of the Festival would have been considerably worse off but for the night concerts. Rain hampered the proceedings on the opening days, and the attendances were disappointing at all except the main events. But the concerts were well supported. We had Handel's 'Israel in Egypt' and Berlioz's 'Faust' for the chief works. There was also a concert of Welsh compositions, which included works by Josef Holbrooke (who played, very splendidly, the solo part in his pianoforte concerto 'Gwyn ap Nudd') and by Messrs. Vincent Thomas, Maldwyn Price, and J. Owen Jones—all of whom showed a facile gift of expression, if no great originality of utterance. The most attractive of the concerts was devoted to a survey of music from Elizabethan to modern times, and ranged ambitiously from madrigals to Vaughan Williams (a Welsh composer, of course, for these purposes). The soloists were Miss Dorothy Silk and Mr. John Coates, and among the choral works were the 'Credo' from Beethoven's Mass in D and Brahms's 'Song of Destiny.'

The Liverpool Eisteddfod was almost aggressively Welsh. I suppose that being held in England it was felt to be more than usually symbolical of the Cymric national spirit. The English visitor learned little from the adjudications, which were mainly delivered in Welsh, when they were delivered at all, for the prolonged nature of the proceedings each day usually forbade any extended adjudication in the major events, always reserved till the afternoon session. One missed the spontaneity of the Welsh Eisteddfod audiences, and there was very little massed singing, except a few hymn-tunes at the final Saturday night concert. The choir, composed very largely of the Liverpool Welsh Choral Union, shaped pretty well under the direction of Dr. Hopkin Evans. It was a pity that the weather conditions were so unfortunate as to interfere with the concert devoted to Berlioz's 'Faust.' Nothing surely is more melancholy than music performed, under a steady downpour of rain, in a half-empty pavilion of the Eisteddfod size. But it is certain that but for the concerts, the deficit on the Eisteddfod would have been even more considerable than it was.

DOVER.—At the annual Kent Co-operative Festival on July 20 an excellent performance of Bainton's 'A Federal Song' by Sheerness Choir was awarded ninety-nine marks and the shield. Six choirs from Women's Guilds, &c., sang the 'Eriskay Love Lilt,' that of Dover being the best by a mark. A number of competitions for solo and quartet singing helped to make a busy and successful day.

ROYAL ACADEMY OF MUSIC

The end of the Academy year was marked by two pleasant functions, both of which took place on the same day, Thursday, July 18. At the Duke's Hall, at 12 noon, Mrs. Philip Snowden distributed the bronze and silver medals. She had a cheery word and a smile for each recipient, and her little speech was quite a model, a combination of charm and sound advice. The function was preceded by some music—Douglas Hawkridge played an organ solo, Miss May Turtle and Miss Jean Campbell-Kemp sang Saint-Saëns's vocal duet, 'El Desdichado,' and sang it exceedingly well, with fine dramatic effect, and the Ladies' Choir sang four part-songs under the conductorship of Mr. Ernest Read. The Principal proposed a vote of thanks to Mrs. Snowden, and the proceedings terminated with the hearty singing of 'Floreat Alma Mater,' composed by J. B. McEwen, the soloist being Miss Freda Townson.

At 3 p.m., at Queen's Hall, the prizes were distributed by the Duke of Connaught, the President of the Academy. This too was a pleasant function, best described by the words 'holiday atmosphere.' Miss Dorothy Manley and Miss Jacqueline Townshend gave a good performance of Rachmaninov's Romance and Tarantelle for two pianofortes from the second Suite, Op. 17. The Principal read his report of the year's working, and proposed a vote of thanks to the President.

The Annual Dinner of the R.A.M. Club took place at the Trocadero Restaurant on Friday, July 19, the President, Lady Cooper, being in the chair. The evening passed off most successfully.

F.

London Concerts

QUEEN'S HALL PROMENADE CONCERT

At the moment of writing, the Promenade concerts have been running for just over a week. The usual features are as usual: Wagner on Mondays, goldfish in the area, Sir Henry's carnation, packed houses for Bach and Handel, Mr. Charles Woodhouse leading, Mrs. Newmarch's programme notes, and all the other practices and rituals which secure the special place in our affections which these concerts have in spite of their inevitable drawbacks. Or it would be more correct to say *the* inevitable drawback, which is that six symphony concerts a week cannot be adequately rehearsed, and are bound to fluctuate in quality according to the sympathies of the conductor, the freshness of the players, and the competence of the soloists. This is a defect inseparable from the immense advantage of being able to drop into Queen's Hall on any night of the week with the certainty of hearing something that will give pleasure. The unique value of Sir Henry Wood is that his sympathies are so catholic, and that even on an 'off' night the standard of playing and of interpretation never falls very low. The mediocre performances are balanced by an occasional performance of superlative quality, such as that which Elgar's A flat Symphony received on the first British composers' night. In general the symphonic works are well played—'Till Eulenspiegel' on the opening night, the 'Unfinished' Symphony on the first Tuesday, and the eighth Symphony of Beethoven on the first Friday.

The outstanding feature of the season so far is the brilliant success of the first programme of British works. The wisdom of segregating the British composer has been questioned, and will certainly be questioned further before October. And we shall doubtless hear in the vestibule on Thursday nights the riddle asked, 'What *is* British music, anyhow?' But the answer so far to all these interrogations is that the concert on August 15, when works by composers so diverse as Ethel Smyth, Bishop, Sullivan, Delius, and Elgar were played, was satisfactory from every point of view, and produced not only in the Elgar but in the Delius the best actual achievement we have had. The credit for the excellence of Delius's Violin Concerto has to go in the greater part to the soloist, Miss Orrea Pernel, who plainly is one of the people who grasp intuitively the inwardness of Delius (a composer who is by no means an open book to every interpreter who reads his notes). The audience showed in no uncertain fashion its very proper gratitude to Sir Henry Wood for the inspiring and inspired performance of Elgar's first Symphony.

Having given credit where credit is certainly due, we may perhaps say with less danger of appearing to lack appreciation of his magnificent work for these concerts that Sir Henry's orchestral arrangements and transcriptions (mostly of the earlier composers like Bach and Purcell) are out of character, and that we wish he would not do it. He appears to think that all composers' scoring ought to sound alike, viz., like Wagner, and Wagner played turgidly at that. He ruthlessly adds clarinets, doubles string parts with wind, adds trombones to Bach, and destroys all sense of line in the contrapuntal type of scoring by sheer weight of redundant notes. Not only is it bad, it is wrong; not only is it wrong, it is unnecessary. Why, then, do it?

The singers have mostly been good. Miss Suddaby's 'Should he upbraid' was delicious. Mr. Stuart Robertson, who has appeared twice already, gave a restrained and exactly right interpretation of Beethoven's 'Busslied,' Miss Rachel Morton a highly polished performance of 'Depuis le jour.' It suffices to mention Miss Balfour and Mr. Horace Stevens, Miss Brunskill and Mr. Norman Allin as Old Wagnerians. It was a pleasure to welcome Mr. Craxton among the players of Concertos, but he chose Mozart in a more passionate mood than suits his style, and the C minor (No. 24) in his hands was but its outward husk.

Two novelties have been given—a ballet by Philip Sainton, the viola player, entitled 'The Dream of a Marionette,' and the American, Leo Sowerby's, Suite, 'From the Northland.' Mr. Sainton wrote the rather muddle-headed scenario of his ballet himself, and his music is really pure illustration. As illustration it is apt, and would doubtless enhance the effect of action on the stage, but it has not the structure to stand upright on its own feet on the concert platform. The American work, which describes the scenery round Lake Superior, is pictorial, but it is not illustration. The four numbers each present with economy of means a single mood. The method is a combination of modern devices, but the picture painted by the composer is his own, and it is one which is quite unambitious in aim and distinctly pleasant to contemplate.

The great innovation of this year is the British composers' night on Thursday. Tuesdays are for the most part to be shared between Mozart and A. N. Other, usually Haydn or Schubert. The songs in the second part continue to be respectable music. So begins the thirty-fifth year of the chief British musical festival.

F. H.

Music in the Provinces

CARLISLE.—A very large audience assembled in the covered market on the evening of Sunday, July 28, to celebrate the anniversary of last year's very successful Pageant, by listening to a combined performance of the Pageant music by a band and chorus of about five hundred, under the conductorship of Dr. F. W. Wadely, the Cathedral organist. The proceedings terminated with the singing of the Civic Anthem 'O God of Wisdom,' specially composed for the Pageant service in the Cathedral last year by Dr. Wadely, the words being by Mr. James Walter Brown.

HARROGATE.—The Festival of British music given by Mr. Basil Cameron and the Municipal Orchestra on July 24-26 has been acclaimed on all sides a success. The public came in great numbers, and seemed to enjoy both the music and the opportunity of making acquaintance with the composers. The chief figure among the visitors was Mr. Cyril Scott. He played the solo part in his Pianoforte Concerto, and added some of his solo pieces, and he conducted his 'Dance of the Citizens' from the ballet 'The Short-Sighted Apothecary.' His scena for soprano and orchestra, 'Rima's call to the Birds,' was given its first performance, with Miss Gertrude Johnson as the singer. Mr. Mark Raphael sang a new setting of 'I arise from dreams of thee,' by Roger Quilter, who conducted his 'Children's Overture' and 'Three English Dances.' Percy Grainger was represented by 'Hill Song' No. 2, 'Spoon River,' the 'Jutish Medley,' and a Rhapsody for 'cello and orchestra, played by Miss Beatrice Harrison; Delius by the 'Song before Sunrise,' 'Summer Night on the River,' and 'On Hearing the First Cuckoo in Spring.' Mr. Norman O'Neill conducted his Festal Prelude, 'The White Rock' (written for the opening of the White Rock Pavilion at Hastings two years ago), and his ballet music to 'Alice in Wonderland.' Other works in the three programmes were Bax's 'Romantic Overture,' Warlock's Suite 'Capriol,' Balfour Gardiner's 'Shepherd Fennel's Dance,' Bedford's 'Hamadryad,' Heward's 'Nocturne,' Holbrooke's 'The Birds of Rhiannon,' an Overture in B flat by Arne (recently discovered in the British Museum), Hurlstone's suite of dances arranged from Purcell, Eric Milner's 'In a Pine Forest,' the Gigue from German's music to 'Much Ado About Nothing,' Dora Bright's 'To Daffodils,' and Dunhill's 'Sea Dirge' (these sung by Mr. Frank Phillips), and Frederic Austin's music to Capek's Insect Play.—— At the Symphony Concert on August 1 Miss Kathleen Frise Smith played the solo part in Bloch's Concerto Grosso for pianoforte and strings.

Music in Scotland

Sixty-seven concerts were run by the Glasgow Corporation on Saturday afternoons in St. Andrew's and City Halls, and on Saturday evenings in the City Hall last season. These were attended by 90,844 people, and resulted in a loss of £82 18*s.* 10*d.*——A loss of £227 was incurred on the series of Popular Orchestral Concerts given by the Scottish Orchestra under the ægis of the Corporation, and there was a loss of £73 on the Orchestral Concerts for School Children, also given by the Scottish Orchestra, under the joint auspices of the Corporation and the Education Authority of Glasgow.

The Scottish Summer School in Music and Music Teaching, organized under the auspices of the Federation of British Music Industries, the British Music Society, the British Federation of Musical Competition Festivals, and the Scottish Music Merchants' Association, was again held at St. Andrew's. About a hundred and fifty students attended, under the direction of Mr. Geoffrey Shaw. The subjects studied were: music teaching in schools, pianoforte playing and accompanying, songs and singing, chamber music, choral singing and conducting, Scottish country dancing, and verse speaking. The lecturers included Messrs. Harold Craxton, John Goss, Ivor James, Ronald Biggs, and Geoffrey Shaw, and Misses Marjory Gullan, Agnes E. D. Bruce, and Marjorie Watson.

Mr. Lionel Powell has issued the prospectus of next season's 'international celebrity' concerts, which will, as usual, be given in the principal towns in Scotland. The artists announced for the series of six concerts are: (1) 'The Incomparable Jeritza, supported by Wolfi, the Sensational Boy Prodigy Violinist (aged 13)'; (2) Rachmaninov, 'the Greatest Living Composer-Pianist'; (3) the London Symphony Orchestra, conducted by Albert Coates: soloist, Cherkassky, 'the Phenomenal Boy Pianist, the Greatest Musical Find of the Generation (aged 16)'; (4) the Léner Quartet, 'the Perfect Ensemble, the World's Greatest String Quartet, in a Novel Programme' (Haydn, Mozart, Beethoven, Schubert, Dvorák, and Tchaikovsky!); (5) Florence Austral, 'the World's Greatest Dramatic Soprano,' John Amadio, 'the World-Famous Flautist' (what! not the World's Greatest? Tut! tut!), Mozjoukine, 'the Phenomenal Polish Bass,' 'brother of the Celebrated Film Star of that name,' and Vronsky, 'the World's Greatest Lady Pianist (aged 17)' (apparently claimants to the proud title of the World's Greatest *Woman* Pianist may still apply); and (6) Paul Robeson, 'the Celebrated Actor Vocalist, with Lawrence Brown at the Piano,' and Poldowski, 'the Celebrated Pianist.'

After this dizzy whirl through stellar space, it is sobering to come to the modest prospectus of the Max Mossel Subscription Concerts, also to be given as usual in the principal towns in Scotland. The lovable personality of the late Mr. Mossel will be much missed at these concerts, which have been taken over by Mr. Mossel's concert agents, Messrs. Ibbs & Tillett, London, and are therefore in good hands. The arrangements announced for the series of four concerts are: (1) a 'cello and pianoforte recital by Suggia and Egon Petri; (2) a programme of works for two pianofortes, to be played by Myra Hess and Irene Scharrer, and songs by John Goss, baritone; (3) a recital by Szigeti, violin, Arthur De Greef, pianoforte, and Isobel Lamond, mezzo-soprano; and (4) a vocal and pianoforte recital by Elisabeth Schumann and Arthur Rubinstein. Mr. Mossel was the post-war pioneer in organizing and running throughout the provinces an annual series of concerts of superlative musical quality at a remarkably low rate of subscription, and the concerts which bear his name continue to hold the field against all comers.

SEBASTIAN.

Music in Wales

THE NATIONAL COUNCIL OF MUSIC

The National Council of Music, under the chairmanship of the Director, Sir Walford Davies, held its tenth annual conference at Gregynog from July 12 to 15, by the kind invitation of the Misses Davies. The reports of activities during the year covered a very wide range of service. The work in the distressed areas, as the result of a Carnegie grant, aroused great interest, singing meetings, concerts, and concert-lectures—including visits by the National Orchestra of Wales—having been organized and carried out, besides terminal and one-year classes under the Board of Education, and study circles in connection with the use of wireless sets and gramophones in workmen's halls and institutes, partly through the generosity of the B.B.C. and H.M.V., and a special male-voice song-book had been prepared and issued for the use of men's choirs. Other work consisted of terminal and one-year classes conducted in various parts of the country, the National Library of Wales having afforded considerable assistance by the loan of books from its special educational lending department. In connection with these and other classes, the chairman emphasised the fact that the Council was providing means for filling up the gap between the leaving age for the elementary schools and the qualifying age for University extension courses. It was thus bringing the people to the doors of the University and taking the University to the people. Violin classes, junior orchestras, and children's festivals had been assisted or continued, and strenuous efforts were being made to ensure the existence of the National Orchestra of Wales after the preliminary period during which the Broadcasting Corporation had borne the total expense. Negotiations for establishing and assisting the Federation of Welsh Eisteddfods and working with the Welsh Folk-Song Society were dwelt upon, and methods for promoting and maintaining the efficiency of instrumental teaching and performance in the University colleges were also discussed. The publications edited by the Director, Sir Walford Davies, were reported upon, especially a new song book recently issued in bilingual form, mainly for schools and colleges, and the steps taken to promote music teaching and study in the training colleges and elementary schools. Alderman William George and Principal Maurice Jones thought that the activities of the Council were not sufficiently realised by the general public, and that greater publicity should be secured.

CARDIFF AND SOUTH WALES.—The National Orchestra of Wales, supplementing other activities, has given experimental open-air concerts in Llandaff fields, and has been paying visits to neighbouring places, including the seaside suburb of Penarth, and Merthyr and Ferndale, two towns in the distressed areas. The programme of the Merthyr visit included the accompaniment of choral selections from 'Elijah,' sung by the Merthyr Choral Society. These visits roused intense interest and enthusiasm, and packed audiences gathered to meet the players and profit by the uplifting influence of their music, to which the explanatory introductions by Mr. Warwick Braithwaite, the conductor, greatly contributed. The Society of Friends, and the National Council of Music have worked persistently to combat the deadening influences of the coalfields distress, and Mr. W. Wharton, of the first-named Society, expressed the greatest appreciation of the visit by the orchestra.

The first Festival of the Baden Bruckner Society will take place at Karlsruhe on November 6-10. Among the works to be performed are Symphonies 1, 5, and 8, the String Quartet, the Mass in F minor, &c. For particulars write to Prof. Fritz Gruninger, Triberg, Black Forest, Germany.

Musical Notes from Abroad

BERLIN

The musical activity of Berlin came to a close much later than usual on account of the May and June Festival which was established this year, and which is to be made a regular feature of Berlin musical life. The result of the Festival was very satisfactory both on the artistic side—as might have been expected—and on the financial side, which came as a surprise. Nearly everybody predicted a great deficit, but in the end the management declared that the guarantee fund need not be touched. Even the very expensive Toscanini week, with about four hundred participants from Milan, was fully paid for by the sale of tickets, in spite of the exorbitant prices.

Since the close of the Festival little worth mentioning has occurred. The return of Max von Schillings to the State Opera was much discussed. Several years ago he had to quit his post as general-director of the State Opera rather suddenly, and public attention was much occupied with this sensational case. The same authorities who dismissed Schillings so brusquely have now called him back again, and he has been active in the last few months as a guest-conductor, though not as director. The good understanding that exists between Schillings and the artists, the orchestra, and the general public was unmistakably shown by the hearty reception that greeted him when he conducted his opera 'Mona Lisa,' one of the very few German operas of the present century that have been able to maintain a place in the regular repertory. As an interpreter of Wagner Schillings enjoys a well-founded and very considerable authority. He had almost complete charge of the last week of State Opera performances before the vacation in July, and conducted 'The Ring' with extraordinary success. Schillings belongs to the older generation of Wagnerians who maintain the Bayreuth spirit and tradition, and is less prone to problematic experiments of interpretation than some of the younger conductors of note. He also conducted the performances of the open-air forest theatre at Zoppot, on the Baltic sea, near Danzig, where 'Die Meistersinger' was given with the assistance of a distinguished caste of singers, mostly members of the Berlin State Opera.

In July the Hochschule für Musik (State High School of Music) holds a series of semi-public recitals in which the most advanced pupils of the different classes show the state of their artistic proficiency. Some of these recitals deserve to be taken seriously enough for public mention. Thus, in Paul Hindemith's composition class the String Quartet of Walter Leigh, a young English musician, won much applause and encouraging praise in the Berlin press on account of its musicianly attitude, its pleasing sound, its natural flow of ideas, and its excellent workmanship. The young Hungarian, Zoltán Gardonyi, a former Kodály pupil, was more successful in a well-written String Trio than in a sacred cantata for three solo voices accompanied by a chamber music ensemble of strings and wood-wind instruments, a rather meagre and unattractive piece. Harold Geuzmer came closest to his master Hindemith's manner in a straightforward and very unsentimental Trio for flute, clarinet, and bassoon, which impressed the listeners considerably more than the same composer's String Quartet. Though of course it cannot be considered the main duty of a teacher to make his pupils imitate his own personal manner of writing, yet the rather objective contrapuntal style of Hindemith invites imitation to an exceptional degree, and will hardly do any harm to the natural development of a young composer if practised with proper sense and direction.

Prof. Willy Hess, the eminent violin teacher, celebrated his seventieth birthday on July 14. He was compelled to retire from his professorship at the Hochschule a year ago in consequence of a rather severe law forbidding the further activity of academic teachers at the German universities and high schools after the age of sixty-eight. As a private teacher, however, he still enjoys an international reputation, which he has earned in a long and extremely successful career. His first teacher was his father, at Mannheim. Later he became a pupil of Vieuxtemps and Joachim. Then he entered upon his professional life as a distinguished soloist, and as conductor of various famous orchestras—in Frankfort, Cologne, Holland, England, and Boston. In 1910 he was offered a professorship at the Berlin Hochschule as successor to Halir, and Berlin has been his residence ever since. Many well-known and highly esteemed violinists in numerous countries call themselves pupils of Willy Hess with pride and gratitude.

The three Berlin opera houses have published lists of the new works to be performed during the coming season. The State Opera promises Weinberger's 'Schwanda, der Dudelsackpfeifer,' a very successful opera given during the last year in many German cities; Giordano's 'Il Re'; Latuada's 'Le Preciose Ridicole'; and two of Milhaud's Ballets. The list of novelties to be given at the second house of the State Opera under Klemperer's direction comprises Weill-Brecht's 'Mahagonny,' Milhaud's 'Le pauvre matelot,' Ravel's 'L'heure espagnole,' and Ibert's 'Angélique.' The Municipal Opera has accepted Schreker's 'Irrelohe,' already given in a number of German theatres without marked success, and 'Tyll Eulenspiegel,' a work by a hitherto little-known young artist, Mark Lothar.

At the two series of symphony concerts of the State Opera, conducted by Kleiber and Klemperer, the following new works will be heard: Casella's 'Scarlattiana,' Korngold's Suite from the music to 'Much Ado about Nothing,' Mraczek's 'Variété,' H. H. Wetzler's 'Symphonic Dances,' Prokofiev's second Symphony, and a 'Little Symphony' by H. Wedig. Klemperer's prime favourite will be Stravinsky, of whose compositions we shall hear 'Les Noces,' 'The Kiss of the Fairy,' and the first performance of the second Pianoforte Concerto, played by Eduard Erdmann. Schönberg's 'Gurrelieder,' promised for a considerable time, will at last be performed. Casella's Violin Concerto and Matthias Hauer's 'Wandlungen' complete the rather abundant list of new orchestral works in the State Opera's symphony concerts.

The first summer season of the lately founded German Institute of Music for foreigners has just been brought to a close. The Institute was opened in June, under the patronage of the Prussian Minister of Education, and with sufficient funds, thanks to the munificence of private donors. The purpose was to form classes for the needs of somewhat advanced students from abroad, giving them the opportunity to widen their knowledge and proficiency under the guidance of well-known teachers, and to utilise the immense educational advantages of Berlin musical life during a vacation period of eight to ten weeks. The school is at the same time a competitor to the French and Italian summer schools of music for foreign students—at Fontainebleau, and at the Villa d'Este at Rome—with a view to reconquering for Berlin the universal reputation accorded to this city in musical matters before the war. The government placed at the disposal of the Institute quarters in the Castle of Charlottenburg, and a staff of distinguished teachers constantly in touch with foreign countries was formed under the presidency of Wilhelm Furtwängler. About two-thirds of the students came from the United States, the rest from England, Canada, the Scandinavian countries, Rumania, Hungary, and Holland. Most of the students were pianists, and there was universal recognition among them of the value of the instruction they received in the classes of Eugen d'Albert, Edwin Fischer, and Walther Gieseking. A course of lectures in English and German on historical topics was held by Prof. Johannes Wolf, director of the musical department of the State Library, by Prof. Kurth Sachs, who

is in charge of the museum of musical instruments, and by Dr. Hugo Leichtentritt, who also gave instruction in theory and composition. A practical course of orchestral conducting had to be abandoned at the last moment owing to an accident to the instructor, Karl Schuricht from Wiesbaden. Prof. Willy Hess was in charge of a violin class. As considerable interest in the work of the Institute has been manifested in many different countries, and as the success of the first summer term fully met all expectations, the Institute will be made a permanent summer school, and will be reopened on a still broader basis in the summer of 1930. An English prospectus will be available in the autumn.

Another course for foreigners was recently held at Berlin by the Central Institute for Musical Education and Instruction. It was limited to pedagogic subjects, and offered to its participants from many countries an interesting and valuable insight into the modern systems of musical education practised in Germany. The questions of music in the public schools, of private instruction, of organization of conservatories and high-schools, of the relations of the state to musical culture, &c., were treated in all their numerous varieties by lectures, by inspection of schools, and by practical work under the guidance of authorities in the various subjects. HUGO LEICHTENTRITT.

HOLLAND

Although it was unquestionably a disappointment that Karl Schuricht was prevented by his accident from taking up his duties as conductor at Scheveningen during the first half of the season, this was to some extent compensated for by the brilliance of his deputy, Hans Weisbach. The vivacity and power of his interpretations, his splendid technique, his remarkable memory, and his quickness at studying unfamiliar works, all came as a great and pleasant surprise to the visitors to this seaside resort, most of whom were unfamiliar even with his name. Apart from the direct and immediate pleasure of his lively performances of many well-known and several less-known works, his methods have stirred the orchestral players out of the apathy that besets them early in the summer season, so that it can truly be said that they have played individually and collectively in a manner that could scarcely have been expected. Of course, one does not agree with all his interpretations, but whether one agrees or no, it is difficult not to fall under their spell. The most remarkable of his performances has been that, or rather the three, of Mahler's second Symphony. It is not one of the greatest of this composer's works, but to me it is one of the most attractive, and the clarity and *finesse*, combined with a rare vigour, which Weisbach put into it made his performance one that critics and public alike acclaimed as great. If only to get a performance such as this it was worth while engaging him for the month, and it is most likely that, whatever their previous intentions have been, the management will be compelled by public opinion to engage him again for next season. But this was by no means all. He has put new life into several of the Tchaikovsky Symphonies, let us hear the inner framework of Brahms, made the 'Symphonia Domestica' of Richard Strauss almost convincing, given us a new appreciation of Johan Wagenaar's 'Saul and David' Overture, introduced us to a charming little Scherzo by Rudolf Mengelberg, and made Bruckner's eighth Symphony less tedious than usual. Among the soloists have been Mischa Elman, Edwin Fischer, Sam Swaap, and Charles van Isterdael (all in Brahms), Gregor Piatigorsky in Dvorák, and Liesbeth Poolman-Meissner in Wagner and Weber.

Hermann Abendroth has now succeeded Weisbach, and the first impressions of his work have been that he also is a conductor of a character and artistic standing as well as an energy and vitality with which Scheveningen is all too unfamiliar. His programmes also seem likely to be of unusual interest.

HERBERT ANTCLIFFE.

NEW YORK

The ghost of music-in-public has begun its rather hesitant midsummer strolling in two or three strongholds of the muse; elsewhere the victory of the god of heat is complete.

At New York an orchestra drawn from members of the Philharmonic Symphony Orchestra gives outdoor concerts every evening in the Stadium of the College of the City of New York. Willem van Hoogstraten, a young Dutch conductor who was very much in vogue with New York winter audiences a few seasons ago, and whom the fickleness of popular favour has now relegated to Seattle, Oregon (a post which, it must be said, is more nearly appropriate to his talents), presides over most of these summer sessions. We are also to have a two-weeks' visit from Coates, and one from Molinari, the excellent conductor of the Augusteo at Rome. In the famous natural amphitheatre at Hollywood, the Bowl, there are similar concerts. The conductors for the present season, I believe, include Goossens, Molinari, and Hertz.

The programmes for these concerts easily bear comparison with the winter programmes. There is usually one Symphony or other large work and several smaller works. Modern music is not neglected; during the present week Prokofiev's 'Scythian' Suite and Bloch's 'America' are both to have their first Stadium hearings. Beethoven's Ninth is scheduled for two performances next week. During the season there are usually two or three opera performances, in concert form, and several evenings given over to the Denishawn Dancers. The operas scheduled at Hollywood this year are 'Tannhäuser,' 'Walküre,' and 'Carmen.'

Among the plans announced for next season by far the most interesting is the news that Toscanini is to make the Philharmonic Symphony Orchestra his major concern, conducting at New York for eight weeks at the beginning and eight weeks at the end of the season. New York at last may reasonably hope to develop an orchestra to rival those of Boston, Philadelphia, Berlin, and Vienna.

An organization at least equally promising for the more distant future is the 'Friends of Music.' This choral society has been conducted for several years by Artur Bodanzky, who this year terminated his connection with the Metropolitan Opera House as conductor of the German repertory, and is reputed to have said a final and a not unwilling good-bye to the Valkyrs, Volsungs, Nibelungs, and the rest of the Wagnerian horde. Outside the opera house Mr. Bodanzky blends the desirable qualities of a conductor in almost perfect proportions. He is, notably, personally very self-effacing, which alone would be enough to mark him off from the majority of his fellow-members of the American musical fraternity.

Under his excellent baton the 'Friends' give, it is safe to say, in one season, more really significant music than any other American musical organization, and give it a quality of performance which is not excelled at Berlin or at the Concertgebouw. The Passions of Bach, the B minor Mass, the 'Christmas Oratorio,' several cantatas, Haydn's 'Seasons,' Handel's 'Judas Maccabæus' and 'Samson,' Mozart's 'Requiem,' Brahms's 'Requiem,' 'Parzengesang,' 'Schicksalslied'—these and many other choral works of the first importance the 'Friends' give every year. They have always used the unenthusiastic orchestra of the Metropolitan Opera House. At present they are engaged in a campaign to raise funds to endow their own independent orchestra, which, if it succeeds, will give America perhaps its premier musical organization in point of excellence of performance and seriousness of purpose. Their popularity among the musical public is gratifyingly large; those who hold the purse-strings of musical philanthropy, however, seem to find the 'Friends' inadequate as a publicity medium.

This period in the American musical year is marked *Morendo*, and there will soon be a *Grosse pause* preceding the wild *Crescendo* of October and November.

Meanwhile, two Britons work valiantly to sustain the breath of our musical life—Coates conducting here in the New York City College Stadium, and Goossens directing the Hollywood Bowl concerts. I should not be surprised if Coates has had the easier time of it, for he followed Hoogstraten, with whom he can hardly help comparing favourably, while Goossens follows Molinari, who is also an excellent conductor.

Naturally, in these out-door concerts, the one inescapable necessity is rhythmic vitality, which all these men except Hoogstraten abundantly possess. Such other refinements as he may have are lost *en plein air*. Coates's programmes have been excellently varied, too, although one might have wished for a little more of the music of Vaughan Williams, Holst, William Walton, and other Englishmen whom we do not know as well as we should like to. The 'London' Symphony and one of Mr. Coates's own 'Pickwick Sketches' have so far been the only contemporary English compositions he has let us hear (I speak only from memory; I have not the programmes at hand). At Hollywood I find only one English work on the programme of the first week—William Walton's 'Portsmouth Point' Overture.

ARTHUR MENDEL.

Obituary

We regret to record the following deaths:

CHARLES ALBERT EDWIN HARRISS, at Ottawa, on July 31. He was born in London on December 16, 1862, and received his first musical instruction from his father, an organist. At the age of twelve he became a chorister at St. Michael's College, Tenbury, where he won the Ouseley scholarship. On leaving Tenbury he held an assistant organist's post at Reading for a year, and was then appointed organist of the parish church of Welshpool, and private organist to the Earl of Powys. Two years later he went to Ottawa, where he obtained the post of organist at St. Alban-the-Martyr. He remained there only ten months, being then appointed to Christ Church Cathedral, Montreal. The cathedral appointment was poorly paid, and in order to eke out his income young Harriss—he was now barely of age—gave lessons to the children of the mechanics in the workshops of the Grand Trunk Railway. He also founded a Choral Union of a hundred voices, and so began the career of choral conductor which was destined to become the chief work of his life. In 1897 he married Ella Beatty, the widow of George K. Schoemberger, of Cincinnati, and her wealth enabled him to give effect to his cherished project of making music a link between the Mother Country and the Dominions. In fulfilment of this aim he organized in 1903 the first series of Music Festivals in the Dominion of Canada, the whole of the music performed being by British composers. In 1908 he invited Dr. Henry Coward and the Sheffield Choir of two hundred voices to visit Canada; and two years later he set out on an Empire tour, lecturing on musical reciprocity. In England he was well known as an organizer and conductor of musical events on a large scale. In 1913 he took his large Imperial Choir of London, two thousand strong, to sing British music at the Ghent Exhibition, afterwards giving a command performance, with a contingent of three hundred, before the King and Queen of Belgium at their palace at Laeken, near Brussels. He conducted an immense choir in Hyde Park at the conclusion of the war, and was appointed musical director of the concert in the Stadium at the British Empire Exhibition of 1924. He also arranged a concert tour of the Scots Guards Band through Canada for the benefit of war veterans. In fact, his activities as organizer and conductor are too numerous for detailed record here. As a composer his activities lay chiefly in the field of choral music, where his practical experience as a trainer and conductor enabled him to write effectively. He was the recipient of many distinctions, including the degree of Mus. Doc. conferred by the Archbishop of Canterbury in 1905. He was a Freeman and a silver medallist of the Worshipful Company of Musicians, an honorary life member of the Royal Society of Musicians, and an honorary member of the Royal Academy of Music; for a time he served as Professor of Music at McGill University, Montreal; and he was adviser in the Dominions for the Royal College of Organists. He was a man of generous disposition, and boundless energy and enthusiasm. His home at Earnscliffe, on the banks of the Ottawa River, was a famous centre of Canadian musical life and hospitality.

SERGE DIAGHILEV, on August 19, at Milan. He was born near Nijni Novgorod, on March 19, 1872, and soon showed a bent towards the arts in general that foreshadowed his later brilliance in the co-ordination of arts that constitutes the ballet. He read law at St. Petersburg, but was no less interested in music and journalism, and in his twenty-fifth year he took up the latter as a profession, his special line being art criticism. In 1899 he founded an important art journal, which, however, lived only six years. In 1903 he went to Paris, where he produced 'Boris Godounov,' his company including Chaliapin; and two years later organized there an exhibition of Russian art. Six years later saw the beginning, also at Paris, of the medium with which his name will always be identified—the Russian Ballet. He brought his company to London (Covent Garden) in 1911, and despite some opposition, at once captured a large public whose enthusiasm remained unabated even through some lapses from the standard of the Ballet's early days. In 1914 Diaghilev collaborated with Sir Joseph Beecham in a series of Russian operas and ballets, but subsequently his concern had been entirely with ballet, sometimes given as part of a Coliseum programme, sometimes (and usually with far better effect) as a complete entertainment at a theatre taken for the season. Music played a prominent part in the programmes, in addition to its use in the ballet. The orchestral interludes brought forward many notable modern compositions, some of which might otherwise have remained unknown to London. In fact, for many musicians the chief interest and value of the Russian Ballet lay in the fact of its having been the origin of such outstanding scores as 'Petrouchka,' 'The Firebird,' 'La Boutique Fantasque,' &c. Of late years the art of Diaghilev seemed to be going through a transition stage. Even so original a medium as the Russian Ballet may become stereotyped, and apparently the realisation of this danger (signs of which were not unnoticed by his patrons) led him to break ground in directions that were too eccentric to hold much promise of development. But always he was the richly-gifted and uncompromising artist, the born leader, and the whole-hearted enthusiast.

(A special article on Diaghilev, by Mr. Edwin Evans, will appear in our next issue.)

HENRY KING, on August 16, in London, aged seventy-four. He was assistant vicar-choral at St. Paul's Cathedral from 1876 to 1891, and choirmaster of Christ Church, Westminster, from 1893-1924. He did much organizing and secretarial work, specially in connection with choirs, having for many years held posts of secretary to the Abbey Glee Club, assistant-librarian to the Madrigal Society, librarian to the Western Madrigal Society, &c. He acted as choir secretary at the Coronations of King Edward and King George. In 1891 he joined the staff of Novello's, retiring in January of this year. One of his most valuable pieces of work for the house was in connection with 'Words of Anthems,' of which he prepared the second (1888) and subsequent editions. He had an encyclopædic knowledge concerning hymnals, psalters, and chant books, and other matters connected with Church choir work and material—information which he was ever ready to place at the disposal of inquirers.

THOMAS ANSELM BURGE, O.S.B., at Grassendale, Liverpool. He was born in London, in 1846, and after being educated at Woolhampton (now the Douai Abbey School), he proceeded to Ampleforth, where he became a monk. Ordained priest in 1874, he served on the staffs of Woburn Park School and the Penarth Mission. From 1885 to 1898 he was Prior of Ampleforth, afterwards becoming, and remaining until his death, Rector of St. Austin's, Grassendale. An authority on liturgical music, he wrote largely on that and kindred subjects, besides composing a good deal for Church use. He was chairman of the Liverpool Ecclesiastical Music Commission, and a past member of the Philharmonic Society.

HUGO VON HOFFMANNSTHAL, at Rodaun, near Vienna, aged fifty-five. He was born at Vienna, on February 1, 1874, and at first studied law and philosophy, but literature and the drama soon claimed him. Though of European fame as a writer and poet he is known in England chiefly as the librettist of Richard Strauss's operas. His mystery play 'The Great World Theatre,' founded on the work of Calderon, had its first production in this country at St. Edward's Church, Holbeck, near Leeds, in 1924. An English translation of his correspondence with Strauss was published in the spring of this year.

JEAN GERARDY, at Spa, Belgium, on July 4, aged fifty-two. He began studying the 'cello at seven; at the age of ten he graduated at Verviers Conservatoire; and a year later was touring Europe with Paderewski and Ysaye. After completing his education at Liége Conservatoire, he made his first appearance in England at Nottingham, his London debut taking place soon after at St. James's Hall, with brilliant success. He toured extensively, and achieved great popularity in the United States, Australia, and throughout Europe. During his later years he turned to chamber music, wherein his exquisite taste and musicianship enabled him to be no less successful than as a soloist.

EDOUARD RISLER, at Paris, aged fifty-six. A native of Baden-Baden, where his father was a painter, he came to Paris as a boy and studied the pianoforte with Diemer, winning a prize at the Conservatoire at the age of sixteen. He made his debut at the Salle Pleyel, and thereafter met with constant success all over Europe. He distinguished himself specially as a Beethoven player. He was a professor at the Paris Conservatoire, and recently had been made a Chevalier of the Legion of Honour.

THOMAS EDWARD PEARSON, who died suddenly last month at the age of forty-nine. Though not widely known to the public he had musical gifts of a high order, which he gave whole-heartedly and unobtrusively to his work as organist and choirmaster at Halifax Parish Church, conductor of the Huddersfield Glee and Madrigal Society, and chorus-master to the Bradford Festival Choral Society. He became F.R.C.O. in 1903, and Mus. Doc. (Oxon.) in 1911.

WILLIAM SMITH, at Falkirk. He was a successful choral conductor at the principal Scottish competitive Festivals, but was best known as an outstanding singer of Scottish songs, and was for many years a favourite tenor soloist in the Glasgow Orpheus Choir.

MOZART ALLAN, at Glasgow. For many years he was widely known as a music publisher at Glasgow. His publications, mostly popular teaching pieces and Scottish music in Victorian settings, had a wide sale throughout the country and overseas.

ALFRED WILLIAM FLETCHER, at Paignton, on June 28. A native of Derby, he went as a young man to Australia, returning later to England and settling at Paignton, where he held the post of organist at the Congregational Church. He was the father of Mr. Percy Fletcher.

Miscellaneous

The Music Teachers' Association celebrates its coming-of-age during September with a Reunion, on the 12th, at 7.45 (reception by Mr. and Mrs. Stewart Macpherson and an address by Mr. Geoffrey Shaw); a lecture-recital by Mr. Stewart Macpherson on the 13th, at 11, followed by a Festival Luncheon and an excursion to Windsor by motor-coach; and a Conference on the 14th, at 11. Full particulars from the Acting-Secretary, Miss L. Bull, Æolian Hall, Bond Street, W.1.

A series of twenty-four University of London Extension Lectures will be given by Miss Elsa West at Morley College, 61, Westminster Bridge Road, on Fridays, at 7.30 p.m., beginning on September 27. The subjects will be (*a*) 'The Development of Music and Musical Instruments' and (*b*) 'Music of some Special Nations.' The series will be illustrated by chamber music and vocal and instrumental solos. Full particulars and syllabus may be had from the Hon. Secretary, Miss E. Reeden, Morley College.

Last month we referred to a booklet entitled 'Civic Opera as the Basis of British Music,' and said that readers could obtain copies from the author, Capt. Reaveley, 45, Albany Street, N.W.1. Capt. Reaveley now asks us to say that he will be glad if applicants will facilitate his secretarial work by enclosing with their request a fairly large stamped addressed envelope.

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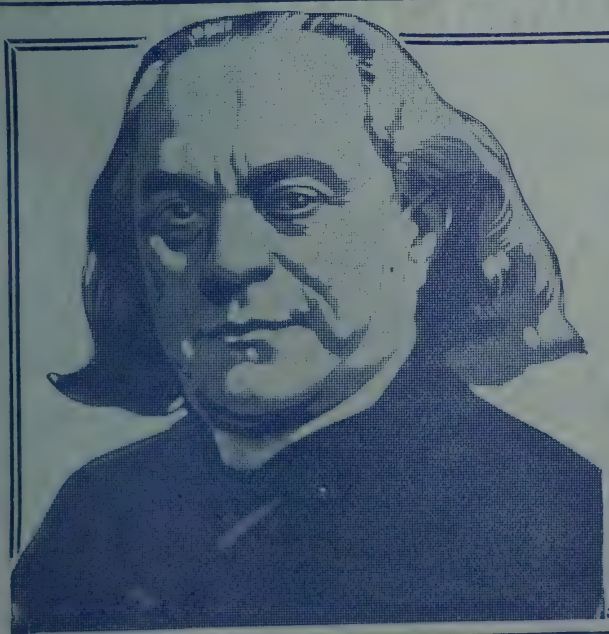

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The Musical Times
AND SINGING-CLASS CIRCULAR
OCTOBER 1, 1929
(FOR LIST OF CONTENTS SEE PAGE 944)

THE ARTS IN REVOLT

By RUTLAND BOUGHTON

From time to time I have referred in this journal to the dissatisfaction that is generally felt in all the arts of to-day, and to the confusion that is evident in all that pertains to æsthetic criticism. Many professional artists of real capacity feel that the methods pursued by the great masters are no longer valid; and so experiment in various directions, apparently in the hope of lighting upon methods more applicable to modern life. Music-lovers, including a few wise critics, remembering how often the judgment of their predecessors has been at fault when artistic development took an unexpected form, fear to exercise that free judgment without which even first-rate artists are liable to labour wastefully—for the finest art has never been a purely personal expression.

Communal elements and values are recognised in the finest Gothic architecture and sculpture. Little less obvious is the impersonal spirit in the works of men like Fra Angelico, who renounced his own name and personal fame for the sake of his religious life; or like Botticelli, whose name was not his own but the name of his master; or Palestrina, whose name is not that of a man but of a city.

During the more important period of their development the arts of literature and music are known to us under the personal names of the artists who were engaged in them; that period had not the communal background of Christendom during the ages of the greatest architecture and painting. Even so it is clear that no maker of verse or prose, of song or symphony, wrote solely with his own personal joy in view. He did not fail to consider the communal relation which is reached between writer and readers, between composer and performers and audience. Without that relation it is certain that no work of literary or musical art can be said to be complete. We pity the artist who attains posthumous fame much as we pity the lover who could never win his lady.

It is not likely that such a relation has ceased to be essential to the consummation of artistic activity. However spirited the pioneering of the most 'advanced' artists of our own time, their work must depend for its validity upon its power to win a satisfactory relation with the fairly educated part of the public, with or without the interposition of a group of disciples. However slow that public may be in reaching an understanding of new works of art, it is that which gives final sanction to the works of to-day no less than to the works of Giotto, Shakespeare, and Bach.

We can scarcely pretend that there is any sign of such understanding—not even the first faint glimmer of it—in regard to such writers as James Joyce and Gertrude Stein or to composers like Schönberg and Stravinsky; for we must not be deceived into believing that the pieces of Stravinsky's and his like are works of good musical art because they are often associated with good public shows. Had Stravinsky been unable to lay his scores upon the clever and often delightful backs of the Russian Ballet, it is safe to say that he would have remained as remote from public favour as other less cute or less fortunate but equally noisy pretenders.

The majority of musicians who have maintained connection with the traditions of great music from the 16th century up to the time of Brahms and Wagner not unnaturally feel that what Stravinsky and his kind are doing is the negation of music. On the other hand, there are a considerable number of thoughtful people, very earnest about life itself, who feel that in some way which they cannot explain the art-movements which are generally labelled 'futuristic' are expressing an æsthetic rebellion akin to the mood of revolt which has pervaded the material world during the last two decades. (A deeper study would, I believe, show that such revolt began not twenty, but seven hundred years ago; but to show that would take us beyond the limits of the present study.) Thus, the late Dr. Eaglefield Hull came to the conclusion that the music of Stravinsky was in some way the equivalent of the doings of Lenin and Trotsky; and I am told that Mr. Percy Scholes has also proclaimed the revolutionary nature of Stravinsky. But it is in the West of Europe and associated with the *émigré* (and presumably anti-Bolshevik) Russian Ballet that Stravinsky's music has its vogue and following. In Soviet Russia the classic and national-romantic schools of music hold the field. So, whatever connection there may be between the cacophonic schools of art and the wave of revolutionary feeling which followed the great war, I scarcely think that Dr. Hull's suggestion will help us in our æsthetic bewilderment.

Under such circumstances, may it not be useful to consider the work of those artists who have been associated with ideas of revolt—artists of whose greatness there is no question? To consider the ideas which moved them to revolt, and notice what effect their revolt had upon their æsthetic tendencies, may help us to appreciate the rights and wrongs of the most provocative modern art.

One of the earliest of such artists whose records are available was Euripides, and

looking up Prof. Gilbert Murray's 'Euripides and His Age,' in the Home University Library, I come across a passage which seems very useful for our present consideration:

'Euripides, like ourselves, comes in an age of criticism following upon an age of movement and action. And for the most part, like ourselves, he accepts the general standards on which the movement and action were based. He accepts the Athenian ideals of free thought, free speech, democracy, "virtue," and patriotism. He arraigns his country because she is false to them. We have spoken of the tradition as a homogeneous thing, but for any poet or artist there are two quite different webs in it. There are the accepted conventions of his art and the accepted beliefs of his intellect, the one set aiming at the production of beauty, the others at the attainment of truth. Now for every artist who is also a critic or rebel there is a difference of kind between these two sets of conventions. For the purposes of truth the tradition is absolutely indifferent. If, as a matter of fact, the earth goes round the sun, it does so not a whit the less because most ages have believed the opposite. The seeker for truth can, as far as truth is concerned, reject tradition without a qualm. But with art the case is different. Art has to give a message from one man to another. As you can only speak to a man in a language which you both know, so you can only appeal to his artistic side by means of some common tradition. His natural expectation, whether we try to satisfy or to surprise it, to surpass or to disappoint it, is always an essential element in the artistic effect. Consequently the tradition cannot be disregarded. This distinction is often strongly marked in the practice of different artists. One poet may be both a pioneer of new roads in thought and a breaker of the laws of technique, like Walt Whitman—an enemy of the tradition in both kinds. Another may be slack and anarchical in his technique though quite conventional in his thought. I refrain from suggesting instances. Still more clearly there are poets, such as Shelley or Swinburne, whose works are full of intellectual rebellion while their technique is exquisite and elaborate. The thoughts are bold and strange. The form is the traditional form developed and made more exquisite. Now Euripides, except for some so-called licences of metre, belongs, in my judgment, markedly to the last class. In speculation he is a critic and a free-lance; in artistic form he is intensely traditional. He seems to have loved the very stiffnesses of the form in which he worked. He developed its inherent powers in ways undreamed of, but he never broke the mould or strayed away into shapelessness or mere realism.'

We have now to consider the work of those outstanding artists who, like Euripides, Shelley, Swinburne, and Whitman, were in some measure of revolt against the thought or conditions of their time, and to learn in what degree their æsthetic tendencies were affected.

Dante was in continuous and open rebellion against the heads of the mediæval Christian Church. One Pope, who was eventually canonised by the Roman authorities, was placed by Dante in his 'Inferno.' During the reign of the next Pope (who had persuaded his predecessor to that act of renunciation which Dante regarded as specially infamous) the poet took definite hostile action in the political sphere. The facts which lay behind the quarrel concerned the well-being of the commune of Florence. Dante supported Giano della Bella, the knight 'who had identified himself with the popular cause'; but the clerics were intent on Giano's overthrow, and by his eventual fall the reins of government definitely passed 'to the rich burgher class.' Dante was in revolt against what he regarded as the outstanding evils of his time, but he was no revolutionary in art. That he derived from the tradition of cultured verse. He declared himself a pupil of Guinicelli, the poet who wrote that delicious ode to 'The Gentle Heart,' and the form of the 'Divine Comedy' was derived from the *sirventes* of the troubadours. (Edmund Gardner's 'Dante' in the Temple Primers, Sismondi's 'History of the Italian Republics,' and Bell's 'Short History of the Papacy.')

Botticelli (1444-1510) was in a gentler but equally genuine revolt against a later phase of the same evils. The tendencies of his mind came through his work. One of his paintings ('The Temptation of Christ') depicted the tempter in the garb of a monk. Botticelli renounced much well-paid work that he might devote his time to the illustration of Dante's 'Inferno,' his purposes being to reach the eye of the people themselves and the more fully to serve their cause. One of his engravings extolled the person of Savonarola, the great Florentine rebel against the most villainous of all the Renaissance Popes. He finally renounced even his art because its true service was becoming impossible. Ruskin's description of the nature of Botticelli's revolt seems to be the correct one: 'not a preacher of new doctrines, but a witness against the betrayal of old ones'—a sentence which parallels Prof. Murray's statement that Euripides 'arraigns his country because she is false to' her ideals. Botticelli accepted both the Christian tradition and the paganism of the Renaissance; and there seems to have been no element of revolt in his technique, which was of a masterly nature in the chief age of painting. (Vasari's 'Lives of the Italian Painters,' and Ruskin's 'Ariadne Florentina.')

(To be continued.)

THE DEEPER QUALITY OF MUSIC

By A. E. F. Dickinson

Many musicians must have noted with satisfaction the telling exposure, in the September *Musical Times*, of the amazing self-confidence of some views recently expressed in regard to the art of composing, and on the question of adding titles to hitherto untitled pieces of music. Perhaps the case has been met by the citation of the most flagrant statements. It may be profitable, however, to carry the analysis deeper, especially in regard to the title-enthusiasts. It is to be feared that these people miss much of the finer quality of music.

This type of misunderstanding and misuse of music is a very old one, and is headed, so to speak, by the naif pictorialism of Byrd and Bach, the too dramatic 'Leonora' Overtures of Beethoven, and the more elaborate programmes which Wagner encourages us, in outside commentary, to read into his operatic preludes. I refer to cases in which the composer *unwarrantably* expects us to interpret his music in terms outside itself. The further fact that in legitimate instances of programme music—music with words or action—the programme is taken by many listeners as the *raison d'être*, not as the mere starting-point, of the music, all adds to the superstition that it is the function of music to describe events or to present conscious thoughts and feelings.

In the instances I have given, the programme receives, whether legitimately or not, the authority of the composer, and claims superior consideration to one supplied by a less qualified person, for there is no doubt that it has found a place in the composition of the music. But the real importance of a programme depends, not on its official origin, but on how much it counts in the final impression, and in all the cases quoted the programme is soon forgotten and only the wider and more general appeal—the music in itself, shall we say?—remains. It is only in the weakest or lightest works of the great composers, or in the works of composers like Berlioz whose musical significance is open to question, that a programme is anything but a jumping-off point. The last thing one wants to do, after hearing even the dramatic 'Leonora No. 2,' is to go back in thought to the commonplace melodrama which inspired it. If this is true of a composer's official programme, much more is it true of some amateur attempt at defining the meaning of an abstract piece of music after it has been written.

But in saying 'the last thing *one* wants to do'—meaning myself, and therefore every reasonable person—I have in reality begged the question, because, of course, the title 'fans' *do* want to name the canonised but hitherto unbaptised works of music. And it is here, in particular, that it is necessary to 'consider further.' It is not just a question of mental effort or logical consistency, but of musical attitude.

There is more than a conventional truth in Pope's reference to those who rush in where angels fear to tread. The first quality of an angel, human or more than human, is surely reverence—reverence (humanly speaking) for the deeper and wider meaning which the commonest experiences of life may reveal, given the right conditions of mind and environment. The opposite tendency has happily been summarised by a lady in one of Galsworthy's earlier novels, when she complains that in a certain household she feels 'all body.' We may contrast with this familiar product of modern civilisation the quaint but sincere attempts of primitive man at living in co-operation with the spiritual world, of which attempts 'The golden bough' is a magnificent record. It may also be noted that some of the most truly original thinkers—men like Socrates, who would suffer death rather than deny their principles—have begun and ended with a humble and profound belief that truth is always a far wider thing than we as individuals ever know.

Nowhere is the downright, prosaic attitude so out of place as in the world of music. Here least of all are things what they seem on the surface. Every experienced musician knows that one of the thrills of a musical life is the revelation of new beauties in a familiar work, whether the fresh inspiration comes from a new interpreter or from the listener's own growth of mind. To limit a work to one interpretation is thus to miss the mysterious plasticity of musical expression, and to wish to define it within the narrow limits of a title is an æsthetic monstrosity.

By all means let us hear or read what Mr. X. makes of Bach's preludes and fugues, if it will widen our understanding of the music, not merely save us the trouble of thinking for ourselves; nor let us invariably repress any reflections which music may throw out to us of a world outside itself, for musical thought is not necessarily unconnected with other kinds of human expression. But let us clearly recognise for what it is that vulgar familiarity with a wonderful art, which is surely at the bottom of all these ill-considered and dogmatic pronouncements on music and its meaning (I include here those light-hearted references to composing, so aptly quoted in the September *Musical Times*). Music, like the countryside, is (praise be to our modern democracy) within the reach of all as it was never before, and both remain our sacred inheritance, on which we do not want the casual visitor to leave his unnecessary finger-marks. It is easier to ignore those finger-marks on music than on the countryside, but we can at least ask the markers to be more careful in the future, out of consideration for their own enjoyment as well as from a sense of decency.

In conclusion, the words 'for their own enjoyment' must be stressed, as containing the final

appeal of the argument. We can hardly force men to be free—least of all by abusing them. But we can at any rate warn the superficial type of musician that he is on a rotten track, recognised by experienced travellers as leading (like Alice's path) definitely backwards, instead of into the wider and more glorious domains. As with Alice, the only advice of any use is 'Try the opposite way.'

Ad Libitum

By 'Feste'

In the September number of the *Gramophone* Mr. Compton Mackenzie takes me to task for my attitude in regard to 'Ops. *v.* Titles.' He scores a few hits, though I feel that he misrepresents my attitude somewhat. For example, after quoting what I said about the man in the street—'if his High Mightiness doesn't think good music worth a little trouble, let him go without it'—he says:

> 'Very well, then, let the man in the street go without music, and if musicians prefer to exist in an archaic mumbo-jumbo world [we don't!], let them do so; it will not worry the man in the street, that is a sure thing. The point Mr. Scholes and I have tried to make is that for the benefit of musicians, but by no means necessarily for the benefit of music, we wish to give the classics the benefit of what the classical composers would certainly have given themselves if they were writing to-day.'

Probably, but not 'certainly.' And if they did, nobody would complain; for the composer, and he alone, has the right to give picturesque titles to his works. What we object to is the prospect of anybody and everybody being let loose a-labelling, with their 'Big Threes,' and 'Pompous Alderman,' &c. Mr. Mackenzie says he 'never suggested treating the Haydn and Mozart quartets as programme music.' But practically every kind of label implies some kind of programme.

Mr. Mackenzie goes on:

> 'To argue, as "Feste" does, that such titles as the "Pathétique" and the "Appassionata" are tolerated because the consensus of musical opinion has decided that they fit, is to throw up the sponge in favour of Mr. Scholes and myself, who are only anxious to find titles which the consensus of musical opinion will accept as suitable. If *any* titles not given by the composer are justifiable, then all titles are justifiable [in other words, the "Big Three" is justifiable!] and if "Feste" enjoys the notion that the Prussian Academy of Arts and Sciences is now collecting evidence to obtain the passing of a law in Germany for the safeguarding of the musical classics, it is only one more piece of evidence of the conspiracy among intellectuals to Teutonise this country. If Mr. Scholes and I label the whole twelve hundred and forty-eight works which comprise the opus numbers now in existence, we should certainly not achieve such a disservice to music as by placing the classics under the tutelage of the Prussian Academy of Arts and Sciences.'

But if the Prussian Academy really protected musical works from, *e.g.*, the foul paws of the Jazz compounders, I should vote for it with both hands. After all, is there anything necessarily objectionable in the idea of such safeguarding? I fancy there is a Society for the Protection of Ancient Monuments (if there isn't there ought to be). If we take steps against the fools who cannot see a relic of antiquity without wanting to scribble, scratch, or carve their names (or worse) on it, we ought to do no less on behalf of the great things in music. And one of the things they ought to be protected from is the unauthorised programme.

Mr. Mackenzie is severe in his final paragraph:

> 'The ill-concealed chagrin with which so many musical critics regard the violation of their pet sanctuaries would be laughable if obscurantism were ever laughable. Some of them have written more like gamekeepers than critics about my suggestion, more as if they were trying to preserve salmon than sonatas, quails than quartets. The disrepute into which many a composer and painter and writer falls when the vulgar herd begins to enjoy his work is a notorious phenomenon. Small-minded exclusiveness has been as much the enemy of art as it has been of religion. What maggot in the human brain makes a work of art more desirable because it can only be enjoyed by the few?'

This leaves most of us with a clear conscience. The greater part of my own life, for example, has been spent in various kinds of missionary work on behalf of good music, from teaching factory girls' choirs and slum and village choral societies, to lecturing and adjudicating up and down the country. One of my supporters in the correspondence columns, Mr. W. R. Anderson, has laboured indefatigably in the same vineyard; and the correspondent who signs himself 'S' is another supporter of good works in this way. Mr. Pengelly, who writes from Cardiff, is solo pianist and accompanist in the broadcasting studio of that city; and so on. Do these correspondents look like 'exclusive obscurantists'? The bigger the number of people who can be brought to enjoy fine music the better will musicians be pleased. I don't believe there is more than a stray crank or two who regards music as his pet sanctuary. Almost to a man, we are all for free and open seats in the Temple of Art, but we refuse to

stand at the door and dangle enticements before the eyes and nose of the wayfaring man—a packet of sweets, a bag of nuts, or a bowl of soup. He is welcome to enter, but he mustn't expect us to water down and emasculate the doctrine for his benefit. What's worth having's worth an effort.

However, as the letters of Mr. Anderson and Mr. J. T. Frankland show, this subject is, after all, only a detail in a general problem that has arisen owing largely to the sudden access of an enormous new musical public. We may now drop our 'Ops. *v.* Titles,' as the project is at least scotched, and concentrate on some of the urgent points that concern the welfare of the profession. For example, I continue to receive letters concerning the bogus college abuse, and the cheap, incompetent teacher. But what can a journalist do beyond calling attention to the evil? Action is the duty of the profession. Here again is a detail that shows how far off we are from any settled policy. The *Musical Times* and *Musical Opinion* have long since refused to insert advertisements and other announcements referring to certain colleges; and they took this action as a result of representation from the Teachers' Registration Council. They have willingly borne the consequent loss of revenue because they were convinced that their step was for the benefit of the teaching profession, and of music generally. But the advertisements of these institutions appear regularly in most, if not all, of the remaining musical journals published in this country. This means that *Musical Opinion* and the *Musical Times* are being penalised for taking action in the interests of the profession. Have the Teachers' Registration Council, the Incorporated Society of Musicians, and the Music Teachers' Association, taken any steps in regard to the continued advertising of these Colleges? It is useless to complain of the issue of floods of worthless diplomas so long as nothing is done to end the most telling kind of publicity on behalf of those who issue them, *i.e.*, regular advertisements in reputable musical journals. I observe, too, that the advertisement of one of the banned colleges appears in the Promenade programmes. Are the musical organizations mentioned above aware of this? If so, are they approaching the B.B.C. on the matter?

Musicians will watch with interest Mr. Richard Capell's crusade in the *Daily Mail* on behalf of an increased use of English musical terms, in place of the present polyglot jargon. Some years ago I wrote an article on the subject in these columns, using almost the same caption, the slight difference serving to indicate the gulf that separates a mere musical journal from The Paper That Gets Things Done. 'Why not Plain English?' my article asked diffidently. 'Let's Have Plain English!' demands the *Daily Mail*, pretty much as it might say 'Let's Have Standard Bread!' or 'Baldwin Must Go!'

Mr. Capell would drop 'oboe' for the good old English 'hoboy.' His special aversion is 'cello, and he wishes us to anglicise 'the spoken word and write "chello," forgetting all about the derivation.' He objects to 'bass viol' as a substitute, on the ground that the true bass viol still survives. Its survival, however, is so sporadic as to be scarcely worth consideration. A better solution, I think, would be to adopt a set of terms for the string family. I suggest violin, tenor viol (viola), bass viol (violoncello), and double-bass (or simply bass) for the remaining instrument.

Another annoyance to Mr. Capell is 'piano,' which he regards as an absurdity. But surely it is no more absurd to speak of a 'soft' than of a 'loud-soft' or a 'soft-loud.' 'Piano' is the most natural and euphonious contraction of the rather clumsy compound original, and so might be allowed to survive.

Mr. Capell (backing up Mr. Eric Blom, who has also ventured into this field) advocates 'consort' for concerto, and 'clavier' for pianoforte. The former is a promising suggestion, though it will lead to awkwardness when we speak of a concerto grosso. Shall we say 'great consort'? I like 'fantasy' for fantasia—in fact the English word has already got its foot well in. I don't agree that 'kettledrums' is a good substitute for timpani; why not merely 'drums'? There would be no confusion, as we always call the other sort bass-drum and side-drum. Moreover, the great majority of musicians already use the term 'drums' in speaking of the timpani. Mr. Capell objects (rightly) to *cor anglais*, but he doesn't suggest an alternative. I do. Seeing that the instrument is neither English nor a horn, why not give it a name that really describes it—tenor oboe? Even better would be the revival of the flowing and now obsolete 'teneroon'—an appropriate term for several reasons, among them being the probability that the *cor anglais* solo in the 'William Tell' Overture was played on the defunct instrument of that name when the opera was first given in England.

'Study' for *étude* ought to need no special advocacy. I am not converted, however, to the Grainger-Capell 'foursome' for quartet. It is true that a word is badly needed to distinguish between the players and the played. Every musical journalist has to dodge such awkard repetitions as 'So and so's quartet was played by such and such a Quartet.' But if we accept 'foursome' (which sounds smooth and familiar because of its long standing as a sporting term) we incur 'fivesome,' and a group of even uglier terms—above all, 'sevensome' for the players of a Septet, and 'twosome' for

duettists. Why not 'string four,' and so on? I put this to a friend, who objected on the ground that it recalled those curious sets of music-hall moaners known by such labels as 'The Harmony Four.' But Harmony Fours are fleeting things: the string four is one of music's institutions. 'Lener String Four' is better than 'Lener String Foursome,' and 'London Wind Five' than 'London Wind Fivesome.'

Most of us will wish Mr. Capell luck, though I fancy there are more difficulties in the way than he realises. Apart from custom, convention, and conservatism, there is a practical business point that is rarely considered by reformers of musical terms and notation. I mention the latter, because hardly a month goes by without my hearing from some optimistic inventor of a system of notation that will do away with accidentals and all the inconsistencies and anomalies that are alleged to disfigure our present system. But do they disfigure it? Any system that is the growth of centuries must inevitably bristle with illogicalities; but there is history—sometimes even poetry—in almost every one of them. The practical business point of view that I mentioned has to do with both notation and terminology. A publisher who adopted a new system of notation would have to scrap his existing plant and plates—a large part of his capital. A reform of the kind would never be adopted by all publishers, and it would be welcomed by very few teachers and professional musicians, so the quixotic publisher would be hard hit in the matter of sales, and as a result would be avoided by composers.

In a much smaller degree he would be handicapped by the adoption of some of the reforms advocated by Mr. Capell. An English publisher of instrumental music always has (or should have) an eye on the Continental market. If he brings out a string quartet, or a work for oboe or 'cello, or pianoforte, the musician in every part of the Continent recognises the works described in those terms, whereas a bass viol consort or a consort for clavier might mystify him — and mystification is bad for sales. Similarly, the publishers of a string quartet who wished to announce on the title-page that the work was in the repertory of (say) the 'London String Quartet' could hardly be expected to say that it is played by the 'London String Foursome.'

There is much in the principle advocated by Mr. Capell, and I do not wish to be regarded as scoffing when I go on to suggest that its adoption, combined with the Blythian nicknames referred to in last month's 'Ad Libitum,' will add a stimulating touch to programmes. We may yet read:

Big Three Trio ... ...Schubert
London Threesome.
Philadelphian's Toccata and Fugue Bach
The Pompous Mayor Consort for Bassoon ... ... Mozart
Triple Consort for Clavier, Hoboy, and Chello ... ...Peabody
Great Consort in E ... ... Handel

Mr. Capell declares his intention of following the Poet Laureate in pronouncing 'ensemble' as it is spelt. This needs far more courage than writing 'foursome' in the *Daily Mail*. But even Mr. Capell seems to hold back where 'timbre' is concerned. He merely tells us cautiously that Dr. Bridges recommends 'tamber.' 'Recommends,' observe. The red badge of courage should be bestowed on the journalist who deliberately writes 'tamber,' and an even higher reward should be devised for the one who is more logical, and (like Mr. Capell with chello) anglicises the spoken word and bravely calls it 'timber.'

A LONDON MUSICIAN LOOKS AT IOWA

Visits of English musicians to the United States have nowadays become so commonplace that it savours of officiousness to describe one in print, but mine differed from the majority in at least one important particular: Instead of becoming acquainted with America through cosmopolitan New York or through other large urban aggregations, I travelled almost without a break to and from Iowa, 'where the tall corn grows,' and my acquaintance with American city life is limited to a day and a half in New York and a few hours in Chicago. I went in response to an invitation to be a guest-professor at the State University, and owing to other, previously made, engagements, my impressions of America are almost entirely impressions of Iowa City, a moderate-sized township of the Middle West. The first of them, and a very definite one, is that Americans themselves are disposed to malign their Middle West. It is by no means so provincial as they affect to believe. Its very consciousness of the geographical handicap of distance makes it the more eager to make the most of any 'contact' with other cultural areas, American or European. Quite apart from the fifty-four lectures I gave at the University, I do not believe I have ever talked so much in my life. I was made to, and not by leading questions, but by conversations which showed a degree of acquaintance with the various subjects raised that could not have been acquired in Iowa except by cultivating a form of curiosity which is anything but typical of provincialism. In fact, Iowa is remarkably well-informed. It would be even more so but for the pusillanimity of its press, which is afraid to expound an unpopular point of view. The popular ignorance concerning European reactions to American politics is due to this. To tell the truth about them might endanger the advertising revenue, or it might not; but editors are taking no chances, so they bolster up the legend that has gained ground and thus fertilise the soil for future misunderstandings.

Iowa City was formerly the Capital of the State. Some eighty years ago the seat of government was removed to Des Moines, the scene of the recent disturbances at a 'fundamentalist' denominational university, and the vacant Capitol became the administrative centre of the State University. The township lies on the Iowa river, an affluent of the Mississippi. The country is, generally speaking, wooded and hilly, and therefore picturesque near the rivers, and flat but extraordinarily fertile elsewhere. The saying that you can not only see the corn grow but almost hear it growing may be an exuberant figure of speech, but a favourite way of surprising a visitor is to take him past the same cornfield at a few days' interval during the 'corn weather.' That weather, by the way, is less trying in reality than by repute. There was one day when the newspaper told me the thermometer registered 97 degrees, but I would not have guessed it above 90 degrees. The excessive moisture is a disadvantage, but Iowa dresses accordingly.

Not being an educationist I scarcely feel competent to speak of the educational system. There were moments when its mass-production almost scared me. There seemed to be an educational Frankenstein at work somewhere. At other times I was almost equally surprised at the superficial quality of some of the results—some, not all; for if a student has it in him to be thorough there is certainly no lack of opportunity. At the back of it somewhere is a rather touching confidence in the potency of figures. If it can be said that some phenomenal number has passed or is passing through the educational mill, that figure in itself is held to possess some educational virtue. Or so it seemed to me on occasion. The one thing that stands out is the intense eagerness of the students to learn, and the industry with which they set about it. Certainly American educationists have some magnificent material to deal with. If this intensive educational drive does not produce commensurate results, I feel that it will be due to some flaw in the system and not to the type of students. At the worst, one might say their eagerness was for information rather than education—they carry voluminous note-books into which they write as much as they can of all that is told them—but even if that is so it is a desire that can easily be manipulated into more fertile channels than the mere garnering of facts. At least, I found it so.

They were an attractive crowd, the students of Iowa City, the girls neatly turned out, with a good natural sense of colour as regards dress; the boys in comparison rather careless and untidy in their appearance, in obedience to some obscure 'he-man' complex which fosters the illusion that neatness is not altogether manly. I grew to like them very much indeed, and hope at some future day to renew their acquaintance, or make that of others like them. There was something so genuine, so free from affectation about all but a very few.

The residential part of the township consists of broad avenues of elms, so much alike that it is difficult to recognise one's surroundings at any point, the more so that there is also a sameness of character about the 'frame' houses, and that every other porch holds the same pair of rocking-chairs. It would take a more philosophic observer than I can claim to be to decide whether the American character is the cause or the result of standardisation, but there can be little doubt that they take to it as a duckling takes to the pond. In one respect it operates entirely to their advantage, and that is in the general comfort of living. Without standardisation it would scarcely have been possible to equip every house, even those of comparatively very modest pretensions, with so many labour-saving devices which to residents of the same class in Europe are practically unattainable luxuries. The efficiency of the average American home is, in fact, one of the most striking things about life in the Middle West. But there is another aspect of standardisation in which it is less beneficial. It tends to create uniform habits not merely of conduct, but of thought, and this may perhaps be one of the causes of the relative sterility of America in the field of art. For my part I am inclined to attribute the whole tendency to the comparative proximity of the pioneering days, when the life of a new community often depended upon its formulating, and adhering to, certain uniform rules of conduct. To that historical cause may perhaps also be attributed the excessive paternalism which expresses itself in a veritable passion for recondite legislation. Whatever hard things may be said of prohibition considered objectively, it deserves worse if regarded as a symptom.

On that engrossing topic, however, I have little to relate. Like St. John Ervine, I had made up my mind to observe a guest's courtesy towards whatever regulations my host had made for the conduct of his household. I heard vaguely of professors who had a private hoard, of students who carried something 'on the hip,' but I myself never encountered anything of the kind whilst in the Middle West. I read in the local press that the number of charges of being drunk when in charge of a car was becoming serious, but I never witnessed an instance. Yet I have reason to suspect that, had I been so inclined, the difficulty of procuring a stimulant in Iowa would not have been very much greater than in Chicago or New York. It was only that the facilities were less openly flaunted.

The best prohibition story I heard was told me by a young airman who had recently crossed the Canadian border, bringing with him two bottles of whisky. The Customs examination taking place at night, he placed them conspicuously in his suit-case with a five-dollar bill, and a note asking whomever it might concern to be lenient. On opening his suit-case in the morning he found four bottles, with a note, 'Here are two more from a stingy guy in the next car.'

One baneful effect of prohibition is that the American who defies it drinks not for quality but for the 'kick.' He does not hold a glass up to the light to revel in its colour and bead. Not for him the generous glow of wine and the associations of the famous vineyard in which it grew. For him it is becoming just 'alcohol,' or more probably 'hooch,' to be gulped as anyone may see on crossing the twelve-mile limit.

That, however, has little to do with life at Iowa City, except perhaps that, to judge by some of the restaurants there, the Iowan palate is correspondingly uncritical as regards food. That horrible American noun 'eats' finds its justification there. Meals are consumed as rapidly as possible—and no wonder, for there is little sensuous

pleasure in them. Food is eaten merely to sustain life. And yet in Middle Western homes the cooking, if generally simple, is quite palatable. A country dinner I had during a rainstorm at a roadside house was very enjoyable. There would seem to have crept into the menu, possibly through immigrants, a certain measure of German influence which blends readily enough with other habits. It seems all the stranger that crude methods should be tolerated away from home.

Yet one of the most interesting departments in the University is that called 'home economics,' one section of which is culinary in the best sense. Another teaches home decoration, including, for instance, the devising of original patterns, and the cutting of the blocks with which to print household textiles. Here the progress made was so marked as to make one wonder whether, after the new order of architecture engendered by skyscrapers, the next manifestation of the art impulse in America would not take the form of decorative art in the home. To be sure, the art impulse thrives on leisure, and if standardisation has done nothing else it has generously provided leisure for those most interested in the domestic applied arts. If they now learn how to profit by it, who knows but what some day we may look upon the ordinary fabrics and utensils of their homes as enviously as we now do upon their mechanical appliances.

A characteristic institution of Iowa City is its newspaper, the *Daily Iowan*, which is written, edited, printed, published, and to a large extent circulated, by students attending the University, most of them belonging to the School of Journalism. It is a mark of unusual enterprise to give the youngsters, so to speak, a daily newspaper on which to try their teeth. Their zeal in seeking practice leads sometimes to curious results. I was fortunate in falling only three times into the interviewer's net. Two of the resultant screeds duly appeared, one as an interview of normal type, the other as an encounter with an anonymous gentleman whose appearance was described in terms which modesty forbids me from quoting, but recognisable from certain details of attire.

A well-known violinist who came to give a recital was more harassed. He was interviewed by one charming young lady after another, at the station, on the way to his hotel, on arrival there, whilst refreshing himself on the threshold of his apartment, until it began to dawn on him that so small a city could not possibly support eight newspapers. He made inquiries, whereupon it transpired that a professor at the School of Journalism had advised the class of his arrival and suggested that it was an admirable opportunity of acquiring experience in interviewing.

On another occasion, when a famous pianist was expected, a youthful contributor pestered a musical member of the University for 'advance copy.' Thinking to administer a lesson, this gentleman said that the pianist was bringing with him, for his recital, the identical grand pianoforte on which Palestrina had composed all his Masses, a remarkable instrument with a keyboard of nine octaves. He assumed that the importunate one would be greeted with peals of editorial laughter, instead of which all these details appeared in due course, adorned with appropriate headlines.

Edwin Evans.

STAGES IN THE HISTORY OF OPERA: III.—HANDELIAN OPERA

By Dyneley Hussey

It was suggested in the first article of this series, that Monteverdi's operas have overshadowed his other music; similarly, Handel's fame as a composer of oratorio has eclipsed his contribution to the stage. It is not unnatural that this should be so — for whereas opera developed continuously since the 18th century until a work by Wagner or Verdi could almost be said to have no point of contact with one by Handel or Bononcini beyond the elementary fact that they were all intended for performance in a theatre, oratorio remains essentially, that is in all except musical idiom, very much the same as it was two hundred years ago.

The conventions of opera in Handel's day were so remote from those which prevailed in the succeeding century that his dramatic works were not unnaturally left on the shelf, from which they are now beginning to be taken down. In an age which was advancing more and more in the direction of realism until opera tended to lose its lyrical quality and with that its true reason for existence, the operas of Handel were regarded as no more than a collection of concert airs strung together on a thread of what was very justly called 'dry recitative,' in which an impossibly complicated plot was overladen with pompous banalities. In short, Handel's operas were misunderstood.

In order to understand them it is necessary first to consider the conventions which governed their form. Only so can we judge whether within those conventions they are living works of art which can still say something to us, or whether they are irrevocably dead. The first convention was that the plot should be heroic, whether the persons were drawn from mythology (as in 'Teseo' and 'Admeto'), from history (as in 'Scipio' and 'Giulio Cesare'), or from romance (as in 'Rinaldo' and 'Rodelinda'). Next, the principal singers must have an equal share of airs, and these must occur at certain fixed places in the various Acts. Furthermore, no singer was allowed two consecutive airs; nor might any two adjacent airs be of the same kind; nor might the singers—mainly because they were unwilling to do any such thing—join in an ensemble, though the *primo uomo* and *prima donna* might go so far as to mingle their voices in a duet and the whole company with chorus sing joyfully together at the inevitably happy ending. The chorus had little else to do, and the concerted Finale was still only in its infancy and was confined entirely to *opera buffa*, whence it found its way into serious opera through Mozart. Hedged about with these and other restrictions and formalities, the composer and his librettist had to do their best with one eye upon the singers, who had to be given what they wanted, and the other on the public, which must be provided with what it thought it wanted. Small wonder that a more enlightened age turned up its nose at such ridiculous conventions and at such craven weakness on the part of composers in the face of singers and public.

There was yet another convention, which set a practical, though happily not insurmountable, obstacle in the way of the performance of Handel's

operas little more than fifty years after his death: for it was an absolute rule that the *primo uomo*, even though he were cast for Hercules himself, should be a *castrato*, and the *secundo uomo* was either an artificial soprano too, or an artificial contralto. Only secondary parts were allotted to tenors and basses. The obstacle consists not in the transference of these unnaturally high rôles to the normal male voice. That can be done by a change of clef. The difficulty lies in the fact that the music possible for a trained *castrato*-singer is often impossible for the tenor or bass. It appears that while castration prevents the natural thickening and elongation of the vocal cords, it also promotes in the rest of the body a greater development, and among other results an increase in lung-capacity. The voices of the *castrati* were therefore very powerful, and capable of extraordinary feats of sustained agility. Composers naturally seized upon these characteristics, and wrote for these popular idols passages which, if not absolutely beyond the powers of the normal male voice, sound awkward and clumsy in the lower register.

These are the general principles upon which Handel wrote all his operas, although he did not always conform with absolute strictness to the rules. His was not the temperament of a reformer, like Gluck's or Wagner's. He belonged to the type of genius which takes the material nearest to hand and turns it to better account than mere talent can. But while he was no innovator, and never gave a thought to theories, a natural instinct for the theatre guided him, as later in the century it guided Mozart, towards making the best of the form as he found it, and towards the introduction of improvements in that form, which are none the less real for not being obvious at a glance.

Let us now turn to an individual example of Handel's vast output of operas. I choose 'Giulio Cesare' for consideration not merely because we are promised performances of it at the Scala Theatre during the coming winter, but because I have had the good fortune to see it performed on the stage at Cologne. It can therefore be considered as a practicable stage-work, and not as a dusty score for examination in the library. Of the plot it must suffice to record that the action takes place in Egypt and embraces the death of Pompey, Cæsar's intrigue with Cleopatra, and the defeat of Ptolemy. The intricacies which the librettist, Nicola Haym, has woven about the story baffle understanding, and no useful purpose would be served by an attempt to make sense of their apparent inconsequence. The most that can be said for Haym is that he provides the composer with a series of loosely connected scenes, which are sufficiently dramatic to serve as the basis for operatic music.

Handel has magically transformed these scenes so that they become astonishingly real and moving. The listener must not expect to find the careful delineation of character to which he is accustomed in Mozart, Wagner, and Verdi. Even if the librettist had allowed of it by giving some consistent individuality to his persons, such a proceeding was remote from the conventions of Handel's day. Opera was concerned with heroic figures, whose actions were at a distant remove from everyday life. The very employment of *castrati* in the chief male rôles served to emphasise the remoteness of the figures on the stage. Yet, in spite of the formality of the proceedings, and the superficial coldness of the sentiments, there glows underneath the surface a warm and human passion which is not less moving for being restrained. I was astonished at the extraordinary dramatic power of the music, handicapped as it is (to our minds) by the strangeness of the conventions and all the changes in musical technique which have occurred since Handel died. Among the tragic moments, the scene in which Pompey's death is announced and that in which Achilles dies stand out as particularly striking by reason of the sureness of touch and the economy of means used to obtain such remarkable effects.

On the other side, the scene in Act 2 between Cæsar and Cleopatra has a voluptuous quality which is largely due to the warm colour of the orchestration. Handel adds to the usual oboes, bassoon, strings, and cembalo a harp and theorbo, and places a small orchestra on the stage. It is doubtful whether any Italian composer of the period could have written music so sensuous in feeling. It is not merely a question of greater genius in a Handel than in a Bononcini, but rather one of racial characteristic. As I have suggested elsewhere,* the German composer tends to think in terms of instrumental music, while the Italian thinks in terms of the human voice. This second Act of 'Giulio Cesare' is but one example of Handel's real contribution towards the development of operatic music in the direction of the symphonic style which was to be brought to its highest point by Wagner.

These qualities to which I have called attention are absolute, and not merely relative to the creakings of an outworn convention. If we can only accept them for what they are, there is no need to make allowances for Handel's operas. At the same time, their public performance in the theatre of to-day certainly requires special care if their beauty is to be made evident to an audience which is not specially interested in the history of operatic art. The pleasure derived from the Cologne production was due in a large part to the fact that the designer of the scenery and costumes, and the singers, worked within the conventions of Handel's day. The heavy baroque frame which enclosed Herr Rémond's beautiful scenes, the panached helmets, gold breastplates, and crinolined skirts of the actors, their stately movements and formal gestures, all conformed to the character of the music and revealed its intrinsic grandeur and dramatic force.

The revival of interest in Handel's operas, which is of some years' standing in Germany, is not without significance as a sign of the times. Realistic opera seems to have reached the extreme limit possible without becoming quite frankly melodrama, with the music supporting the speaking voice. It would seem that if any advance is to be made it must be in the direction of a more formal and a more lyrical style. That modern composers can, after all, learn something from the long-despised conventions of the 18th century is strikingly exemplified in Hindemith's 'Cardillac,' which is certainly a most successful work from every point of view. This opera is cast in a severely formal mould, and the characters sing *da capo* airs,

* 'Eurydice, or the Nature of Opera,' p. 29, ff.

one of which is a full-dress affair with instrumental introduction and epilogue, and solo *concertante* instruments taking part in the accompaniment, just as they do in Bach and Handel. The wheel of operatic convention seems to have swung full circle; it is only the musical idiom, not the form, which now shows an essential change.

RESPECT FOR RHYTHM

By Maurice Cauchie

[This article, under a different title, is one of the chapters of a 'Cours d'Education Musicale à l'usage des instrumentistes, chanteurs, organisateurs de concerts, et chefs d'orchestre de tout âge,' now in preparation.]

. . . . . .

Respect for the rhythm of a piece of music means exactness as regards the general pace at which it is to be taken, carefully setting forth the various rhythmical figures, and also seeing that these figures are not misrepresented in the *rallentando* and *accelerando* passages.

I.—THE GENERAL MOVEMENT OF A PIECE OF MUSIC

The pace at which a piece is to be taken is indicated above the first few notes by one or two words, either in Italian or in some other language, such as: *Andante*, *Presto*, *Assez vite*, *Mässig langsam*, &c. These words, the meaning of which varies according to the composer, give only an extremely vague idea of the pace at which the work should be played.

In these days we almost always over-emphasise the characteristic of the various movements, *i.e.*, we play slow pieces far too slowly and rapid pieces (such as the Finales of Beethoven's Symphonies) a great deal too fast.

Let us see how we may determine the correct pace.

In many cases, when dealing with modern music, the general movement of a piece is given with the utmost precision by the composer himself by means of a metronomic mark. This informs us that a certain value lasts a certain fraction of a minute; for instance, the indication ♩ = 90 means that the minim lasts one-ninetieth of a minute.

To say that when a piece is being played—the composer of which has taken care to define the pace by a metronomic mark—one ought to pay scrupulous attention to this indication, may appear childish. All the same, there are extremely well-known musical works to which we are forced to listen, year after year, played at a pace different from the one which the composer has clearly indicated by a metronomic mark. For instance, the first movement of the ninth Symphony, which Beethoven marked ♩ = 88, becomes heavy and pedantic under the baton of our conductors, all of whom take it much too slowly. Things are even worse in the Adagio of this Symphony, to which we are always compelled to listen at a dragging pace that is like anything but the one (♩ = 60) expressly required by Beethoven. Another and a most characteristic example is the Allegro of Berlioz's 'Carnaval romain,' which is always played at a ridiculously rapid pace.

Such instances as these—and many others might be added—prove that it is by no means superfluous at this stage to remind both the players and the conductors of an orchestra that when preparing to play or to conduct a musical work the composer of which has indicated it metronomically, the first thing for them to do is to consult their metronome, even if they have heard the work played on several occasions; for it is extremely probable that their predecessors, whom they may have a tendency to imitate, have played or conducted it at a wrong pace. In this, as in everything else, the example of others should afford no reason for doing a wrong action.

In default of any metronomic mark given by the composer, if the latter has in any written document clearly expressed his desire with regard to the pace of one or other of his works, manifestly his wish ought to be respected. For instance, Berlioz, in his 'Mémoires,' when dealing with the Allegro in 6-8 of his Overture 'Le Carnaval romain,' an allegro which he borrowed from the second Act of his opéra-comique 'Benvenuto Cellini,' expresses himself as follows with reference to Habeneck, leader of the orchestra: 'He never succeeded in catching the lively pace of the *saltarello* danced and sung on the Place Colonne in the middle of the second Act. The dancers, unable to adapt their movements to his dragging pace, came complaining to me, and I kept saying to him, "Faster! Faster still!"' Again, when speaking of a performance of 'Le Carnaval romain' under his own baton, he said: 'I took the Allegro at the whirlwind pace habitual to dancers from beyond the Tiber. . . .' This is an important indication, placing us on our guard against a performance played too slowly. Nevertheless, one must not thereby regard oneself as authorised to exaggerate the speed of this Allegro. This leads me to mention another order of considerations which may enable one to determine the proper movement of a work.

The conductors of modern orchestras have certainly read the above-mentioned passage from Berlioz, for they take 'Le Carnaval romain' at a frenzied pace. At the time that I became acquainted with this marvellous Overture by simply reading the orchestral score, I had not come into possession of a metronome. Knowing the passage from Berlioz's 'Mémoires' just quoted, I played it over to myself mentally at as rapid a pace as possible—that is, as rapidly as, in my opinion, not only the clearness of the details, *but, above all, the character of the themes*, allowed. Subsequently, when listening for the first time to this work at one of our big Sunday concerts, I was astounded to hear it being given at an outrageously exaggerated speed; innumerable melodic details made me feel that Berlioz had intended the Allegro to be taken at a slower pace. At the time I was very young, and unable to understand why such a massacre of notes should raise no protest whatsoever, either in the hall during the performance or in the columns of the following day's newspapers. Not yet had I learnt that routine forms the sole guide both for the public and for the performers; I quickly discovered that this was so, however, by listening to the same Overture taken by two other conductors in succession at the same ridiculous pace. None the less did I persist in regarding my pace as correct. I hastened, however, to compare it with the metronomic indication given by Berlioz at the beginning of his work. When at last I came into possession of

a metronome I was delighted to discover that my movement was identical with that intended by Berlioz (♩. = 156). Consequently, all the performances of this work given at Paris are merely caricatures.

I had thus reached the right pace by noting that certain melodic fragments could never have been intended by Berlioz at a more rapid pace than ♩. = 156. In many cases similar considerations will be of the utmost utility by making it possible to set a sure limit either to the rapid or to the slow playing. I will quote only one more example: I heard a conductor take the Finale of Beethoven's fifth Symphony at an *andantino* pace (𝅗𝅥 = 63), doubtless imagining that by doing so he would make it more pompous and stately. Now, one need only sing the first violin part of bars 22 to 26 of this Finale to discover immediately:

(1.) That at the speed I have just stated this passage is indescribably grotesque;

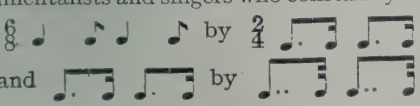
(2.) That the maximum slowness it is possible to endure for these four bars corresponds to 𝅗𝅥 = 76;

(3.) That the movement best adapted to all the melodic conceptions of the composer's corresponds to 𝅗𝅥 = 84, the first few bars of this Finale not being any the less pompous in this lively movement.

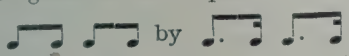
A particular instance of mistakes of this kind consists of the following irregularity. Many of our conductors begin *andante* pieces at an excessively slow pace; then, after about fifty bars, becoming conscious that the work if played in this way throughout would be horribly wearisome, they increase the speed, though the composer nowhere indicates the slightest change of movement. This kind of thing generally happens with the Funeral March of the 'Eroica,' which is begun so slowly that all perception of rhythm is destroyed; and it is played at a reasonable pace only from the seventeenth bar onwards.* *The very fact that the pace adopted at the beginning of a piece cannot be maintained to the end is a sure indication that it is wrong*—unless, of course, the composer has indicated a change of speed during the piece.

II.—PURITY OF RHYTHM

The greatest care must be taken that the various values (crotchets, quavers, &c.) last exactly the times that are intended. There are countless instrumentalists and singers who constantly replace

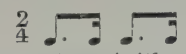


many even go so far as to replace

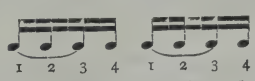


They think that they are thus making their playing or their singing more expressive. What is it that they are really doing? They are substituting a work of their own composition for the one they imagine themselves to be performing.

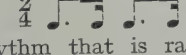
During the entire period that a piece is being practised, one must first have a true conception of the various rhythmic groups it contains. To effect this, one sings or plays, for a score of times and on the same note, each of these rhythms, subdividing each tempo either mentally or aloud. For instance, in the group



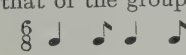
the counting is as follows (without slackening the movement):



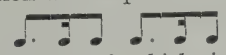
In this way it will be noticed that the group



possesses a rhythm that is rather tame than galloping; somewhat like the rhythm generally supposed to be that of the group

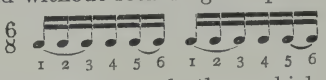


Special attention will be paid to the group



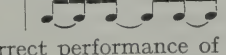
the perfect execution of which is particularly difficult: unconsciously it is almost always replaced by

This happens more especially when the orchestra is playing the 'Ride of the Valkyries.' Immediately prior to playing a piece that contains this difficult rhythm we must, even if we think we are sure of ourselves, sing it mentally or aloud, counting as follows and without retarding the pace:



There is one more rhythm which is never executed except approximately: the triplet of crotchets in 2-4 bar-time, or the triplet of minims in ¢ bar-time. The performers generally tell you that when one hears two crotchets in a bar played or sung it is impossible simultaneously to play or sing three with the right precision. This, however, is the simplest matter imaginable if we but note that the third of two is equal to two-thirds of one. All that is needed, then, is to suppose that the bar-line, instead of being 2-4, is 6-8, mentally to beat time for the six quavers, and group them in two's in order to have the three crotchets of the compound triple; thus, for the reading

which it is almost impossible to render perfectly, there is substituted the reading:



the strictly correct performance of which is mere child's play.

III.—RALLENTANDO AND ACCELERANDO PASSAGES

Rallentando and *accelerando* passages of very short time-length, whether exacted by the composer or introduced on his own initiative by the player in order to render his performance more expressive, ought always to take effect upon a sufficient number of notes to prevent the elementary rhythmic figures from being misrepresented, *i.e.*, in order that the immediately adjoining notes may perceptibly retain their relative time-lengths. The majority of violinists, for instance, even the most renowned, commit a very serious fault between the 493rd and the 496th bar in the first

* The only conductor I have ever seen taking this funeral march at the right speed is Pablo Casals, when conducting his orchestra at Barcelona.

movement of Beethoven's Concerto ; this passage consists of a curious succession of crotchets, some divided into three quavers, others into four semiquavers, and others into five semiquavers :

Thus the melody acquires a hesitant and jolting gait, which Beethoven evidently desired, and which players unfortunately quite destroy ; they retard the rapid groups and accelerate the slow ones, the result being that this passage becomes a dull and lifeless succession of notes all of which have the same time-length.

In all passages of this kind, where different rhythms follow one another within the space of a few notes, there should be permitted no partial *rallentando* or *accelerando* whatsoever ; such passages should be played or sung in strict mathematical time in order to bring out clearly the rhythmic differences which indeed constitute their very excellence. In particular, whenever a binary and a ternary group follow each other the whole should be played mathematically in time, so that the ear may be given the special enjoyment desired by the composer.

In all similar cases the *accelerando* and *rallentando* movements should take uniform effect upon the whole passage.

Another very common practice, one that exasperates anyone who has an instinct for rhythm, consists in accelerating the movement during the holding-notes which are common to all the parts. One would imagine that performers (conductors, pianists, &c.) hold an absolute rest in horror ; no sooner are all the parts simultaneously silent than they seem to find it impossible to count quietly, *at the normal rhythm of the piece*, the seven or eight—or even simply the three or four—beats required by the composer ; they seem absolutely compelled to count them at a more rapid pace. This is torture for anyone with an instinct for rhythm. Such a listener not needing to see anyone beating time, nor to do this himself, nor even to count time mentally in order to be aware, with utmost precision, when the holding-note should come to an end, is most disagreeably surprised to hear played, half a beat or a whole beat too soon, the note or chord that follows the holding-note. It is no exaggeration to assert that this is an extremely common practice, indulged in alike by conductors, by instrumentalists, and by singers. To quote only one out of a thousand examples, the beginning of Berlioz's ' Grande messe des morts ' is invariably mutilated by the shortening of each of the two affecting six-beat rests that separate the second phrase from the first and the third.

It is urgently necessary to oppose such inexcusable habits ; the conductor of an orchestra, or an instrumentalist, anxious to interpret a work with due respect, should take the holding-notes without hurrying the pace in the slightest degree. Similarly in the case of complete rests ; indeed, after quietly counting all the beats, to make an additional short pause would in many cases be effective.

Lastly, pauses, which nowadays are reduced to an insignificant duration, should always be long enough to afford the impression of a genuine stop ; the note, short or long, upon which a pause happens to occur, should be prolonged to the extent of at least two beats of an *andante* movement.

. . . . . .

Due respect for the precepts here mentioned ought to be the very basis of every performance of a musical work. They alone should guide both conductors and performers, and not the examples of their predecessors or their contemporaries, for as regards a due respect for pace and rhythm evil examples are countless and of every-day occurrence.

(*Authorised translation by Fred Rothwell.*)

SERGE DIAGHILEV

By Edwin Evans

Serge Diaghilev was in his 'teens when he spent his first holiday at Venice. Thenceforth he went there every year, with one exception, but as there was one year in which he took two holidays there he used to regard his record as unbroken. Now, on his fortieth holiday, he has passed away at the place which was dear to him above all others. His love for Venice was to some extent symbolic of his outlook on art and on life. Born in 1872, he knew as a young man the splendours of the Court of the Tsar Alexander, and there always clung to him something of the luxuriousness of the *ancien régime*. At Venice he found memories of even greater pomp and circumstance, side by side with the rather pathetic flickerings of modern elegance. Thus both the patrician and the ironist could find entertainment simultaneously, whilst the æsthete could bask in the glow of a favourite classical tradition as luxuriously as the man could bask in the glow of the Adriatic sunshine. He was originally an art critic, and necessarily looked upon Italy as a kind of spiritual home, but as a musician also he loved, next to the Russian composers, those of Italy, from the elder Scarlatti to Cimarosa. I well remember his glee on discovering at the end of ' Le Astuzie Femminili ' that the inevitable wedding festivities included a Russian ballet, for which Cimarosa, drawing upon his Russian memories, had written a moderately Italianised version of the Komarinskaya, later to be familiarised by Glinka. Thus his two loyalties were combined in his revival of that opera, of which subsequently only the ballet ' Cimarosiana ' remained in the répertoire.

He had received his training at the St. Petersburg Conservatoire, mostly under Liadov, whom he held in such high esteem that he commissioned from him his first ballet, ' The Fire-Bird,' and only Liadov's inveterate habit of procrastination let to the substitution of Stravinsky as composer of that work. Meanwhile, however, between his Conservatoire days and his foundation of the ballet, Diaghilev had had his phase of worshipping at German shrines, notably that of Wagner. He used in later years to say that the tragedy of Russian music was that every Russian musician at some time in his career became a German musician. He instanced Rimsky-Korsakov's ' German ' period, from which, however, he had emerged

to write 'Coq d'Or.' There were other Russian composers who failed to emerge, and for these he had no liking. In the early days of our acquaintance, before the war, he once said to me: 'You know all our good Russian music, and I think it admirable of you. But you also know all our bad Russian music, and I cannot forgive you for it.'

For his part he naturally knew Russian music very thoroughly, but yet there were occasional *lacunæ* in his knowledge. One of them led to an amusing anecdote. There is a melody in the 'Ronde des Princesses' of Stravinsky's 'Fire-Bird' which is identical with a theme in the slow movement of Rimsky-Korsakov's 'Sinfonietta.' The circumstance is of no importance, since both composers were plainly indebted for it to the national inheritance of folk-lore. But in course of conversation it transpired that Diaghilev did not know the older work. So without enlightening him as to my reasons, I brought the four-hand version to him and we started to play it. The first movement mystified him. He thought it quite charming, but wondered why I had made such a point of playing it. But presently we reached the familiar melody. He jumped up from the pianoforte and exclaimed, 'Non, ce n'est pas vrai!'

Another Russian work which he had not encountered was Balakirev's volume of folk-songs for pianoforte duet (*not* identical with the vocal set). When I played it with him he was so delighted with it that he began to consider it as material for a ballet. Subsequently I played it again with Prokofiev, who happened to be in London, and we all came to the conclusion that the numbers, though charming, were too short and scrappy for the purpose.

These are the only two instances I can recall of Russian works of any importance which Diaghilev did not know, but when I drew Karsavina's attention to the delightful little 'Les Vendredis' Polka, which she afterwards danced at the Coliseum, Diaghilev pretended to make a scene because I had never brought it to him. His knowledge of Italian music was, of course, less extensive, but he accumulated a large number of works which had lapsed into oblivion. Particularly in the case of Pergolesi, he did not make his final selection for 'Pulcinella' until he had procured as much as seemed possible of his music, even to having many copies made at various museums and libraries. And he once told me that he and Tommasini had been through the whole five hundred and fifty 'sonatas' of Domenico Scarlatti before choosing those required for 'The Good-Humoured Ladies.' This brings us back to Venice, for that ballet owed as much to Pietro Longhi, to Francesco Guardi, and perhaps to Tiepolo as it did to Goldoni and Scarlatti. In some respects it is the most perfect of all the ballets resulting from Diaghilev's initiative. The first performance of it in London took place at the Coliseum in 1918.

Tommasini's score includes a harpsichord, for which there was no room in the long but narrow orchestral pit. Whilst the difficulty was under discussion I recalled a print I had once seen of a theatrical performance of the period, at which the harpsichord player was placed at the side of the stage. At my suggestion Andrée Conti was provided with an 18th-century wig and costume and placed at the side of the Coliseum stage, where she and her harpsichord, though almost inaudible, proved so effective that one of the Sunday papers went into raptures and described this as one of those flashes of genius which only occurred to these wonderful Russian producers. It was also on this occasion that a journalist, who came on behalf of a great London newspaper, asked me to ascertain whether Diaghilev had specially commissioned the music from Scarlatti. But I must desist from the anecdotal strain, which, where the Diaghilev Ballet is concerned, is almost inexhaustible.

As is generally known, it was the abortive revolution of 1905 which sent Diaghilev on his Western wanderings. There followed year by year in Paris: an exhibition of Russian paintings, a season of Russian symphony concerts, another of Russian opera, with Chaliapin in 'Boris Godunov,' and finally, in 1909, the inaugural season of the Diaghilev Ballet. Some confusion of ideas was caused by its announcement as Russian Ballet. The only link with the official Russian Ballet of the Imperial Theatres was that it was composed of artists who had found that institution too conservative for the realisation of their ideas. They were, in fact, rebels, though a friendly arrangement was made by which they could satisfy their rebellious instincts during Diaghilev's season and revert to their allegiance at its close. This they actually did at first, but soon the success of the Diaghilev Ballet warranted a complete breach with St. Petersburg, and it is somewhat pathetic to note that almost the only great European country where this Russian Ballet has not been seen is its native Russia. This is scarcely the place to relate its history in detail, but on broad lines it may be said to have begun with the romantic secession led by Fokin, which was followed by the brief interlude of Nijinsky's plastic and rectilinear choregraphy on the eve of the war.

The return of the Ballet in the Armistice year revealed the rise of a new choregraphist in Massine, under whose régime the Russian influence began to yield to that of the Mediterranean countries—Italy and Spain. Then followed a kind of interregnum during which some good work was done by Nijinska, the sister of the great dancer. This was the time when the Parisian atmosphere was steadily gaining the ascendancy. And recently a talented young choregraphist has appeared in Georges Balanchine. It will be noted that æsthetically it has been consistent. Nobody has satisfactorily explained the curious affinity there is between Latin and Slav culture, but long before Diaghilev's advent it was at Paris that the music of the Russian nationalists was meeting its warmest welcome. Whatever the reason, there would seem to be some fundamental cleavage leaving on one side these races, and on the other those of Teutonic origin. It shows itself even in the final forms assumed by their respective Christianities, and the favourite attributes ascribed to the Deity. In the arts it is equally pronounced. 'Art for art's sake' is a maxim on one side of the line, a heresy on the other. One side is susceptible to rhetoric, particularly of the ethical brand, the other is sceptical of all eloquence. The æsthetics of the Diaghilev Ballet have been consistently Latino-Slav, the only modification being that gradually the weight was shifted from the Slav to the Latin shoulder.

Meanwhile the knell of romanticism had been audible to the alert ears of Diaghilev before most people were ready to speed its parting, and he was prepared for the phase of hard, quasi-ironic brilliance that was to dominate for a time the greater part of artistic Europe. Naturally this brought him into collision with upholders of the other æsthetic creed, and in particular with Ernest Newman. Their exchange of passes was, and could only be, futile as, neither being willing to concede that the other might have valid reasons for the faith that was in him, they spoke no common language, and the very terms they used meant different things to each of them. There was, however, this difference between them—that whereas Newman was congenitally unable, or at least in his writings never showed himself able, to enter into the spirit of the party opposed to him, Diaghilev's spiritual adventures had been of both kinds, and he was merely impatient that Newman, whom he had really admired, had not reached his own conclusions. Newman's opposition gradually took such a form that eventually he and the paper he represented were excluded from the so-called 'press-list.'

I hope it is unnecessary for me to say that the view I took of this incident was the only one a journalist could take, and so far as I was consulted my advice was given accordingly. Had Newman found anything at all to admire, that view might have prevailed, but his anathema was only too comprehensive, and I found myself powerless to avert an incident which would have been ludicrous had it not been lamentable. When, a year ago, Newman did at last find something to praise in Stravinsky's 'Œdipe,' Diaghilev, whose profound admiration for that composer did not extend to that particular work, commented: 'Naturellement! Dès que c'est ennuyeux, ça lui plaît.' The two views were, in fact, irreconcilable. Since each is representative of a large and distinguished section of the musical world there is a fascinating problem in examining the fundamental reasons why groups of equally intelligent people should react in such opposite ways. But every time the question is raised it is met with salvos of polemical fireworks. It is, of course, so much easier to blame the French for not sharing our admiration for Brahms than to probe the reasons why a nation, not less musical than ourselves, and credited with some rudimentary notions of taste, should arrive at such opposite conclusions from the same premises.

Meanwhile the composers of modern Germany were themselves reacting against the rhetorical tendencies which were so characteristic of the century in which their predecessors had excelled, and Diaghilev, whose views were held exclusively on æsthetic, not on ethnic grounds, soon found himself attracted by them. A year ago he asked me to approach Hindemith (whom I have known since his early successes at Donaueschingen) and invite him to come and play the solo part in his Viola Concerto during the season at His Majesty's Theatre. Had his other engagements permitted he would have complied. The correspondence served, however, to break the ice. I have been out of touch during my recent visit to America, but I gather that Hindemith was engaged to write the music of one of the next Diaghilev Ballets, the fate of which is now in doubt owing to Diaghilev's untimely death.

That thought is now uppermost in the minds of all lovers of the ballet. Whether they admired all Diaghilev's productions or not, during these twenty-one years there has been no other man who has rendered the ballet, and with it all the arts associated in theatrecraft, such wonderful service. No other ballets during that period have excelled his for originality of invention and beauty of treatment, and it is not easy to recall any that have equalled them, or come sufficiently near to doing so to be included with the best of his in the future répertoire of the ballet. The art had become temporarily dependent upon him—temporarily because, as we all know, no man is ultimately irreplaceable—but with a completeness that makes its immediate outlook immensely difficult. Diaghilev was not one of those whose departure from the sphere of their activities makes us first realise the vital quality of their achievement. Ever since he assumed the leadership of the romantic secession from the beautiful but narrow classicism that preceded it, it was admitted on all sides that the future of the ballet lay in his hands. And now what is that future to be?

WORCESTER MUSICAL FESTIVAL

By Herbert Thompson

The Festival which took place at Worcester, September 8 to 13, was described in the programme as 'the two hundred and ninth annual meeting of the Three Choirs,' so might well claim respect as the oldest musical institution in the country. It must, however, be allowed that in its old age it shows no sign of decreptitude. Its conservatism is indicated by the fact that it gave 'The Messiah' before Handel died, and since then—save in 1875, when an attempt was made to reduce the Festival to an event of purely local significance—that work has never been absent from the programme. The unvarying inclusion of 'The Messiah' and 'Elijah' has often been the subject of adverse comment, and it is not necessary to dwell upon this, save to suggest that to give these works without rehearsal makes it impossible to do justice to them, and to point out that the record of attendance does not bear out the contention that 'Elijah' retains pride of place in the popular mind. It is perhaps significant that on this occasion 'Elijah' attracted 1,904 hearers, Elgar's 'The Kingdom,' 2,021, and the 'St. John' Passion, 2,158.

It is difficult to see any way out of the *impasse*, for though not a moment was wasted in the rehearsals on the Saturday and Monday before the Festival, there were indications during the week that they were insufficient. It is one of the many problems on which the authorities will do well to ponder—as no doubt they have done in the past—for it is a matter of much importance if the festivals are to attain their aim of being of national, rather than merely local, importance.

The programme was an excellent one, showing a greater sense of proportion between old and new than is usually the case. Patriotism was indeed more than satisfied by the attention paid to living composers, and if one felt, after a long experience of these meetings, that there is some danger of the invitations being given to a little clique, it cannot be said that any of its members are undeserving of recognition. The predominance of Elgar, whose

name appeared in six of the nine programmes, is not to be wondered at. He is emphatically the leading spirit of the Three Choirs, to whose interests he has devoted himself heart and soul, and it was rather amusing to find a writer complaining that he was neglected in his native city. It is a sufficient comment to say that on this occasion 'Gerontius' and 'The Kingdom' attracted two of the largest audiences, his Introduction and Allegro for strings was the central feature at the concert in the Public Hall, and, best of all, the fine Symphony in E flat was heard to great advantage in the Cathedral. If it, and its predecessor in A flat, do seem to suffer some neglect, this can fairly be attributed to their exacting character; their importance cannot be denied, but it is only when a large and well-equipped orchestra, and a capable and sympathetic conductor, are available, that justice can be done. Both conditions were present on the Thursday evening, when the programme under Elgar's direction confirmed one's opinion that in this Symphony we have the composer at his best; the note of elevation is well sustained, the slow movement is of rare beauty, and though his mannerisms are not entirely absent, one forgets them in contemplating the power and grip of an artist who can fill a big canvas.

Turning to the other works by native composers, though it may be said that not any one of the six novelties they contributed was of outstanding importance, they were not unworthy of the occasion; and the recognition of our creative musicians, which is always understood to be one of the chief functions of a self-respecting musical festival, is greatly to be commended. Taking them in the order of their appearance, Brent-Smith's 'Choral Concerto,' as he styles it for no apparent reason, was somewhat disappointing, considering the promise shown by some of his former works heard at these festivals. It is a setting of a text compiled from the Prayer Book version of Psalms 56 and 121, with some stanzas from the hymn 'Sing, and with a cheerful mind, Praise the Lord, for He is kind,' by way of an epilogue. The impression left by the work was of a certain advance in fluency and effectiveness at the expense of some of the individuality one has felt in his previous works. The themes are singable enough, but they too often lack distinction, and what the composer has gained in technique he seems to have lost in expressive power. There are two solo parts, for soprano (Miss Joan Elwes) and mezzo-soprano (Miss Olga Haley), but though they have some florid passages which seemed the sole justification for styling the work a 'Concerto,' they were too much over-weighted by the orchestra to be effective. Nor can Bainton's new orchestral rhapsody, suggested by Spencer's 'Epithalamion,' be considered a happy illustration of his exceptional musicianship. The scoring is too thick to be effective, but a greater drawback is that some episodes are dwelt upon at undue length, especially one couched in a more sentimental mood, in which solo violin parts are prominent. There is much excellent stuff in the work, if it seems to call for condensation. W. H. Reed's 'Miniature Suite' is, on the other hand, a model of conciseness, its short movements are handled with a knowledge of the instruments that makes it highly effective, and the three dainty little pieces of which it is constructed make very pleasant hearing. Two songs with orchestral accompaniment by Patrick Hadley were not announced as novelties, but were unfamiliar to most of his hearers, and one of them, a setting of a prose passage from Hardy's 'Woodlanders,' struck one very favourably by its air of quiet sincerity. Walford Davies's 'Christ in the Universe' is a setting of a mystical poem by Alice Meynell, for soprano (Miss Dorothy Silk), tenor (Mr. Steuart Wilson), and orchestra, in which there is a prominent part for pianoforte, played on this occasion by the composer. This is a work the charm of which makes an instantaneous impression; it is less ascetic in colour than is usual with the composer, and the sense of a gradual climax suggested by the poem is most effectively carried out. The only remaining novelty was a very pleasant little piece by H. W. Sumsion, who made such a good impression at Gloucester last year as the newly appointed conductor of the Festival. In a creative capacity this Idyll for small orchestra and violin obbligato, 'At Valley Green,' shows him to have musicianship and a feeling for gracious melody, though it displays no marked traces of a distinct individuality.

Three native composers conducted their own works, the chief of them being Vaughan Williams, whose 'Sancta Civitas' grows in impressiveness with every successive hearing. Like Holst's 'Hymn of Jesus,' it aims with simple sincerity at the expression of the strange mysticism of the text from the Book of Revelation, and it is heard to the greatest advantage in a spacious cathedral. He also conducted his genial 'Wasps' Overture at the evening concert. C. Lee Williams, who conducted his *alla cappella* setting of the Lord's Prayer at the opening service, has grown old in the service of the Three Choirs, from the time of his appointment to Gloucester in 1882, and one of the pleasantest incidents of the Festival was when Sir Ivor Atkins announced, at the concluding concert, in the College Hall, that the Archbishop of Canterbury had declared his intention of conferring upon Mr. Williams the degree of Doctor of Music. It is an honour long delayed, but most appropriate. He has been styled the Grandfather of the Three Choirs, and one trusts he may live long enough to be hailed as their Great-grandfather. Yet another composer-conductor was Armstrong Gibbs, whose Dance-Fantasy, 'The Enchanted Word,' for pianoforte (Miss Myra Hess) and strings, was a pleasing feature in the College Hall Concert. To make the tale of native composers complete it must be added that compositions by Byrd, Purcell (the dignified motet, 'Jehovah, quam multi,' which was orchestrated for the occasion by Elgar), Parry, Stanford, Brewer, Delius, Holst, and Quilter, were given, so that British music was fully represented.

The outstanding event of the Festival was undoubtedly the production of Bach's 'St. John' Passion for the first time at a Three Choirs Festival. Sir Ivor Atkins has always given Bach his due, and in this case, as in that of the 'St. Matthew' Passion in 1911, he has signalised the production of one of his most important works by preparing a new edition. In this he has had the co-operation of Dr. Lacey, one of the Canons of Worcester Cathedral, who has furnished a new translation of the versified portions, that, in its close relationship to the text, its faithfulness to the spirit, and its singable character,

is a distinct improvement upon the current version. The text of the narrative portions and the music have been subjected to careful editorial revision, and this new edition is likely to remain the standard one for this country for some time to come. The exceptional interest taken in the work resulted in one of the best performances of the week, careful in detail, and reverent in feeling. Mr. Steuart Wilson was an admirable narrator, and Mr. Roy Henderson a dignified interpreter of Christ's words. Miss Dorothy Silk, Miss Muriel Brunskill, Mr. Keith Falkner, and Mr. Archibald Winter, were the other members of a well selected cast.

Two works by living continental composers were among the interesting features of the programme. Kodály's 'Psalmus Hungaricus' made such a good impression at Gloucester last year that its repetition was more than justified, and though the performance did not quite equal that given under the composer's direction, the choir being not at its best, the strong sincerity of the work was as impressive as ever. For giving the first performance in this country of the 'Magnificat' of Heinrich Kaminski the authorities deserve hearty commendation. It is a highly imaginative and beautifully conceived work. The text, which is in Latin, begins with the Salutation of Gabriel, 'Ave Maria, gratia plena,' which is sung by a concealed choir, the Blessed Virgin's response, 'Magnificat anima mea,' being sung by a soprano soloist (Miss Elsie Suddaby), the choir interjecting their hosannas, and a viola solo (Mr. Alfred Hobday) adding its decoration to the score. The work, which was first produced at Frankfurt in 1927, has distinction and charm, but unfortunately the imperfect performance at Worcester made it impossible to realise the finer qualities of the music. One only trusts its non-success may not stand in the way of its revival at another Three Choirs Festival, when with greater familiarity there will be a better chance of doing it justice. The manner in which Miss Suddaby stuck to her part in spite of confusion elsewhere, did infinite credit to her musicianship.

Other features of interest were the fourth Symphony of Brahms, which is comparatively neglected, but had been heard at previous Three Choirs Festivals at Worcester and Hereford, and Beethoven's fourth Pianoforte Concerto, which, with Miss Myra Hess as the soloist, sounded quite delightful in the Cathedral. Miss Hess was also soloist in the F minor Concerto, rather doubtfully attributed to Bach. Verdi's 'Stabat Mater' and Te Deum, which were introduced to England at Gloucester in 1878, were welcome features of the Festival, but coming at the end of a long programme it was impossible to do justice to them, and the choir's performance, though correct, seemed perfunctory. The concert in the ancient College Hall, which one has regarded as an innovation, seems, on the evidence of a programme of more than a century ago, to be really a revival. It was one of the pleasantest episodes in the Festival, and, ending with a genial Haydn Symphony (in G: No. 88 in the Breitkopf list), it enabled the hearer to go away with a wholesome taste in his mouth.

To end with a few generalizations: a word is due to Mr. Brent-Smith for his happy and really helpful notes in the programme books, to Dr. Hull, of Hereford, and Mr. Sumsion, of Gloucester, for their discreet use of the organ, and not least to Mr. Edgar Day, Sir Ivor Atkins's invaluable assistant, who occasionally introduced a pedal note on the Great organ in the choir with excellent effect in the ensemble, and whose services as chorus accompanist were fitly acknowledged by a presentation by the members of the Worcester choir. The choir was first-rate as regards the quality of the voices; in alertness and precision it left something to be desired, and on more than one occasion its intonation wavered. Other artists than those already mentioned were Miss Isobel Baillie, Miss Astra Desmond, Miss Millicent Russell, Mr. Eisdell, Mr. Widdop, Mr. Howard Fry, Mr. Heyner, and Mr. Horace Stevens. The organization was generally excellent, but the ceremonial observations suffered from the usual Anglican habit of sloppiness; and the taking of the collections in soup-plates, into which the rattle of the coins formed a most disconcerting accompaniment to the hymn at the opening service, was a striking example of how 'not to do it.' At the customary Cathedral service on the Sunday morning I had an opportunity of hearing the music at the Choral Celebration. The service was Vaughan Williams in G minor. This most devotional setting was sung by the Cathedral Choir, stationed in the Lady Chapel, with a refinement and devotional feeling that enabled one to realise not only the beauty, but the appropriateness of this music to the Church's highest act of worship.

Music in the Foreign Press

AN UNKNOWN OPERA BY MAX ANTOINE CHARPENTIER

In the August *Revue de Musicologie*, L. de la Laurencie describes and appraises two Acts of an opera, 'La Descente d'Orphée aux Enfers,' by Marc Antoine Charpentier, which are preserved in manuscript at the Paris Bibliothèque Nationale. The opera was composed before 1688 for the Duchesse de Guise, and was performed at her house. It is, we are told, a worthy example of Charpentier's genius. The third Act remains undiscovered.

ARMENIAN MUSIC

In the same issue, Amédée Gastoué contributes brief but useful notes on the native music of Armenia. This, contrary to the native music of neighbouring Georgia, is entirely monodic, and founded chiefly on the Phrygian tetrachord A, G, F sharp, E. But it is subject to many chromatic alterations, some similar to the Greek *pyknon*. Pure Hypolydian and chromatically treated Dorian also occur. No interval smaller than a semitone is used.

SCHUMANN'S INSANITY

The same issue contains a review, by J.-G. Prodhomme, of Dr. Henry MacMaster's 'La Folie de Robert Schumann' (Paris, 1928), according to which this book should be of great interest not only to pathologists but to biographers and other students of Schumann. Its conclusions are:

> 'Schumann's genius grew in spite of his insanity. This insanity did not affect the beauty of his output, which is not that of a maniac, but

that of a strong mind, conscious of the onslaughts of disease and energetically fighting them. It may be the result of pathological cerebral excitability, but pathological states do not give birth to masterpieces unless the unborn genius is there. There has never been an instance of a maniac becoming a man of genius under the influence of his demency.'

JOHANN CHRISTOPH BACH

In the June-July *Zeitschrift für Musikwissenschaft*, Fritz Rollberg describes the life of Johann Christoph Bach at Eisenach from 1665 to 1703.

JACQUES IBERT

In the July *Revue Musicale*, Arthur Hoerée writes on Jacques Ibert, in whom he sees one of the most significant among the younger French composers, and gives careful consideration to his principal works.

ALBERT ROUSSEL

An excellent essay on this composer by Guido Pannain appeared in the June *Rassegna Musicale*. The main points made are :

'Roussel is the most significant French composer after Debussy and Ravel. He is spontaneous, genuine, clear-sighted, original, and endowed with an admirable, far-reaching sense of style. At the age of sixty he is the most truly youthful member of the French school.'

MALIPIERO'S DRAMATIC WORKS

In the July-August issue of the same periodical, G. Rossi-Doria examines Malipiero's dramatic compositions, expressing preference for 'Filomela e l'Infatuato' and for the 'Tre Commedie Goldoniare.'

BRUCKNER'S SEVENTH SYMPHONY

In the August *Musik*, Oskar Lang deals efficiently with the thematic structure of this work.

M.-D. Calvocoressi.

The Musician's Bookshelf

'Up to Now.' By Martin Shaw.

[Oxford University Press, 7*s.* 6*d.*]

We took up this book with misgiving, feeling somehow that Mr. Shaw was too young to be writing an autobiography. We laid it down (at an hour when we ought to have been asleep) wishing there were lots more of it. It has convinced us of two things : (1) that every man who has really lived, and done with both hands any kind of work that was worth doing, has material for at least one good book ; and (2) he should set about writing it while the impressions are still vivid and the sweat of the struggle still on him. The result would be so vital and interesting that we should rarely hear the old joke about the writer of an autobiography having reached his anecdotage.

Mr. Shaw's buffetings at the hand of Fortune have left him without a touch of bitterness. He doesn't even say in effect, 'My head is bloody but unbowed' ; that would be making a song about it, and although making songs is one of his chief jobs, we may be sure that he will never sing in that strain about his own troubles. He prefers to talk of them quite dispassionately, and if they have a funny side he will seize on it. In fact, we can at the moment think of no book of the kind that contains more good stories. We are tempted to lighten this page with some of them, but that wouldn't be fair.

The pluck that Mr. Shaw showed in making his way as a composer is seen also in other directions. For example, his adventures on horseback. Convinced that, in the words of the wise old doctor, the best thing for the inside of a man is the outside of a horse, he took up horse-riding (late in life for such a step) and graduated so successfully as to become a hunting enthusiast. He had his mishaps, but makes light of them. He speaks casually of his adoption of some fresh method of riding causing him some falls, but being well worth the cost. And he can even take the encouraging view that

'. . . it is far more dangerous to fall from a stumble or slip of one's own than to fall from a horse. [He is speaking of ordinary riding, not of hunting or racing.] In the first instance the movement is sudden, unexpected, and unnatural ; in the second, merely a slow and gentle slide on to soft ground.'

It may be so ; nevertheless, we confirmed pedestrians will continue our preference for falls that we achieve for ourselves.

No less pluck, though of a less showy sort, was shown by Mr. Shaw in agriculture and tree-chopping. As field-labourer and harvester he was both braced and humiliated, being not the first to discover with surprise how much skill and strength go to the make-up of a successful agricultural labourer. Wood-cutting became almost a passion. He bought a tree on Hampstead Heath for five shillings, and, fired, began to keep an eye on sites that were being cleared for building.

'Up to the present I have never been without a tree. The Ivy Bank Estate on Rosslyn Hill belongs to the Bax family. It was sold recently for building purposes, and kept me in trees for some years, so that when Clifford or Arnold Bax came to see me I could invite them to sit at their own fireside.'

The hobby had its inconvenient side for some of his hosts, however. He tells us that in his journeyings as lecturer and conductor of hymn festivals he was wont to 'arrive at vicarages with a cross-cut saw, an axe, and several iron wedges' as part of his luggage. 'Like the parson in the story [he adds], I am afraid I overdo things at times.'

One reason why 'Up to Now' is so stimulating to the reader is Mr. Shaw's ability to be as enthusiastic about harvesting, wood-cutting, and falling off horses as about music. He holds that a man ought to acquire a fresh interest every few years in order to avoid stagnation. He says :

'I was telling my wife this the other day. I said to her : "In order to keep oneself young and fresh, new interests are required from time to time. Take my own case, for instance. I welcome new interests, and know how valuable they are. First there was you ; then the children ; then farm work ; then wood-cutting ; and now riding." All she replied was, "Well, really !" How strange women are !'

A Bohemian by instinct and experience, Mr. Shaw is fervidly domestic by conversion. He

married on £150 a year—during the war, when that already small sum became infinitesimal for setting up house. 'He rides farthest who rides alone,' sings Kipling (if we don't misquote). Mr. Shaw takes the opposite view; he says:

> 'Far from domesticity cribbing, cabining, and confining, the most valuable and enlarging thing that can happen to an artist is for a baby to be sick on his waistcoat.'

We agree—so long as they are not our baby and our waistcoat. Especially our waistcoat.

Although this review has run beyond its space, it has done no more than touch on a few of the many interesting and amusing pages in 'Up to Now.' For the author has met and known hosts of well-known people, and his professional experiences have ranged from conducting the orchestra during Continental tours with Isadora Duncan to writing music criticism for the *Daily Mail*. We *must* prolong our review sufficiently to quote the latter experience:

> 'I got work on the *Daily Mail* as assistant music critic. I used to go to Carmelite House every Friday to receive payment. A man in spectacles with a foot rule and a week's issue of the *Mail* on a large table would take up a copy marked out in blue pencil with contributors' names and measure out the number of inches I had filled. Payment was so much per inch, an effective and quite simple method. I once got the following telegram from Carmelite House: "Cover Patti concert to-night Albert Hall. Bright personal par. What she wore, how she looked."
>
> 'I did my best; also, though not in my instructions, I threw in a few words about her singing. So I went from strength to strength, till one day Lord Northcliffe came into the office and said the paper was featuring music too much. And that was the end of me.'

'Up to Now' should be widely read. Its humour and humanity, and a rare kind of spirit that we can only describe as cheerfully gallant, make it an unusually stimulating newcomer to the musician's bookshelf.

'Samuel Langford: Musical Criticism.' Edited by Neville Cardus.

[Oxford University Press, 8*s*. 6*d*.]

In our obituary notice of Langford we said that the best of his writing was too good to be allowed to disappear, and we suggested that a collection from it should be made, adding that we could imagine few more attractive musical books than a study of 'S. L.,' bound up with a selection from the columns he poured forth year after year. No doubt the idea occurred to many other Langfordians. Anyway, here is the book, and nothing better need be said of it than that it is as readable as we expected it to be. Mr. Cardus says that it was gleaned from more than a million words—probably an under-estimate, seeing that Langford wrote regularly for the *Manchester Guardian* for twenty-one years. A few more thousands would have made the book even better than it is. We hope the success of this instalment will warrant a second.

A good deal of discussion—warm enough to be called dispute—has lately taken place between Mr. Ernest Newman and some of Langford's admirers as to whether he was a real critic or merely an unusually attractive writer whose chief concern happened to be music. We incline to the latter view, which is that taken by Mr. Newman. But we make haste to add that we do not regard this as a depreciation of Langford. We have always found his somewhat rambling articles not only more readable than the average good critical writing, but also far more suggestive. However, the attraction of such a book as this lies mostly in the success with which it gives us the essence of a truly delightful personality—a real 'character' of a type that is becoming rarer year by year; the present age of hustle, mechanism, and spurious 'efficiency' tends to iron out the creases that make for individuality. Langford's greatness (we use the word deliberately) lay in his rich allusiveness. To our mind, he was never better than when he appeared to the casual reader to be over-discursive, in the clouds, beside the point—anywhere, in fact, but on the spot. He had a fund of illuminating talk on practically any subject; it is a pity he wrote mainly on one alone. Happily, so wayward a mind as his could not be restrained by the subject in hand. Mr. Cardus tells us that Langford would often say, 'I would put down the best book or the best score in the world to speak to a man—or even a woman.' Therein we think is the key to the man and his style. His book is, in fact, talk of the rarest kind.

Those of us who had the privilege of knowing him personally will treasure some first-hand manifestations of his quaint, absent-minded, shaggy personality. The one that will stick in our minds, however, is that with which Mr. Cardus ends his charming little sketch. It shows Langford to have been among the many musicians to whom cricket appealed; and it happens (naturally) to be Mr. Cardus's favourite impression too:

> 'Of all my memories of S. L. perhaps I shall hold tightest the picture he once made at Old Trafford during a Test Match. He sat in the front row with the grass in front of him, between two perfect strangers, both honest, uncouth men. And as he chatted lightheartedly to them he ate a huge piece of currant cake, and the crumbs fell down his crinkled untidy waistcoat.'

'Bach's Organ Works.' By A. Eaglefield Hull.

[*Musical Opinion* Office, 5*s*.]

Any attempt to widen the average organist's knowledge of Bach is welcome. There are still far too many players—even eminent ones—who confine themselves to a mere handful of the organ works, and those not all of the best. Here is a capital little work of reference, giving the opening bars of every one of Bach's organ pieces (including even some that are of doubtful authenticity), with brief notes on each. The arrangement is alphabetical, and reference is made to the volume and page wherein every work may be found in the Bachgesellschaft, Novello, Breitkopf & Härtel, Augener, and Peters editions. Mr. Harold T. Scull has added further to the usefulness of the book by giving a list of pianoforte and other arrangements. The author has managed to include a good deal of information of all kinds. Critical opinions are quoted from Schweitzer (always spelt Sweitzer here, for some reason that is not apparent), Parry, Sanford Terry, Grace, &c.—an interesting

and helpful feature, especially when the critics differ. Readers who have made a pretty close study of Bach's style will not see eye to eye with all the author's pronouncements, *e.g.*, he considers the brilliant little 'Bicinium' Prelude on 'Allein Gott' to be a juvenile production. But two-part writing of such quality surely suggests the practised rather than the 'prentice hand. There are many helpful suggestions as to registration and interpretation. In all ways a companionable little book, that goes comfortably into the average pocket; it will no doubt go into many, for dipping into at odd moments.

'Kritik der Musik.' By Walter Hinz.
[Berlin: Kallmeyer, Mk. 2.50.]

There is an old story about someone who bought a book entitled 'De Stellis Marinis' in the hope of increasing his stock of astronomic lore, but only to find out, to his great disappointment, that the book dealt with starfish and sea-urchins. I could not help remembering it while perusing this 'Kritik der Musik,' for never did I encounter anything more unlike criticism in any sense—current or unusual—of the term; nor, in my humble opinion, anything less likely to prove useful so far as regards the investigation of the problems of musical criticism.

The only way in which I can deal with the booklet is to describe it as one-fourth philosophical, three-fourths rhapsodical disquisition on the true inwardness of music. A quotation may help to show its character at its mildest:

> 'Beethoven might have remained misunderstood up to the present day had not a man appeared who expressed definitely and clearly what Beethoven had expressed in his own particular way. This man was Schopenhauer. He found the conception of the essence of music, the essence of the world: Will, which is in itself a unity in the strict sense of the term, but appears as a duality, as a contradiction between time and space . . . Will in itself knows of no greatness, moral or intellectual; it is both positive and negative, affirms and denies, constructs and destroys, is quiescent and in motion; within it rest, like two latent principles, God and the Devil. . . . And Music speaks of Will, of this powerful, demoniac spirit, that knows nothing of beginning and end, of good or bad, of joy or pain, of happiness or unhappiness. Music speaks of Will, which rules without our co-operation, rules within us, because, indeed, we are Will.'

Besides Beethoven, the one composer mentioned is Wagner. But there are references to countless philosophers—including the old sages of India and China.

M.-D. C.

'Beethoven's Sketches: An Analysis of his Style Based on a Study of his Sketch-books.' By Paul Mies. Translated by Doris L. Mackinnon.
[Oxford University Press, 8*s.* 6*d.*]

For the student with a good elementary grounding, the best teachers of composition are the great composers, and, above all, the one who gives us the freedom of his workshop—Beethoven.

Unfortunately, the Sketch-books are among the things that people know about rather than know; and even those who know them are not likely to learn much from them without a guide. Mr. Mies's thoroughgoing, well-translated, and copiously-illustrated study is just what many musicians have been waiting for. It does more than show us Beethoven struggling with his material, altering and re-altering, concerned often about a single note or rest; it helps us to realise what is far more important—the æsthetic reasons for many of the changes. In the opening page, for example, we see Beethoven making two alterations in the first phrase of the Rondo of the Pianoforte Sonata in E, Op. 90. Trifling changes they seem, but the reader who is at once conscious of the part they play in vitalising the theme has learned the first of the many lessons the book has for him. This Rondo example is only one of many proofs of the care Beethoven took to start a theme with a live up-beat. Even more striking is the transformation brought about in the theme of the variations of the Sonata, Op. 109. By the simplest of means Beethoven ensures a melodic climax at the right moment. The pages which exemplify his care in the matter of melodic climax are among the most interesting in the book. The student-composer who wonders why this or that theme in his efforts somehow misses fire will find some of the reasons in this chapter—an apex weakened by anticipation, or reached too soon, or on a weak bar or part of a bar, or approached badly, &c. Mr. Mies shows us Beethoven dealing in the same searching manner with repeated notes, suspensions, notation, simplifications, elaborations, and so forth.

There has lately been some discussion as to the best definition of genius. Carlyle's famous attempt is now generally discredited, yet the Sketch-books show that although an infinite capacity for taking pains is not genius, it is the quality which above all enables a genius to make the most of itself.

'Music at Midnight.' By Muriel Draper.
[Heinemann, 15*s.*]

The author of this entertaining book is Ruth Draper's sister-in-law. As the wife of Paul Draper she spent much time in Europe while he was studying singing (Vienna, Florence, London). The London part of the book is the biggest and the most vivid. At Edith Grove, Chelsea, Mrs. Draper gathered round her a brilliant crowd of artistic folk, the musicians including Thibaud, Casals, Moiseiwitsch, Chaliapin, Rubinstein, and many others. Hence that music at midnight and long after, breakfast being taken at an hour when mere ordinary people with livings to get were well on with the day's work. For sheer selfishness it would be hard to beat Mrs. Draper's attitude when some neighbours sent a courteously-worded request that they might be allowed reasonable opportunity for sleep. Counter-demonstrating whistles, fireworks, and rattles had been regarded as something of a joke, to be answered by *fortissimo* four-handed pianoforte music; but, says Mrs. Draper, 'a signed document asking us to "refrain" was more serious.' Hence a visit to her lawyer, who sent her away in good humour, with the assurance that it was a 'frivolous objection,' and that the disturbers of the peace had only to take themselves and all their guests to court and repeat any one of the accused performances in order to prove their innocence.

Those were pre-war days, and perhaps the law stood so then. To-day such callous sleep-murderers would be pulled up. The recording angel must have been busy above Edith Grove during Mrs. Draper's tenancy! It is a pity the neighbours failed to realise that a few missiles of a soft, noisome, and fruity type sent through those open windows would have been more to the point than curses. We gather that Mrs. Draper has since been compelled to take to business as a means of livelihood. Rest at normal times now being necessary, she has perhaps come to see (by painful experience, we hope) the point of view of those Edith Grovers whom she, no doubt, regarded as stuffy and bourgeois. We detest her selfishness, but we like her book, despite some over-colouring and bad taste. She has the knack of hitting off a character in a few telling strokes, and she can tell a story.

'The Concert-Goer's Library of Descriptive Notes.' By Rosa Newmarch. Vol. 2.

[Oxford University Press, 3*s.* 6*d.*]

The second instalment of this useful and attractive little Library deals with about forty Wagnerian extracts: symphonic poems and Fantasias by Borodin, Franck, Glinka, Harty, McEwen, Moussorgsky, Rachmaninov, Saint-Saëns, and other modern composers; and Marches by Berlioz, Elgar, Parry, &c.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Operas Old and New.' By Dudley S. Page and Bernard Richardson Billings. Pp. 342. Simpkin Marshall.

Catalogue of the King's Music Library. By William Barclay Squire. Part 2, 'The Miscellaneous Manuscripts,' by Hilda Andrews. Pp. 277. Part 3, 'Printed Music and Musical Literature.' Pp. 383. The British Museum.

'Versions and Diversions.' By the Rev. S. J. Rowton. Pp. 17. From the Author, St. Patrick's, West Runton, Norfolk.

'A Forgotten Psalter and Other Essays.' By Richard Runciman Terry. Pp. 206. Oxford University Press, 7*s.* 6*d.*

'How to Teach Class Singing.' By Granville Humphreys. Pp. 155. William Reeves, 3*s.* 6*d.* paper; 5*s.* 6*d.* cloth.

'Questions on Mozart's Piano Sonatas.' By F. Helena Marks. Pp. 60. William Reeves, 1*s.* 6*d.*

'Berlioz: Four Works.' By Tom S. Wotton. Pp. 52. ('Musical Pilgrim' series, edited by Sir Arthur Somervell.) Oxford University Press, 1*s.* 6*d.*

'Modern Gramophones and Electrical Reproducers.' By P. Wilson and G. W. Webb. With a Foreword by Compton Mackenzie. Pp. 272. Cassell, 10*s.* 6*d.*

Verdi's 'Aida,' unabridged, was given at Sedgley—a Black Country village—by the local operatic and dramatic society, on September 14, 17, and 19. With the exception of one soloist all were local singers. The moving spirit was Mr. Sydney Butler, who provided the accompaniments on the pianoforte. The performances reached a good standard, and the audiences were crowded and enthusiastic.

New Music

We owe such a debt to Prof. Otakar Sevcik that it would be gratifying to be able to give his latest work—a 'School of Interpretation' (Pazdirek, Brno)—praise similar to that bestowed on his deservedly famous 'School of Technique.' But technique and interpretation are two very different branches of knowledge, and those who excel in the one do not necessarily excel in the other. When Prof. Sevcik's best pupil, Mr. Kubelik, tackled a piece of purely technical interest the voice of the violin was like that of an angel, but when he 'interpreted' Beethoven it was more like poor Poll's. In any case, interpretation is so much part of individual temperament that it is difficult to see how one can seriously maintain that all students must aim at uniform reading. The results would inevitably prove the system fallacious, for no two players have ever performed the same piece exactly alike.

But perhaps I am doing Prof. Sevcik an injustice, and it may be that this collection is meant purely as a field wherein the admirable lessons of the 'School of Technique' can be put in practice. The truth is that those not conversant with the Bohemian tongue must find the English translation here appended not very illuminating. The very title, 'School of Interpretation for the Violin on a Melodic Basis,' is distinctly puzzling. I have never heard of interpretation on a melodic basis, nor of violins with a melodic basis. Can it be that the author means that his only concern is the treatment of melody? Some of the general rules are excellent—some, a little disconcerting. Take this, for instance: 'In order to play rhythmically one should often count aloud the eighths and then the quarters, never beat time by stamping one's foot, and very often march about when playing a phrase by heart. . . .' Is it really necessary to march and count aloud in order to play rhythmically? And could anything be more clumsily put than this: 'On the transition finger. The finger which was used before the change, changes the position. As soon as the shifting finger reaches the third position the fourth finger in its turn is placed so that only a slight gliding of the shifting finger is to be noticed'? Whatever the worth of this 'School,' it certainly deserves a better translation.

Some slight amendments could perhaps be suggested also in the letterpress of 'The Oxford 'Cello Method,' by William E. Brockway (Oxford University Press), which, the author tells us, 'aims particularly at the development of the long bow, accurate reading, and a good formation of the left hand.' On the whole, Mr. Brockway is much more reticent than Prof. Sevcik, and his remarks are more direct. If he errs at all it is because he follows the tradition of those writers of schools and methods, who in the past gave little attention to the need for short, logical statements. Yet the need is urgent; too many instructors indulge in long phrases when they should utter brief commands. But the exercises reveal a thoughtful mind, and should achieve the purpose for which they were evolved.

F. B.

CHAMBER MUSIC

Leos Janàcek is a composer who, almost unknown in this country, has been universally

admired in his own—Czecho-Slovakia. His Suite for two violins, viola, 'cello, and double-bass (Pazdirek, Brno) shows him a thoughtful, accurate worker, gifted with some originality, and not above taking a hint or two from the great masters. It is to be noted that, at least in this score, he uses only two clefs for the 'cello—G and F. If this represents a conviction that simplification is desirable, Janàcek's idea is likely to appeal to many. Anything that tends to reduce misunderstanding must be welcomed, especially to-day when new musical centres seem to spring out of nothing —like ' Brno,' a name which I shall never dare to pronounce.

F. B.

UNISON

Some of the late Charles Wood's manuscripts are being published. We could wish that this gifted writer had issued more music in his lifetime, for he had grace and deep sensibility. ' The Trees in England ' (poem by de la Mare) has quiet happiness and peace in its flowing lines: happy thoughts, clothed with music as seemly as is the tree with leaves. His ' Sleep, my baby,' is another six-eight, suitable for quite small children; the dotted quaver-semiquaver occurs a few times. A pretty little song. Henry Ley's ' The Dandelion ' is issued both for unison and two-part singing (two editions). Like the flower, it is ' brave and gay,' needing a sprightly spirit in the singers and a neat finger at the pianoforte. E. T. Chapman's ' To-day ' sets Carlyle, didactic. Elder children will like its pleasantly pious flavour. It could appropriately be sung in Sunday School as well as on week-days (Year Book Press).

Four of Cecil Sharman's neat little Grade 1 (quite easy) songs are here: ' Doctor Foster,' ' Baa, baa, black sheep,' ' My Story,' and ' I had a little pony.' The first is quick and light, in six-eight; the second, in four-four, at moderate speed, has some semibreves, to be well held; the third steps dapperly in six-eight, with dotted quaver-semiquaver action; and the last is an engaging trifle, with jumps of fifths, taken briskly. Edgar Moy's ' Spring Time ' is an action-song for fairies, with scope for smiles and simple dance-steps. It suits tiny children. Eric Thiman's ' The Piper ' (Blake) has *staccato* work, and some smooth phrasing—good contrasts. A developed sense of mood is necessary to do it well. A neat, nicely-turned song. Geoffrey Shaw's ' There is a spirit ' is for massed singing (see it inset as supplement to the August *Musical Times*). It has agreeable freedom of bar-rhythm, and would serve well at school concerts, as an uplifting theme. One of the bargains still to be had in these expensive days is Book 63 of Novello's ' School Songs,' which contains eighteen songs by Handel, not only some familiar airs from ' The Messiah,' ' Where'er you walk,' ' Let the bright seraphim,' and so forth, but songs suave and gay from ' L'Allegro,' ' Theodora,' ' Alcina ' (the cool charm of ' Verdant Meadows '), and other less-known works. There is still much to be done ere we have the best of Handel dug out of the forgotten oratorios and operas, and dug into our concert programmes. A book such as this should be in the hands of soloists as well as of able school choirs. Some of the songs have runs, and so are difficult, but such sweet delights as ' Let me wander not unseen ' and ' Art thou troubled ? ' are well within the capacity of smooth phrasers who know how to stroke the music. Two shillings is the price (Novello).

W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Bantock's ' Rilloby-Rill ' (Newbolt) is for s.s.—an amiable, well-shaded and varied, imaginative song, simple enough if its marks and signs are well prepared and graded (Williams).

Dr. Fellowes has edited Byrd's round ' Hey ho, to the greenwood ' (three voices). This combines six-eight and three-four in a simple way. A useful addition to the list of lively canons. Dr. Kitson's ' A May Song ' (s.s.) has particularly happy words by Margaret L. Woods, and enticingly sets them with good spirit. The pianoforte part needs to flow easily (semiquavers, in six-eight). E. T. Chapman's ' A Cradle Song ' (Padraic Colum's ' O men from the fields ') is really a death-song (s.s., or s.a.). In the right hands it could be made impressive in its simple way. It is suited, of course, to elder scholars. Hilda Grieveson's two songs ' Merry, merry sparrow ' and ' An Old Evening Prayer ' are respectively chirpy and serene. The first is for s.s., and has running quavers, which must not be accented too squarely. The other, for s.s.s. (or s.s.a.), is unaccompanied, and needs quiet, sustained, delicately modulated tone (Year Book Press).

George Rathbone's ' Dream, baby, dream ' (words by Barry Cornwall), is for s.s. In twelve-eight, it needs nice long phrasing and creamy tone. C. Sharman's ' Tell me where is fancy bred ' (s.s.) moves daintily, with good variety of rhythm. Some neat avoidances of obvious accents make me wish that Mr. Sharman had not brought ' in ' (at ' It is engendered in the eyes ') on the first of a bar. Handel's ' Prepare then, ye immortal choir,' from ' Semele,' is issued as a s.s. duet. It has runs, and in three pages shows diversity of speed. The tone is mostly gentle. It must, of course, be very fluent, and the breath must be a well-trained servant (Novello).

' Midsummer,' by Evelyn Sharpe (s.s.), is tuneful but rather square-cut. It speaks of Cupid and Pierrot, so is suitable for older children—girls, I should say. Herbert Popple's ' Lullaby ' takes a capital little fancy of William Barnes, and gives it smooth if somewhat obvious melody, in which the parts (s.s.) weave agreeably (Cramer).

W. R. A.

MALE-VOICE

Coleridge-Taylor's old favourite, ' The Lee Shore,' is issued for t.t.b.b. It is in a fashion that once held almost omnipotent sway. At all competition festivals this, or some other piece equally well constructed for its purpose, was to be heard. Now we have a wider choice, but many choirs will like ' The Lee Shore ' as well as ever. I cannot say that the final outburst of Hood's, ' O God ! to think man ever comes too near his home,' has any more meaning for me than it used to have. It seems to be one of those thoughts that mean to be powerful, and just miss meaning anything in particular (Novello).

Armstrong Gibbs has generally something meaty for male choirs. Here is his ' Into Exile ' (t.t.b.b.),

a march with an *agitato* middle and an effectively indecisive end. It is not difficult, and the idiom is not at all abstruse. 'Westward Ho' is written (words and music) by C. F. C. Candlish (T.T.B.B.). It is in an old-fashioned style, making its points with a yeo-ho-ho and all that. With a choir that can heave-ho and 'ha-ha,' and sing with conviction about ducats and Dons and such-like, it should go down well enough, but it is not remarkable for much more than vigour and noise, and tunes that we need not take off the hat to. Stuart Young's 'Ships that pass in the night' is for T.T.B.B. (unaccompanied, like all these male pieces except the last-mentioned). It is only a couple of dozen bars long, and its 1st tenor part is monotonous, the harmony squeezing out from below in a way I do not care for. For its hymn-tuney style it may be liked by choirs that want something easy. Maurice Jacobson sets Hood's humorous song about the visit of Mrs. Skinner, under the neat title 'Truth in Parentheses.' There is room for characterisation, and a touch of the sardonic. The indication at the head is 'Unctuously—but gracefully.' That is to say, the serpent's tongue in the smiling face (Curwen).

W. R. A.

MIXED-VOICE

Yet another setting of 'Music, when soft voices die,' by G. N. Leeds (S.A.T.B.). This has a good deal of success, I think, though, like most settings, it does not quite catch the varying speeds of the word-music in this short—desperately short—masterpiece of a poem. Philip Tomblings arranges 'Barbara Allan' for S.A.T.B. with the usual (and quite well contrived) 'Ah' effects. This is thoughtful work. Edgar Bainton's 'A Shepherd's Roundelay' (S.A.T.B.) takes a poem from Spenser, a merry affair that needs a bouncing spirit, like that of the maid who 'roved at me with glancing eye.' It is shaped rather like an old ballad, hearty and repetitive. Charles Wood's 'Hence away, begone!' is a setting of one of Longfellow's translations from the French—an injunction to carking care to flee. The piece has an eager spring and the parts are simply disposed. It is likely to be a favourite (Year Book Press).

D. Cleghorn Thomson sets Ben Jonson's 'The Noble Nature' ('It is not growing like a tree'). This is an excellent thing to put to music, and the composer has adopted a sturdy rhythm that fits comfortably the strong, upstanding sentiment (Cramer).

Sir Walford Davies's latest short cantata is a setting of Alice Meynell's 'Christ in the Universe,' for S. and T. solo, chorus, and orchestra (Op. 55). This was written for the Worcester Festival this year. The poem is not easy to treat, and some may feel that it is not quite the best kind of poetry for setting to music. The utterance, detached and sectional, does not preserve the poet's word-music, and though lofty in impulse, has not (so far as the small score shows) a powerful melodic appeal. There are some well-devised choral effects, as may well be expected from so experienced a scorer. These dispositions of masses and dynamics make up a good deal of the interest, so far as this copy shows it; but it is to be remembered, of course, that no such composition can fully be judged on a pianoforte score (Novello, 1*s*.).

W. R. A.

CHURCH MUSIC

Those looking for a simple, attractive setting of the Communion Service might examine one by H. A. Chambers, in the key of A flat (Novello). The music is tuneful, and while the part-writing is never difficult, there is plenty to interest all the voices. The setting contains Benedictus and Agnus Dei, and both forms of the Kyrie.

New numbers of the Year Book Press Series of Anthems and Church Music, edited by Martin Akerman, include a song anthem for trebles, 'The Way, the Truth, the Life'—a musicianly setting by J. B. Johnson of words by G. Hoyland—and three anthems by Charles Wood. 'How dazzling fair,' for S.A.T.B. and organ, is a setting in three verses—one in simple faux-bourdon—of words by Rev. G. R. Woodward (after Johann Scheffler, 1624-77). It is an impressive little work, founded on the melody of Psalm 1 in the French Psalter. It is quite easy, and there is an interesting and effective organ part. 'Father, All-holy,' words translated from the Latin by Rev. G. R. Woodward, is a motet for unaccompanied singing. The first two verses are sung by four solo voices; for the next verse the chorus divides, the three upper voices of the second chorus singing the tune; in the last verse the choruses unite, dividing again a few bars before the end in an imposing finish. The writing is nowhere difficult. 'O be joyful in the Lord' is a straightforward, robust setting for S.A.T.B. and organ, adapted from the 'Old 100th' tune, with the melody in the tenor for the middle part. Much of it is for unison singing, and it is all quite simple.

Choirs acquainted with the numerous plainsong settings of the Canticles with faux-bourdons from Byrd, Gibbons, and others of the old polyphonic school may be interested in 'Four Plainsong Settings of the Magnificat and Nunc Dimittis' with verses in faux-bourdon by Alec Rowley. These are well done, and should sound effective (Oxford University Press).

Two arrangements from Bach's 'Forty-eight' will be examined with interest by conductors of good choirs. For his 'Fugal Kyrie' Gerrard Williams has gone to the stately five-part fugue in C sharp minor (No. 4 of the 'Forty-eight'), which he has arranged for unaccompanied double chorus (S.S.A.T.B.). Christe eleison is sung to the third subject of the fugue (commencing bar 49), and is confined throughout to the second chorus. An adequate performance of this fine arrangement by a big chorus should be worth hearing (Paxton). Of the Fugue in E major (No. 9 of Book 2) Prof. Tovey has written: 'With the exception of two outlying bass-notes this whole fugue is singable by an unaccompanied four-part chorus or vocal quartet, and has in fact been so sung with exquisite effect, being actually easier for voices than almost any of Bach's vocal works.' From this fugue Greville Cooke has arranged an Anthem, 'God is our Hope and Strength,' for mixed choir and organ (or pianoforte) accompaniment. The opening is for unaccompanied voices (*pp*), and considerable variety of treatment is called for before the final climax (*fff*) is reached. The issue also includes the Prelude (for organ or pianoforte), and the orchestral score and parts to both the Prelude and Fugue can be had on hire (Joseph Williams).

G. G.

Gramophone Notes

By 'Discus'

COLUMBIA

For once in a way I begin this month's Columbia review with a set of vocal records, because they are easily the best thing in a parcel that is otherwise a bit below standard, I feel. One of the sensations of last year's gramophone output was the record (I think only one was made) of Sir George Henschel singing a couple of Schubert's songs. All the superlatives that were uttered in praise of that achievement may be applied to the set of four records now issued, and even then one feels more still might be said. The songs recorded are nine. On 10-inch records we have Schubert's 'Der Leiermann' and 'Das Wandern'; Schumann's 'Ich Grolle Nicht' and 'Lied eines Schmiedes,' and Schubert's 'Lachen und Weinen'; and on 12-inch records Schubert's 'Gruppe aus dem Tartarus' and Schumann's 'Die beiden Grenadiere'; and Loewe's 'Heinrich der Vogler' and 'Der Erl-König.' All are sung in German, and of course accompanied by the singer himself.

Gramophonists will no doubt choose the record that contains their favourite song; personally, my own choice is for the two Loewe ballads. We have always been told that Loewe's setting of the 'Erl-King' is a fine thing that happens to have been killed by a finer. But I feel that for once in a way Jack is not merely as good as his master, but a bit better. There is more atmosphere in the Loewe setting than in the Schubert, though that may largely be due to the extraordinarily vivid characterisation of the singer. He makes it positively uncanny. All these records, by the way, give the curious effect of the singer being in the room with us—a touch of intimacy and proximity that I do not remember having observed hitherto to anything like the same extent in vocal recording. The accompaniments are all that we expect them to be—crisp and full of point; and the pianoforte tone is well above the average. I am glad that the label bears the legend under Sir George's name, 'born 1850; recorded 1928.' It may be doubted whether the history of the art can produce a parallel to such veteran accomplishment as this in singing, playing, and interpretation. It is not likely to be equalled in the future, and in a sense we may hope it will not be. For the plain fact has to be stated: singing such as this in almost every respect is streets ahead of any that we hear from well-placed contemporary singers in their prime. The presence in the concert field of half a dozen veterans equal to Sir George would put most of the younger singers out of work.

The above pæan delivered, I must now regretfully proceed to much more qualified praise, and sometimes even to frank fault-finding. The 'Hebrides' Overture—surely one of the best things Mendelssohn ever wrote—is played by the New Queen's Hall Orchestra, conducted by Sir Henry Wood. I find this rather patchy, excellent passages being discounted by some fluffiness in the quieter moments. A fair record, and no more. It fills a record and a half, the remaining side being given up to the 'Spring Song' and the 'Bee's Wedding,' which come off excellently.

Praise of the diluted sort must go to the records of the 'Casse-Noisette' Suite, played by the Royal Philharmonic Orchestra, conducted by Oscar Fried. The Overture has the right lightness and quietness, but it is played much too fast; the craze for speed is even more evident in the Russian Dance, and not absent from the March. The Russian Dance becomes sheer noisy muddle. Noisiness, in fact, spoils most of the loud playing in these records. The successes of the set are the Arab and Chinese Dances and 'Mirlitons,' which have real atmosphere and clarity; and the final Flower Dance is also good. For the benefit of readers who wish to obtain their favourites only, I mention that the first record contains the Overture, the March, Russian Dance, and 'Sugar Plum Fairy' (the last-named is delightful except for the fact that the celeste is far too loud at times—so much so that it suggests a keyboard instrument in which anvils are used instead of tuning forks); the second, Arab and Chinese Dances and 'Mirlitons'; and the third, the Flower Dance.

The fault of noisiness is a blot on the records of Respighi's 'Fountains of Rome,' played by the Milan Symphony Orchestra, conducted by Molajoli. Some of the effect is piercing; at the beginning of the 'Triton Fountain' one visualises the piccolo player walking up to the microphone and doing his da——, I should have said, blowing his hardest.

A good military band record is that of the B.B.C. Wireless, conducted by B. Walton O'Donnell, playing transcriptions of Grieg's 'Dance of the Dwarfs' and Scharwenka's once-hackneyed Polish Dance No. 1. The only fault I have to find is that Mr. O'Donnell is inclined to over-point. Notice, for example, the exaggerated pull up on the emphatic pairs of chords in the Polish Dance. This band is so good in every department, and its music is so invariably well chosen and well arranged, that one wishes for more straight playing than it is usually allowed to give us.

One may praise practically without reserve the set of records of John Ireland's 'Cello Sonata, played by Sala with the composer at the pianoforte. Music of this sort requires some acquaintance, and probably only the slow movement will make much of an immediate impression on the average gramophonist. But as one of the best examples of Ireland's work, it should be persevered with. Sala is first-rate. The pianoforte tone is of no more than average excellence. Mr. Ireland is heard to better advantage as a pianist in the solo with which the eighth side of the four records is filled—his own 'April,' a piece in an attractive vein that many of us wish Ireland would discover more frequently.

The Dolmetsch family are heard in Dering's Fantasy for six viols; Mr. and Mrs. Arnold Dolmetsch play Morley's two-part Fantasy, 'Il doloroso,' and Arnold and Rudolph Dolmetsch the same composer's 'La Caccia.' I wish I could pump up some enthusiasm for these performances. But I feel that the tone is unvital and the style altogether too tentative and monotonous to be convincing. There is fine stuff in the music, however—unexpected massiveness and sonority in the six-part work and delightful counterpoint in the two-part Fantasies. At the risk of being dubbed a Philistine, however, I must express my preference for hearing such works transcribed for modern stringed instruments and played by

first-rate performers. The interest here is almost solely antiquarian, and antiquarian interest is often a mere blight.

Perhaps I expect too much from records of Schumann's 'Scenes of Childhood,' played by Fanny Davies. Anyway, they disappoint me somewhat. At times the style and touch seem too strenuous and heavy for such little pieces.

The Don Cossacks are even more mannered than usual in their performance of Tchaikovsky's 'In the Church' and a Cossack Cradle Song. The former is distinguished by the usual concertina-like *crescendos*, and the Cradle Song is surely like no cradle song that ever was. It is loud and excited, and some of the solo work is grotesque. There may, of course, be some justification in the text for these strange goings on. But I doubt it, for babies being babies all the world over, there must needs be a family likeness between all lullabies.

The vocal records begin well with one of Isobel Baillie singing 'Hear ye, Israel,' from 'Elijah.' Miss Baillie has a very attractive, expressive, musical voice, and that makes her singing enjoyable; but I do not feel that she gives us all the variety this aria demands. There should surely be more difference in colour and style, as well as in power, between the two contrasted sections. Her words are no more than fair.

Here are three vocal records rather out of the ordinary, and of a type that cannot be judged solely by the ordinary canons of singing. Patuffa Kennedy-Fraser sings a couple of 'Songs of the Hebrides,' accompanying herself on the harp. I do not feel myself qualified to discuss this record, as the beauty of Hebridean folk-song has somehow hitherto evaded me, save in a few instances. The loss is mine, no doubt. I can only say that my insensibility is not owing to lack of acquaintance, as I have heard many of these songs sung by excellent Scots singers. Now and then I have struck one that seems to deserve all the encomiums pronounced on the type by Mr. Newman and others whose opinion is worth having, but as a whole I have always felt that they are over-rated.

A record of Richard Hayward singing a couple of Irish songs—'The Bonny Bunch of Roses' and 'The Old Orange Flute'—collected by himself, suggests possibilities. Mr. Hayward has a poor voice, and uses it poorly. One of the songs is of the 'Bonyparty' type that was popular in England at the time of the threatened invasion, and the other one of those semi-political, humorous songs of which Ireland has produced so many; and they are not remarkable either for wit in the words or beauty in the music. Yet this unsophisticated singing has an appeal of its own, and makes me think that here is a mine that might well be worked by recording companies. I have heard in some of the remoter parts of Ireland folk-singing of a most fascinating description. I believe it would be worth the while of a company to send an agent prowling round some of the competitive Festivals at which this excellent kind of singing is a common feature. If the best of these born folk-singers could be induced to face the microphone without loss of naturalness, the result would be some very attractive and unusual records.

William McEwen, tenor, is what is known as a 'Singing Evangelist.' My concern, however, is not with his evangelism but with his singing, and no amount of religious fervour can atone for bad singing when the performance is put before the public on a commercial footing. Mr. McEwen cannot have it both ways. At a gospel meeting he is an evangelist; per gramophone he is a public singer. I *might* possibly be edified at the meeting; I am certainly repelled by the record. He is heard in 'The Wonderful Story' and in 'I heard the voice of Jesus say,' sung to the tune of 'Drink to me only with thine eyes'—a bad fit. There are possibilities in the voice, but the singing is crude, and almost every elementary fault in singing is present. Frankly, I see no use whatever in publishing a record of this kind of performance. It is both unedifying and inartistic, lacking, as it does, the naïveté that makes so many negro 'spirituals' at least tolerable and sometimes even moving.

H.M.V.

At the time of writing only a small consignment of H.M.V. records has arrived; probably the remainder of the usual month's output will turn up too late for notice in this number. Among the few received, however, is a real prize in the set made by the New York Philharmonic Orchestra, conducted by Toscanini. The work chosen is one that, so far as I remember, has not hitherto been recorded—the 'Clock' Symphony of Haydn. We have been told so much of Toscanini's super-excellence both as drill-sergeant and interpreter that I approached this set of records with more than usual interest. Can the great man live up to his reputation? Let it be said at once that he does. These records give us not only some superlative orchestral playing, but also recording of an unusually high standard. For example, the string tone always sounds like string tone, even in the loudest passages; the power gradation is extraordinarily wide, and I cannot recall better soft playing than we get here, both from the strings and wood-wind. Reviewers have long been demanding a real *pianissimo*—not an almost inaudible effect of fluffiness, but real telling soft tone. Here we have it over and over again. So far as technical details are concerned, it need hardly be said that the performance is all we expect from a crack American orchestra made to extend itself to the utmost, as every orchestra conducted by Toscanini seems to be made to do. I find only one noticeable defect in the matter of balance. In the Trio of the Minuet the theme when played by the bass instruments is swamped by the loud chords of the upper strings. Among the finest bits of playing and recording is the fugal passage at the end of the Finale, which for delicacy, clarity, and point, would be hard to beat. One adverse criticism that may be made applies to practically all modern performances of Haydn and Mozart: the orchestra seems to be too large. I do not know the size of the force engaged, but certainly there is undue disparity between the delicate passages and the *tutti* effects. I hope some recording company will soon give us some Haydn and Mozart with the right kind of orchestra, that is, one of the chamber type. Save for this tendency to over-massiveness in the *fortes*, there can be nothing but praise for this fine set of records. I add that the opening movement, the Andante, and the Minuet and Trio, each fill one record; the Finale takes one side of the fourth record, the remaining half being given to a performance of the 'Midsummer Night's

Dream' Scherzo that is also first-rate, above all in the wood-wind playing, and especially the flute.

Mark Hambourg plays a transcription of the Bach Organ Toccata and Fugue in D minor, a version and interpretation that will probably please everybody but those who know the work well, either as players or hearers, in its original form. He gives us the showiness and much of the fire, but (as is perhaps inevitable in a pianoforte transcription) we do not get the size as well.

DECCA

With its third batch of records this new company leaps at once to the front in orchestral recording. The 'Bartered Bride' Overture, played by the Symphony Orchestra conducted by Julian Clifford, is one of the best bits of orchestral recording I have heard for many a long day. The performance is first-rate, too. An all-too-rare virtue is the excellence of the string tone; the power never degenerates into noise, and the clarity of the quiet rapid playing in the fugal portions is admirable.

John Ansell conducts the Symphony Orchestra in Lord Berners's 'Fugue.' Here, again, the playing is good and the recording of an excellent standard. I can't say that the music itself strikes me as being worth while. Either the fugue is to be taken seriously as a fugue, or it is a parody. If the former, it strikes me (after several hearings) as a poor specimen in many ways; if the latter, it suffers, like most parodies and jokes, by repetition.

The standard of recording is well maintained in Svendsen's 'Carnival in Paris,' conducted by Leslie Heward. This fills three sides, the remaining portion giving us the 'Nuptial March' from Rimsky-Korsakov's 'Le Coq d'Or.'

The Decca Company is making a capital start in thus getting off the beaten track both in regard to choice of music and in bringing forward some of the younger and, so far, less prominent conductors. Their confidence in the latter respect is fully justified; and if the standard of playing and recording shown this month is maintained, the older companies must look to their laurels.

It is unusual to find two solo performers recorded on one disc. Here we have two violinists, on one side Hans Kindler playing the well-known Délibes's 'Passepied,' and on the other Frank Howard in Herbert Hughes's effective arrangements of two Irish tunes—'Kathleen O'More' and 'Katie's Reel.' Of the two I prefer Kindler. Mr. Howard is too consistently heavy in tone. The unnamed pianist is perhaps the best artist of the three. His (or her) playing is both sensitive and full of point, and the pianoforte tone is exemplary.

Harold Foster has an excellent baritone voice with bass leanings, but his singing is a little on the monotonous side; and like most possessors of substantial voices, he does not fully realise the value and importance of lightening the tone from time to time. He sings Fothergill's 'The Emigrant' and Coates's 'Stonecracker John,' the latter being the better performance. Again the accompanying and the pianoforte tone are unusually good.

I ought to add that one of the best features in this batch of records is the greatly improved surface. The amount of scratch is now below the average. On all grounds, then, Decca is to be congratulated upon its rapid progress.

Player-Piano Notes

ÆOLIAN

Duo-Art.—Of a small batch of excellent quality, a four-handed arrangement of Delius's 'The March of Spring' (No. 4, from 'North Country Sketches') provides the greatest interest musically. The other sketches were reviewed in these columns some time ago, and these set a high standard of achievement which is maintained in the last of the set. Percy Grainger and Ralph Leopold give a really first-rate performance, and the reproduction is good (7192).

It seems hardly necessary to comment on Josef Hofmann's playing of the first movement of Beethoven's Sonata in C, Op. 2, No. 3. The artist's name is sufficient guarantee of something good—and here it is (7305). Lastly, there is a capital performance by Rudolph Ganz of Moszkowsky's 'Malaguena' from 'Boabdil' (7311).

Apart from numerous dance rolls, there are two Themodist rolls—Cui's 'Romanzetta,' Op. 36, No. 6 (T30440*a*), and Liszt's 'Soirées de Vienne,' No. 4, in E flat (T30441*c*). Both these are of the good, light type, well cut and edited, and giving the player-pianist plenty of scope for careful power gradation and expression generally.

AMPICO

For the first time I have had the pleasure of hearing some Ampico recordings. These, like the Animatic and Duo-Art, can be heard to advantage only on their own instruments. Ampico rolls seem to be able to reproduce every possible degree of tone-colour, phrasing, &c., and in so fluent a manner that the reproduction of the artist's playing is almost uncannily faithful. I found the best example of this in Robert Schmitz's excellent playing of Debussy's 'Jardins sous la pluie' (68943*h*) wherein the pedalling is specially good. The varied tone and details are beautifully reproduced. Such a roll as this leaves even the best gramophone records of piano-playing far behind, if only on the score of tone quality—the weak point of the gramophone where the pianoforte is concerned.

Excellent, too, is Friml's 'Chanson' (Mélodie) played by the composer. This is an attractive piece of the good light type (68083*f*).

There is also an arrangement of the 'Londonderry Air' by Wilbur Chenoweth, played by himself (70103*f*). This does not make a good pianoforte solo because the instrument can hardly sustain the tone sufficiently. Chenoweth's rather thick treatment is aggravated by the sentimentality of the playing. The actual reproduction leaves nothing to be desired.

The rolls mentioned above are new, and not available for library use for three months.

Of two others chosen at random from the catalogue, one is of Godowsky playing Chopin's Polonaise, Op. 53, in A flat. All the rapid passage-work is a delight, especially that in which the left hand deals in octaves (56336*h*). The other is Levitzki's 'Valse,' a delicious trifle, played by the composer.

BLÜTHNER

Paula Hegner's playing of a couple of Chopin's Preludes—Nos. 20 and 7—takes first place this month. We have learnt to expect of her a high standard, and she rarely fails us (56363).

There is a good, sound performance of two Brahms Intermezzi (Nos. 3 and 4) by Artur Schnabel (55745).

Franz Wagner's playing of Beethoven's Sonata (Op. 79) is disappointing. Neither in the Presto nor in the Andante is his rhythm good; in the latter especially this weakness is irritating. Other rolls made by this artist have been of such a quality as to lead us to expect something much better than this (58370 and 58371).

The Gottschalk type of piece has dated considerably, but there is still attraction in his 'Caprice Espagnol,' and it has the advantage of a capital performance by Chop-Groenevelt (59750).

There are two pieces by Pierné, both well played by the composer. 'Cache-Cache' (55568) is picturesque, but the Mazurka (57104) is rather dull.

Chabrier's 'Idylle' from 'Pièces Pittoresques' belies its title, and proves to be uninteresting, though Edward Bisley does what can be done for it so far as performance goes (51763).

The same player is not so successful in Chopin's Mazurka, Op. 17, No. 4, in A, in which he makes the accompanying repeated chords rather too heavy; and his lack of variation in tone-colour makes the monotony of the music too evident (55777).

D. G.

Occasional Notes

Among the unprecedented stream of concert prospectuses for the season just started, that of the Royal Philharmonic Society still claims the chief interest of the London musical public. The arrangements for 1929-30 show even more enterprise and variety than usual. Eight concerts will be given, the first (October 24), forming part of the Delius Festival. Two programmes are still to be settled. In the remaining five we note the following new and unfamiliar works: Meditation on the Choral 'Svatý Václav,' Suk (November 14); Orchestral Suite No. 7, Hauer, and Rhapsody for violin and orchestra, Bartók—first performance in England (November 28); Symphony No. 4, Sibelius (January 16); Symphony No. 2, in D minor, Dvorák (February 20); Overture, Elegy, and Rondo, Bax; and Fantasy on Sussex Folk-Songs for violoncello and orchestra, Vaughan Williams—first performance (March 13). The conductors are Beecham, Talich, Scherchen, Cameron, Elgar, Barbirolli, and Busch. The soloists include Sammons, Petri, Szigeti, Schnabel, Cortot, and Casals.

A correspondent writes: 'It is surprising to find how little honour the world does to some of its greatest men, even in France, which is popularly supposed to be the home of hero-worship. But apparently when a statue has been erected, the "Marseillaise" has been sung, and a ministerial discourse has been delivered, the Great Man is forgotten as rapidly there as anywhere else. I was at Grenoble the other day, and I tried to get a picture post-card of Berlioz's statue. I tried about a dozen shops, in vain. In one of them the young lady who was serving said, "Ah, ce Berlioz. We used to have cards of his statue, but as nobody seemed to be interested in him, we have given up keeping them." She appeared to be intelligent, but spoke as if she did not quite know who or what Berlioz was. And yet Grenoble is supposed to be proud of him.'

The Archbishop of Canterbury has conferred the degree of Doctor of Music on Mr. C. Lee Williams. It was a happy thought on the part of His Grace to arrange that the fact should be announced during the closing concert of the Three Choirs Festival. What Dr. Lee Williams has done for the Festival in the past as a musician, and what he does for it to-day as one of the kindliest and most generous of hosts, only regular attendants at the Three Choirs fully know. We add our hearty congratulations to the chorus that will be showered on him.

From a report of a meeting of the Leyton Gramophone Society in *The Gramophone* (*Radio and Music*) *Critic*:

> 'Mozart was dealt with. Here we had the Overture to the "Marriage of Figaro," and "Isis and Osiris." And Handel, the ever-popular excerpt from Samson, "Softly awakes my heart."'

The seventh series of Mr. Robert Mayer's Concerts for Children opens at Central Hall, Westminster, on October 9. The orchestra will be led by Mr. Samuel Kutcher and conducted by Dr. Malcolm Sargent. The soloists will include Miss Dorothy Silk, Miss Harriet Cohen, Mr. Albert Sammons, Mr. Artur Schnabel, and the Brosa Quartet. There will be at least one Bach work in each programme; modern English music will be given a good show; and some Beethoven and other symphonies will be performed complete. The prospectus says that this last feature is 'an advance on the past, when only parts of symphonies were performed.' It may be so, but we have doubts about its wisdom where an audience of children is concerned.

New light on Felix:

> 'Mendelssohn, though himself incapable of hearing, was instrumental in bringing charm and delight to his more fortunate fellow-men by his divine sonatas and musical compositions. —*Antipodean Newspaper.*

The Philharmonic Choir issues an appeal for an increased number of Associate Members. The beginning of the present season marks the completion of ten years' work distinguished by both enterprise and achievement. As we said in a recent issue, there is probably no choir in existence that performs, season after season, so many new, unfamiliar, and exacting works. This is another way of saying that it deserves, in an unusual degree, the support of the general musical public. For obvious reasons, its progressive policy and its high standard cannot be maintained on the box-office proceeds alone.

Associate Members not only give it financial stability; they also receive good value in the form of reserved and transferable tickets, and in the privilege of admission to all the weekly rehearsals (Guildhouse, Eccleston Square, Wednesdays from 6 to 8). These rehearsals provide fine opportunities for conductors, teachers, and singers, who

wish to absorb instruction in the most direct and practical fashion, and they also enable keen amateurs to become familiar with much fine and out-of-the-way music. The hon. secretary is Mr. D. Ritson Smith, 70, Esmond Road, Bedford Park, W.4.

'I can only think up two lines of words,' said the tired song-writer. 'Guess I'll have to make it a "spiritual."'—*Detroit News.*

A correspondent tells us that he overheard the following in the Ostend Kursaal recently:

English Visitor, seeing programme announcement of 'Séance d'Orgue' (organ recital): 'What does that mean?'

Belgian Waiter (after due thought, pointing to the organ): 'The man up there, he press the big machine.'

'Why does that man next door keep hammering on only four notes of the pianoforte?' 'He 's very conscientious. So far he has only made one payment on it.'—*Christian Science Monitor.*

From the prospectus of the Paganini School of Music, Hawick:

'. . . The old and original School. Everything made so simple and clear. You simply cannot help but play.

Violin, Banjo-Mandoline, Banjos.

From 2*s.* 6*d.* per week covers the cost of both instrument and lesson. After thirty-six weekly payments the outfit becomes pupils' own property.

The outfit is worth the money.

The tuition is worth double the money.

Charming new models this season. Unapproachable. Come and see them. The classes are Instructive, Enjoyable, Social. Unequalled for Progress and Pleasure.

Both Classical and Popular Music. We specialise in the Popular.

Boys, learn the Banjo, and be prepared for the next boom in jazz.

Enrolment Fee, One Shilling.'

And much more in the same strain. But we note with surprise that the 'enrolment of pupils' is advertised to take place in the Public Library. Presumably these are a few musicians among the ratepayers of Hawick. If so, they should tell the Library Committee frankly that Prof. ——, the proprietor of the Paganini banjo-shop, should enrol his customers at his place of business, not in a municipal building.

Mabelle was a poetess,
But she married a plumber man;
'More cash in the pipes of a plumber,' she says,
'Than in the pipes of Pan.'

—*Florida Times-Union.*

As a part of the Bi-Centenary renovation of St. George's Church, Bloomsbury, the organ has been revoiced, &c., by Messrs. Willis & Sons. Recitals will be given on October 17 and 31, at 8 p.m., by Mr. G. D. Cunningham and Dr. Ernest Bullock.

Teachers' Department

THE ASSOCIATED BOARD PIANOFORTE EXAMINATIONS FOR 1930

By Ernest Fowles

The Associated Board pursues its valiant way from year to year. In view of the present trend of public fancy in relation to personal effort in music, its activities deserve to be fully recognised, not only by musicians, but by all who have at heart the social uplifting of their country. It is true that the examination system is often abused—by heads of schools, who submit the results as wholly indicative of the state of musical culture in their respective establishments; by teachers, who allow their work to be measured entirely by their number of 'successes'; by parents, who insist that their children shall enter despite the protests of far-seeing and capable teachers. All this is true, but we live in the most imperfect of all imperfect worlds, and it is our duty to acknowledge with gratitude every movement of assuagement which seems to promise some modification of the imperfections.

For this reason we have to bear with the examination system as it is at present devised. Some day a development will occur; when an examination in music will aim at discovering how far the ear of a candidate has been trained in habits of listening to music; when the reading of an example of notation, with some mental preparation allowed beforehand, will form an essential part of the programme; when an attempt will be made to get at the attitude of the individual towards the art itself. But that time is not yet. It is coming; but, for the moment, wisdom perforce must linger.

This year's choice of test-pieces is of high musical worth. One or two sentimental compositions are included, but the mass is worthy of the Board's traditions. The grading is not always of the best. In some cases, music is provided which clearly lies outside the experience of average candidates, and which, as a matter of course, leads to the execution of many notes with no understanding of the spirit behind them. When so much rests upon the act of pure performance (ninety marks, as against twelve for ear-tests and fifteen for reading notation), it is impossible to exercise too great care in the selection of material. Moreover, it should be remembered that the music has often to be held in the mind during many months, and that, to avoid a condition of sheer mental weariness, it ought to possess a side which appeals, or which is likely to appeal, to the average student. A comparison with poetry at once suggests itself. No one would knowingly inflict dull lines on a child, or expect him to pore over them continually for months on end.

The following notes are of a general nature, and have for their sole aim the arousing of interest in the music *quâ* music. They are not authoritative, except in so far as a life devoted to music and the things of music may seem to lend a species of authority to the counsels and opinions expressed.

Points may arise which call for further help. Questions may be addressed to the Editor of the *Musical Times*, 160, Wardour Street, London, W.1. A pen-name should be used to identify the replies, which will be inserted in the following issue. The

name and address of the sender (not for publication) must accompany the question or questions.

I am glad to be able to announce that my return from the United States is timed to enable me to give my usual lecture-recitals on the whole of the music. These will take place at the Training School for Music Teachers on January next, the 2nd, 3rd, and 4th.

PRIMARY DIVISION.—LIST A

No. 1. Czerny. Study in C, Op. 139, No. 6. (Crotchet 152.)—Is it not strange that in our efforts to promote early studentship, we should deliberately divorce music from the intellectually stimulating? Recall any poem written for a child, healthily expressive of a child's thoughts and outlook; and at once you have a starting-point in the quest of poetry. Compare such a poem with this dull effort, which sounds the tonic chord in twenty-one of its thirty-two bars, which, in brief, is a very stupid Limerick cast in musical form, and the parable is obvious. The child will not gain an impression of the Beautiful from this study. Any advantage will accrue merely from its keyboard side; and here it is easy to imagine many unpleasant happenings—such, for example, as an ungainly thumping out of the unattractive left-hand part. Poor children! They will have to learn to compensate for the unattractiveness by the beauty of the tone they produce. That is their one refuge.

No. 2. Schumann. 'Soldiers' March,' Op. 68, No. 2. (Crotchet 126.)—Here we pass to something exhilarating. Schumann's simple diction conveys as happy a message to the grown-up as to the child. Let the rhythm be absolutely clear-cut, not only because of the march-like strains, but because of their vivid suggestion of outdoorness. Do not miss the form of the whole. There should be a world of greeting for the return at bar 25. Care is necessary with the *staccato* chords, where hand-relaxation means entire ease in playing them; its absence, the reverse.

No. 3. Stanford. 'Lullaby.' (Dotted crotchet 76.)—The difficulty will lie in preventing the angularity of the diction from becoming prominent in the playing. The composer is not happy until he manages the approach to bar 13, which seems to set him at his ease. Hence some care is needful in the first page to avoid over-accentuation and exaggeration of the obvious rhythmic breaks. Let the thought of a lullaby permeate the whole. The one high-light, at bar 13, should not be overstressed.

PRIMARY DIVISION.—LIST B

No. 4. Lemoine. Study in A minor, Op. 37, No. 10. (Crotchet 126-132.)—Very useful for promoting good rotational habits. The first bar exhibits rotation of the whole hand, and the necessary actions should at first be made apart from the direct hand-finger exertion with which the whole passage is played. The scales in bars 3-4, 7-8, &c., are also useful, and for two reasons: (1.) Their moderate speed; (2.) The illustration they afford of the use of scales in actual music. It is notorious that children, and beginners generally, are allowed to practise scales unhelped by a consciousness of their mission in music. Dissociated scale-playing is one of the discredited relics of the past.

No. 5. J. S. Bach. Minuet in G. (Crotchet 96.)—Rather out of the grading, it would seem. Moving independent parts, however simply expressed, make hard running for juvenile minds. My oft-repeated advice may once more be of service: Accustom the child to sing one part and simultaneously to play the other. In no other way known to me is the problem of hearing two parts made so easily and so thoroughly possible. It is, after all, the hearing of the parts which leads to fluency in their playing. As a matter of fact, all keyboard fluency which is obviously not the issue of aural fluency ought to be sternly discouraged. The binary form of this Minuet may be observed with profit.

No. 6. Harold Craxton. 'The Herd-boy.' (Crotchet 126.)—Here we have the extreme antithesis of No. 5. In this case one part only is in prominence, the function assigned to the left hand merely being that of supporting chords; in other words, the mind is relieved from the strain of attending to two simultaneously moving parts. This point must be laboured for the sake of inexperienced teachers. It is curious that the composer adheres to a uniformly square formation throughout. There is a pleasant touch of mysticism in the music, and this clashes with the perpetual four-bar periods. This should be remarked in interpreting the piece.

PRIMARY DIVISION.—LIST C

No. 7. Bertini. Study in C, Op. 137, No. 1. (Crotchet 138.)—Useful for developing the correct muscular method of leaving the keyboard at the end of a figure or figure-like passage. The onus, therefore, is on the final sound of each five-note figure. Observe that some, not all, are detached. In these cases, a throw-off of the completely relaxed hand must be the rule. When the sound is held, the hand is still relaxed, but remains in slight contact with the depressed key. There are some items of musical interest to the student, such as the sequence in bars 9-14, the sudden modulation to the tonic at bar 20, and the variation in matter at the return to the original key.

No. 8. Tchaikovsky. 'Dolly's Funeral,' Op. 39, No. 7. (Crotchet 69.)—Since the rhythm of a march is in progress, the four-bar groups agree effectively with the atmosphere, and neither impede the music nor make it commonplace. That is to say, the diction is suited to its purpose. But what can be said of the imagination of those who selected this piece? Do they wish to limit this list to girls? Or do they conceive that a small boy would sit comfortably still under the imputation implied? The point is important, for I know of at least one case where the happiness of a teacher in a certain domestic relation was jeopardised through her choice of a piece with a similar title. It was a boy in question, and he kicked—and kicked vigorously. This piece can be made most effective as a slow march, with an almost inevitable climax in the middle section.

No. 9. John Longmire. 'Wee Wren.' (Dotted minim 60.)—Strongly characteristic of its subject. The direction 'pertly' is capital, and exactly expresses the character to be sustained. It will not be easy to little folk, who will probably find the speed rather trying. The 'pertness' involves that it be played in strict tempo from start to finish, and with some emphasis upon the

starting-sound of each phrase, particularly when a high sound is concerned—as at the start.

ELEMENTARY DIVISION.—LIST A

No. 10. Loeschhorn. Study in C, Op. 65, No. 8. (Crotchet 100.)—Recall my remarks in No. 4 with reference to scales. Makers of elementary studies used to cling to the now antiquated notion that C major was *par excellence* the tonality best adapted for beginners! This is an instance. These scale-passages would be very much more valuable for elementary work if they contained black keys. The whole weight of amateur opinion is, of course, against the idea. It is almost universally imagined that the easier the notation the easier must be the execution. The obvious conclusion is that some experimental knowledge of scale technique ought to be acquired before this study is practised.

No. 11. Müller. Scherzo in F. (Dotted crotchet 58.)—Characteristic of that period in German music which produced the music of Hummel, to which this, as an 'educational' piece, is strangely akin. The rhythms run in blocks, tier upon tier, and there is little to relieve the monotony of the progression save, perhaps, the character of the writing. This, viewed as a relic of the 'instructive' music written during the mid-classic age, is very distinctly interesting in its acceptance of conventions which, in nearly all music of the kind, were to endure throughout the 19th century. The piece must be played with Mozart-like precision, great heed being paid to the dynamic indications. A touch here and there of *cantabile*, as in the first four bars of the Trio, will make a pleasant contrast with the more rapid passages. Very little pedalling is necessary, and in no case may the pedal be so applied that the passage-playing becomes blurred.

No. 12. Lesley Bamford. 'A Little Minuet.' (Crotchet 88.)—A very charming little dance-tune, with touches of real insight in the making of independent part-writing. Let my advice given in No. 5 be followed and the result will compensate for the added trouble. In only one twice-occurring bar does the composer offer the evergreen perplexity of playing three to two equally moving sounds. Let this difficulty be mastered before the student approaches the piece. After all, it means an added power to his equipment, and to let him touch the passage without this precaution may mean that the difficulty is passed over, and, in consequence, intensified. Let *cantabile* tone prevail throughout, the aim being to produce two singing parts, individually and clearly marked. Do not fail to observe the climactic phrase beginning in bar 12.

ELEMENTARY DIVISION.—LIST B

No. 13. Burgmüller. Study in D, Op. 100, No. 10. (Minim 66.)—Good practice in the phrase-mark known as the 'two-note slur.' Concentrate at the start upon the first bar. Get the technique right at that point. Then proceed to the similar passages throughout the study. Observe the phrasing generally. In only one place does it seem obscure, *i.e.*, in the middle section. I presume it is the composer's own and has been allowed to remain, but the two long slurs in the four bars after the double-bar mean nothing, and it is hard to say what he intended by the phrasing in the fifth and sixth bars after the same place. Play the whole passage *legato*. It 's the safer way!

No. 14. Schumann. 'Song of the Reapers,' Op. 68, No. 18. (Dotted crotchet 80.)—An instance of irrational barring, of course; but we can forgive a composer who had fragrant isolated thoughts and expressed them in so fragrant a setting. This slight piece has difficulties all its own. Except in the short middle section two influences are at work: Firstly, the well-known tune; secondly, the part which sings with it. Let the right-hand part of bars 9 and 10 be first practised with both hands, so that the individuality of the two parts may be clearly brought out, Note that, for the most part, a type of tone approximating to *cantabile* should prevail, and that, the middle section excepted, the style should be tender and supremely personal.

No. 15. Grieg. 'National Song,' Op. 12, No. 8. (Minim 48.)—The Associated Board's single selection from Grieg—and one most happy and welcome, for the piece represents the composer at his best in the treatment of short forms. The song itself requires a large range of tone, and its effect is chiefly measured by the climax attained in the last phrase (bars 17-20). Let the trumpet-like introduction be played with immense decision, and with no shortening of the semiquavers in bars 3 and 7—as befits the martial character of the phrase. The effect of the whole is one of great boldness and breadth.

ELEMENTARY DIVISION.—LIST C

No. 16. Stamaty. Study in A minor, Op. 37, No. 10. (Crotchet 88.)—The virtue of this study lies mainly in the fingering, which must be observed without exceptions or modifications. Needless to say, the so-regarded weaker fingers are those specially singled out for discipline. The aim should be to play the right-hand passage between bars 1 and 5 with equal ease throughout, and this can, of course, be attained only through the use of proper and easy rotational and lateral adjustments.

No. 17. Kuhlau. First Movement of Sonatina in G, Op. 55, No. 2. (Crotchet 112.)—My remarks in No. 11 apply here in almost equal force, but Kuhlau possessed the power to gild the pills he offered for 'instructive' physic. There is often a rudimentary gracefulness in his phrases, and this marks him out as one of the early sentimental tune-makers of the 19th century. Everything here is straightforward. A touch approximating to, and often actually reaching, *cantabile* should be observed, and the whole played in Mozartian fashion. It is curious to note how much of the full sonata form Kuhlau manages to get in so small a space. The usual link between the first and second subjects is absent. The development portion is of eight bars, and there is an interesting expansion of the first subject in the recapitulation. There is naturally no room for a coda.

No. 18. Waddington Cooke. 'The Organ Man.' (Crotchet 76.)—This very effective piece depends upon the treatment accorded to the characteristic figure with which it starts (bars 1 and 2). This passes through a number of transformations and reaches its greatest moment of charm, not at the major, but when it returns in its original form and

key. The generic likeness of the figure must be preserved through its various appearances. Each section has its own particular climax, the fullest obviously occurring at the 'Neapolitan Sixth' in the last section, where the movement may be expanded with great effect.

LOWER DIVISION.—LIST A

No. 19. Czerny. Study in G, Op. 139, No. 25. (Crotchet 116.)—Never was the incorrigible squareness of Czerny more manifest—three groups of eight bars each! Yet the study is welcome because of its usefulness. The double figure at the start recalls the principles referred to in No. 7, though in a different connection. Here, the tone continues strong throughout the figures, but the 'hold' on the last sound must be as slight as though it were played *pianissimo*. The Alberti Bass in bars 5-7 is a valuable form of discipline, provided it be seasoned with a wholesome degree of freedom. Perhaps a *piano* may be allowed for bar 12, this being continued, in the circumstances, through the grateful passage in bars 13-16.

No. 20. J. S. Bach. Two-Part Invention in F. (Crotchet 96-108.)—Surely out of the grading. This is a test of quick thinking, quick hearing, and quick playing. A distinguished player remarked not long since that he never attempted to play this on important occasions unless he felt at the top of his form. And here we find it in a Lower Division list! If to help the average student be the educational aim, it is scarcely fair to assign him so heavy a responsibility. This matchless piece requires the sense of part-movement in a very high degree, and the need for rapidity of utterance necessarily raises the difficulty immensely. All honour, then, to those who decide to choose this list. Much single-hand practice will be needful; though, during such practice, the existence of the other and, for the moment, unsounded part should be mentally clear.

No. 21. Gade. 'Christmas Bells,' Op. 36, No. 1. (Crotchet 104-108.)—What a colossal difference of standard after that of No. 20! Here is one of the sweetest thoughts of a composer who might have done great things had he been differently circumstanced. It is uniform in construction, but the usually conventional effect is largely compensated by the treatment of the second phrase (bars 9-12). A true *cantabile* is needed throughout, with a slight emphasis upon the tune, which remains always in the uppermost part. The pedalling is dominated in every case by the movement of the melody. Harmonic pedalling, however, is used in the introduction and coda, as well as in the central phrase (bars 17-20).

No. 22. Felix Swinstead. 'Valse-Idylle.' (Crotchet 144-152.)—A slight dance-tune which needs careful pedalling and an avoidance of the commonplace. The scansion is important, and the every-other-bar position of the main accents usual in a waltz requires to be remembered. The piece lends itself to casual diction. It must be played with accuracy, clearness, and taste.

LOWER DIVISION.—LIST B

No. 23. Bertini. Study in C, Op. 100, No. 23. (Crotchet 126.)—Likely to prove trying in study owing to its rigidity of diction. But the rigid form of expression is the characteristic feature, and must be duly observed. The pedalling opens an interesting question. It may be good practice to use the pedal in the two-note figure on the third and fourth beats. This is, of course, not necessary, but will help to develop control. The pedal may also be momentarily used to hold each low bass note, though not long enough to blur the semiquaver figures. A good effect can be made by playing the whole of the first page with lowered tone, applying a fairly full *cantabile* to the new melodic part of the middle section.

No. 24. Haydn. Last movement of Sonata in G. (Crotchet 108-126.)—Healthy, straightforward work; also a welcome reminder of how much we apostles of the pianoforte owe to Haydn. Look first at the plan of the whole. Superficially it might be regarded as that of a simple rondo, but the matter is clinched by the unity of the passage between bars 1 and 24, in which the main thought is divided by an interlude in effective contrast (bars 11-14). The episode (bars 25-48) enters squarely, but, in accordance with Haydn's rhythmic insight, the squareness soon gives place to a freer rhythmic atmosphere. The recapitulation of the main thought takes into account the original repetitions, and expresses them in varied form and in full. It should be needless to urge that a view of the form should precede any attempt to interpret the music. The decorative aspect of the work, particularly as regards all dynamic markings, also claims careful consideration. The whole must be played with a vivid realisation of the need for that superlative clearness which arises as much from the nature of the music as from the period in which it was written.

No. 25. Schumann. Theme with Variations, from Sonatina in G, Op. 118, No. 1. (Crotchet 84.)—Instances of inaccurate barring are frequent among the great, but this is a particularly flagrant case. Perhaps it does not matter much to-day, as the worship of the bar-line is a thing of the past. Yet the barring here might deceive the inexperienced, and it becomes a duty to draw attention to the bare fact. The movement provides excellent practice in a fairly difficult form of *cantabile*. In this respect, Var. 1 must be pronounced the hardest. On the other hand, the tone of the tune should not be exaggerated. It would be painful to listen to forceful repetitions of the tune through its six wanderings. The same tempo is retained throughout. Schumann gets his own variety of movement through the changes of time-values.

No. 26. Thomas F. Dunhill. 'At the Vesper Hour.' (Dotted crotchet 69-72.)—A calm and contemplative piece which must embody the qualities suggested by the title. Formally it is straightforward, with two happy extensions at bars 25 and 50, both of which must be realised in view of effective rhythmic interpretation. Note the touches of independent movement in the accompanying part. Play the whole with a very slight rhythmic swing, and be certain that the 'longs and shorts' of so-called compound time, with which the music is plentifully besprinkled, are accurately timed.

LOWER DIVISION.—LIST C

No. 27. Czerny. Study in F minor, Op. 139, No. 86. (Crotchet 96-104.)—A good rotation

exercise. In bar 4 the fingering may prove awkward in speed. A substitute may be 4-2 for 5-3 on the tenth and eleventh semiquavers. Absolute physical freedom should be the aim, and every bar should be played with the same degree of freedom. This is a hard saying, but it is the only possible standard to hold.

No. 28. Leopold Ashton. 'Il Neige.' (Crotchet 80.) — Two diverse elements need attention: (1.) The semiquaver figuration unvarying throughout; (2.) The melodic side of the phrases. The semiquavers seem to call for a veiled tone, with moderate 'swells' at bar 5 and similar places. It is partly in this way that the atmosphere suggested by the title will be obtained. To complete the picture, the *cantabile* aspect of the phrases should not be stressed. Let the whole be played with, as it were, a hint of mysticism. Pedalling must be very restrained, and with frequent dampings to avoid thickening the texture.

No. 29. Hummel. 'Romance,' Op. 42, No. 4. (Crotchet 76.)—Not very inspiring (*cf.* No. 11), but useful as a means of cultivating the power to play a plain melody with an equally plain accompaniment. As a matter of fact, pieces of this kind are of great value in elementary work. The right hand is throughout free to concentrate upon tone-making, while the other hand merely supplies a simple support to the tune. Many an advanced player whose *cantabile* leaves something to be desired would greatly profit from studying this piece.

No. 30. Jessie Furze. 'The Cat's Reel.' (Dotted crochet 108-112.)—Surely 'Girls and boys come out to play,' which seems somehow to have lost its way! A sprightly little piece which might be in a previous grading except, perhaps, for the fact that it calls for not a little agility of thought. This form of agility is often misunderstood. Music demands various phases and degrees of quickness—of ear, of eye, of hand, and, above these and controlling all, quickness of thought. Hence the stupidity which strives for executive agility at the cost of the higher phases of such reaction stands revealed. Let the student take this piece into the region of the imagination (which means that he should study it away from the keyboard) and picture to himself the result he wishes to obtain. That process will invigorate both his mental grasp of the music and his power to play it.

(To be continued.)

The *School Music Review* for September covers a wide range of subjects, and contains much of interest and value to teachers. Robert H. Hull begins a series of articles on 'The Development of Harmony'; Maud V. Stell shows in a practical way how chamber music may be developed in schools; under the title 'Viva Voce' C. Egerton Lowe continues his series of 'Two hundred questions and answers for diploma candidates'; Kathleen Boland treats in a sensible way that difficult subject, 'Discipline in the Music Class'; J. Raymond Tobin gives some useful tips in an article on 'Settling the Speed of Music'—a subject on which we receive many inquiries; and reports, reviews of gramophone records, player-piano rolls, new books and music, answers to questions, &c., make up the balance of an excellent number. There are also several attractive musical supplements.

Three books of Aural Tests, by Basil C. Allchin and Ernest Read, should interest teachers. The first two are for use in connection with the Associated Board's 'School' and Local Centre Examinations respectively. Book 3 is for Diploma Examinations. They are published by the Associated Board of the R.A.M. and the R.C.M., price 1*s.* 6*d* each book.

Another little publication worth noting by pianoforte teachers is Hetty Bolton's 'Scales and Exercises Time Table.' Its use should assist in the systematic practice of technical work. It is published in three books: 1. Elementary to Lower; 2. Lower to Higher; 3. Higher to Intermediate (Elkin, 1*s.* each book). G. G.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. When no answer is given, readers are to understand that the information is unobtainable, or that its provision would make unreasonable demands on our time and space. 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.

Old English.—(1.) The composition of your little orchestra—two firsts, two seconds, 'cello, bass, flute, clarinet, cornet, trombone, and pianoforte—is so unusual as to restrict the music available. We think you will find the following useful: 'Chanson de Nuit' and 'Chanson de Matin' (Elgar), 'Suite Vénétienne' (Reed), Intermezzo (West), Valse Lyrique (Fletcher), Four Old English Dances (Cowen), and Four Characteristic Waltzes (Coleridge-Taylor) (all from Novello). It would also be worth your while looking at some of the 'salon orchestra' editions of the classics. Both Messrs. Schott and Hawkes issue some of these, fully 'cued.' Many old-time operatic overtures, such as 'Pique Dame,' would be suitable. (2.) We presume that this question refers to singing-phonetics. If so, try 'Pronunciation for Singers,' by Ellis (Curwen). (3.) Of course the L.R.A.M. conductor's diploma is useful. 'In what way will it help me?' you ask. Like all other diplomas that are worth having, it helps most through the work done in preparation for it. A secondary (and more popular) point about diplomas is that they may help their holder to increase his income. (4.) 'Orchestration,' by Cecil Forsyth (Macmillan).

F. H. C.—You ask if 'every word in song or hymn should be obtained from abdominal breathing, and if not, is it detrimental to the voice.' We do not quite understand your question. You say you are 'a robust tenor,' and we assume that you are also a singer. If so, you ought by now to be aware that breathing should be deep, *i.e.*, abdominal. We do not quite see the point of your reference to 'every word.' Write to us again and make things more clear. You go on to say that you have a work by Caruso in which he advocated practice with the mouth closed. You ask, 'How can one articulate with the mouth closed?' We do not know the Caruso book, but evidently the reference is to humming, probably with the special aim of increasing nasal resonance.

Vocalist (Southfields).—(1.) You ask 'are six hundred and twenty bars too much for a Poetical Symphony. If so, what is the approximate number?' This sounds like a conundrum with a catch in it. If your Symphony is really poetical, six hundred and twenty bars are not too many. They may even be too few. There is no regulation number of bars. We know works containing many hundreds of bars that are still too short; and we have just been looking at a new work of fifty bars that contains just fifty bars too many. (2.) Beethoven's 'Faithfu' Johnnie' is published in an album with accompaniment for pianoforte, violin, and 'cello (Novello, 6*s*.). You say that this song was 'written by Beethoven when he lived in England, words as well, and it can be called a real Scotch folk-song.' Who told you this? Beethoven never came to England, nor did he write the words of any of his songs. He arranged several sets of folk-songs for the publisher Thomson, of Edinburgh. We do not see 'Faithfu' Johnnie' among them, so perhaps it appeared in the Set of twenty-five Scotch Songs he arranged for Schlesinger, of Berlin.

A. L. A. L. M.—We imagine that you will have to obtain permission to play pianoforte arrangements from Gilbert and Sullivan operas on any occasion where a charge for admission is made. But you had better write to the publishers and explain exactly what you want to do. You say that you are often called on to play light music at social gatherings; and that, apart from Gilbert and Sullivan and music-hall tunes, you don't know what to play for musically uneducated people. There is a great store of suitable music, original and transcribed. A week's listening to wireless concerts with the programmes before you, will help you. And as you live within easy access of the West End, you should pay a visit to music publishers. To give you a list would take up more time and space than we can spare, and will be merely encouraging your want of enterprise.

M. D. N.—(1.) Apparently there is no library from which you can borrow teaching music. You say you wish to keep in touch with new teaching material. If you are an accredited teacher, publishers of such music will no doubt be glad to send you specimen copies. Write to them. (2.) We do not know the Method personally, but we have heard it well spoken of, and we believe it is much used. You say that your pupils 'do not care to practise the duets.' Children 'do not care' to do many things that are good for them. Do you find them bursting to practise scales? It is your job to persuade them—peacefully, if possible, but, anyhow, to persuade them. (3.) The diplomas about which you inquire are of no value. (4.) 'Ritmico' means 'rhythmical.'

G. B. K.—Knowing nothing of the players' capabilities, we cannot usefully recommend music for your string quartet. But as the performances are to illustrate a lecture on 'Instrumental music during the past hundred years' you ought to have no difficulty in finding plenty to suit any type of player or hearer. As your audience will be of the simple, unsophisticated kind, aim at straightforward and tuneful music that will hit the mark at once; and (your lecture being about instrumental music generally) you will of course not despise arrangements.

Organe.—(1.) 'Transposition,' by Warriner (Novello), and '100 Transposition Tests,' Edwards (Novello). (2.) 'The Organ,' by Alcock (Novello). (3.) You ask for an Organ Tutor to be used by a pupil with no knowledge of pianoforte technique. We doubt if such a book exists, for it is almost hopeless to begin to learn the organ without having first acquired a grounding of manual technique. Obviously, this is more easily and conveniently obtained on the pianoforte. (4.) The writing of pianoforte accompaniments is a branch of composition, and is usually discussed in comprehensive and up-to-date books on that subject. The best way to learn, however, is by studying good models, such as you will find in all the best songs, violin solos, &c.

L. E. A. M. — (1.) 'Elementary Harmony,' Kitson (Oxford University Press). (2.) The best way of learning how to write a round is to study a number of specimens. Novello's 'Collection of Graduated Rounds' (1*s*.) will give you all the help you want. (3.) For good models of part-songs you need go no farther than those of Stanford and Parry. (4.) You ask for good models for the composition of violin solos. Don't forget that before writing violin solos you must know something about the instrument. You say nothing about the degree of difficulty, &c. We suggest that you listen to gramophone and wireless performances of violin solos, and obtain copies of those that are in the required style and length.

C. E. L.—(1.) We believe the best biography of Chopin to be Niecks's 'Chopin as Man and Musician' (Novello, 25*s*.). (2.) We do not know the book about which you inquire. We think you will find difficulty in obtaining any one volume which gives 'a short concise biography of each of the great composers.' The nearest approach, and the most up-to-date, is Percy Scholes's recently-published 'The Listener's History of Music' (Oxford University Press, 2 vols., 6*s*. each). (3.) 'The Pianoforte and its Music,' by Krehbiel (Murray).

H. D. C. P. N.—You raise a question that is probably worrying many other choirmasters. 'What are cathedrals and parish churches doing in the matter of alto voices in these days of depleted choirs, when male altos seem especially difficult to get?' You say you are given to understand that in many places, even in some cathedrals, boys are being trained to sing alto. We do not know how far this is the case. You ask what is the course to be adopted other than employing women's voices. Perhaps some readers will give us the benefit of their experiences.

R. G.—We don't know the Pianoforte Tutor you mention. As to how far you 'may safely proceed without the aid of a teacher,' we can only say that it depends mainly on how far you really apply yourself. The following works will be helpful: 'The Pianoforte,' by Ernest Pauer (3*s*); 'The Art of Piano-Playing,' by Ernest Pauer (3*s*); 'Hand Gymnastics,' by Ridley Prentice (2*s*. 6*d*.); 'Piano Practising,' by Egerton Lowe (2*s*.). All are published by Novello.

M. F. M.—'The Brass Band and how to write for it,' by Charles Vincent (Hawkes, 3*s*. 6*d*.). Write to the publishers of brass band music for specimens of the kind of march you mention.

(*Continued on p.* 919.)

While Shepherds watched their Flocks by Night

ANTHEM FOR CHRISTMAS

Words by Nahum Tate Music by Eric H. Thiman

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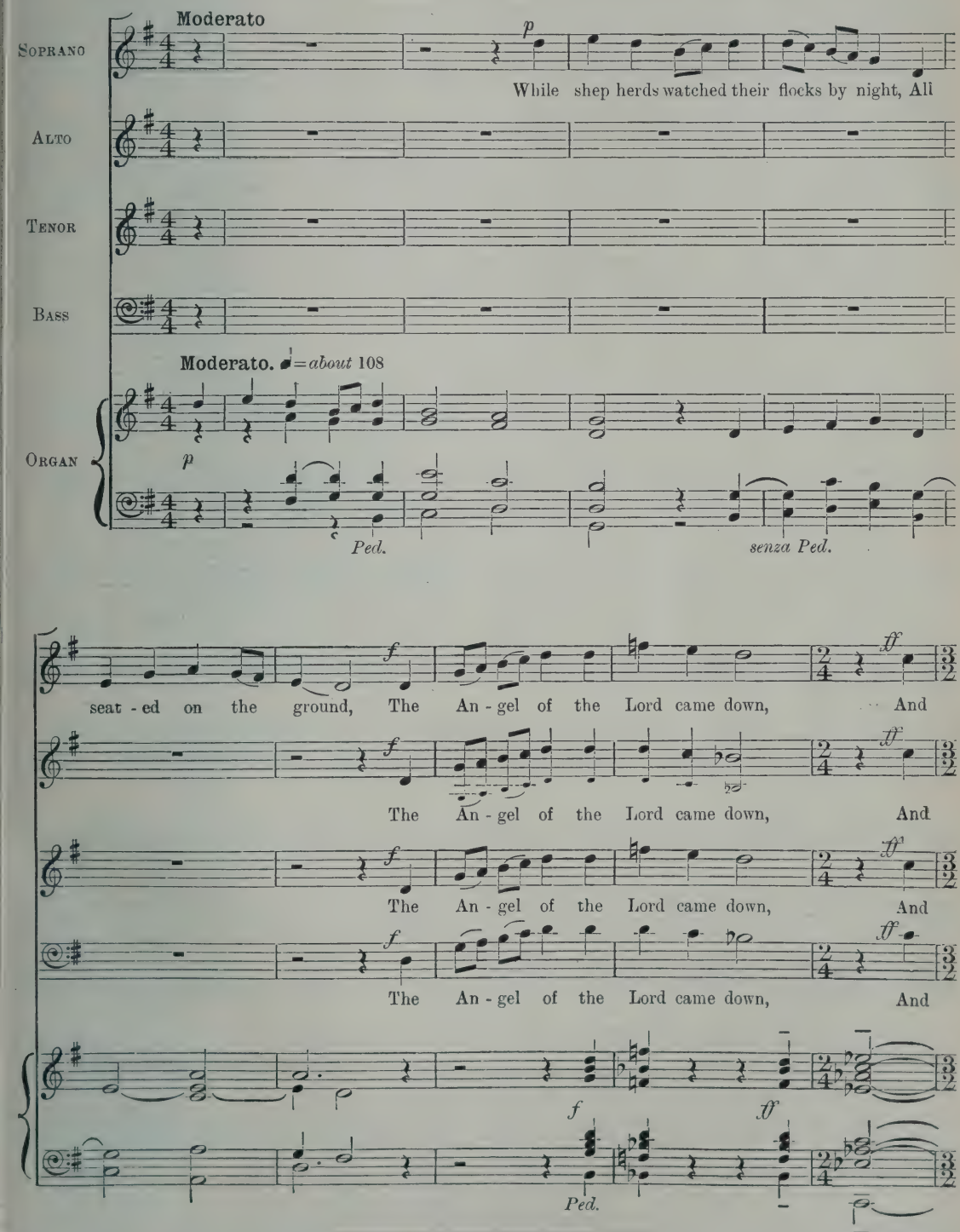

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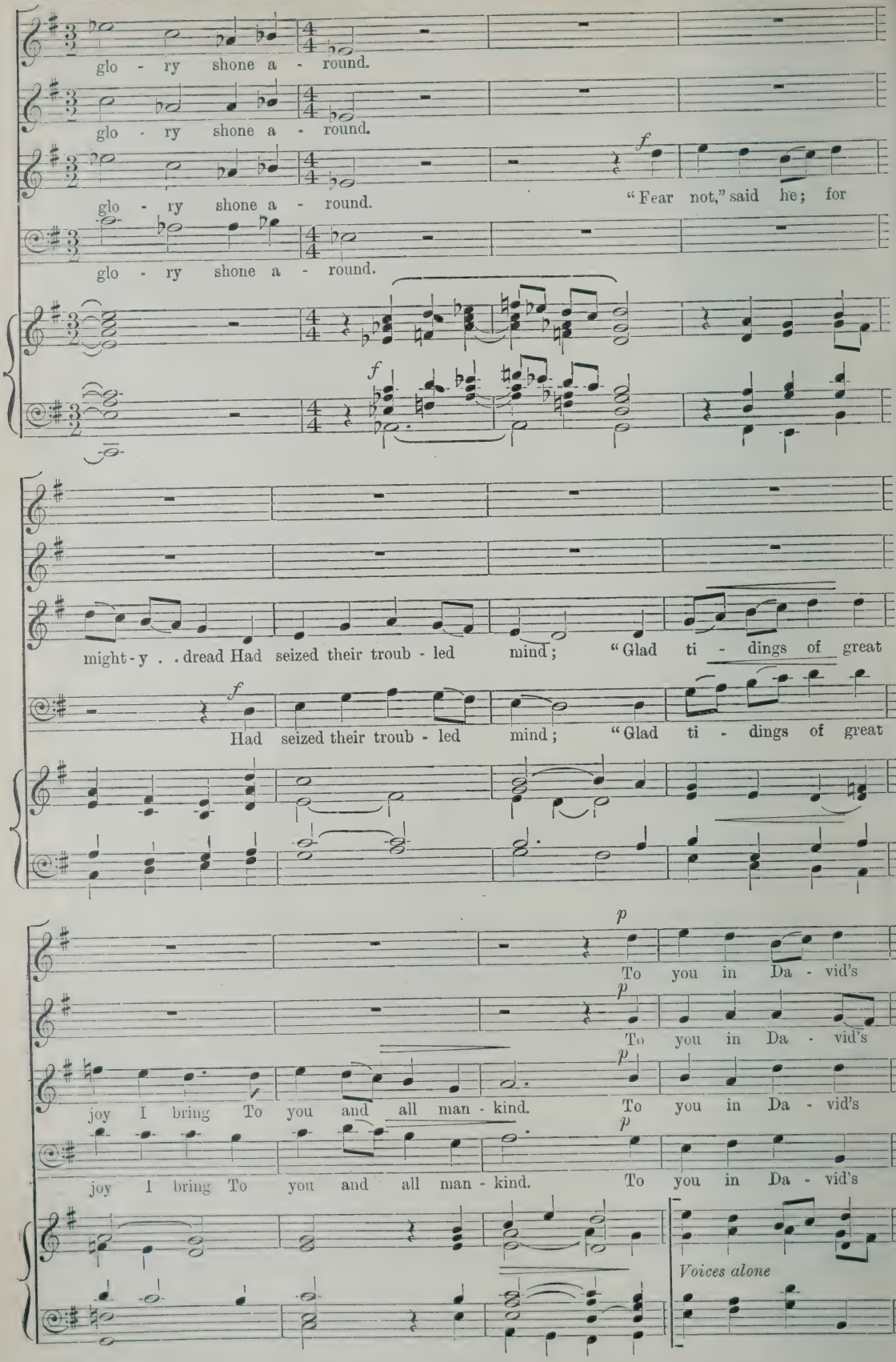
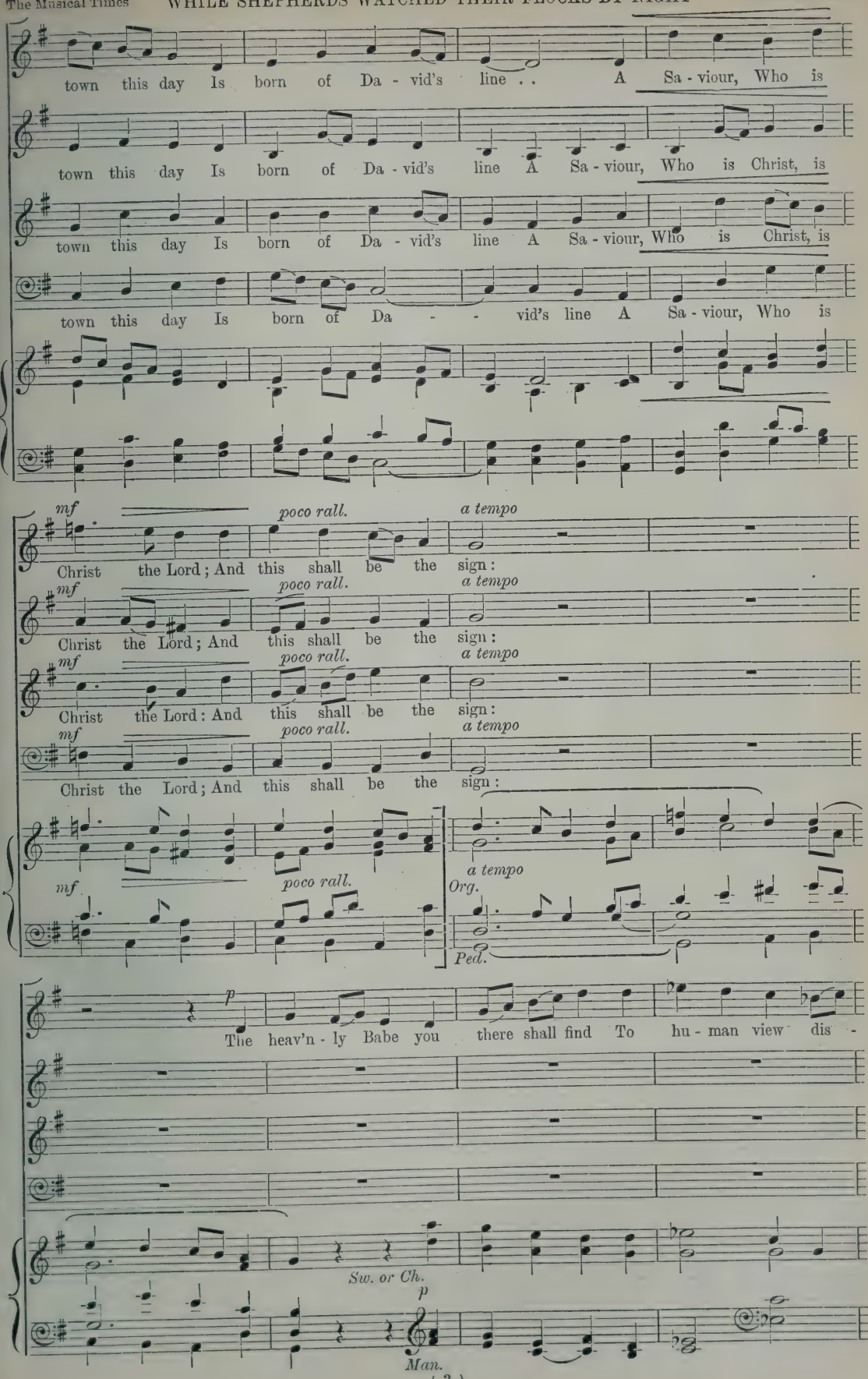
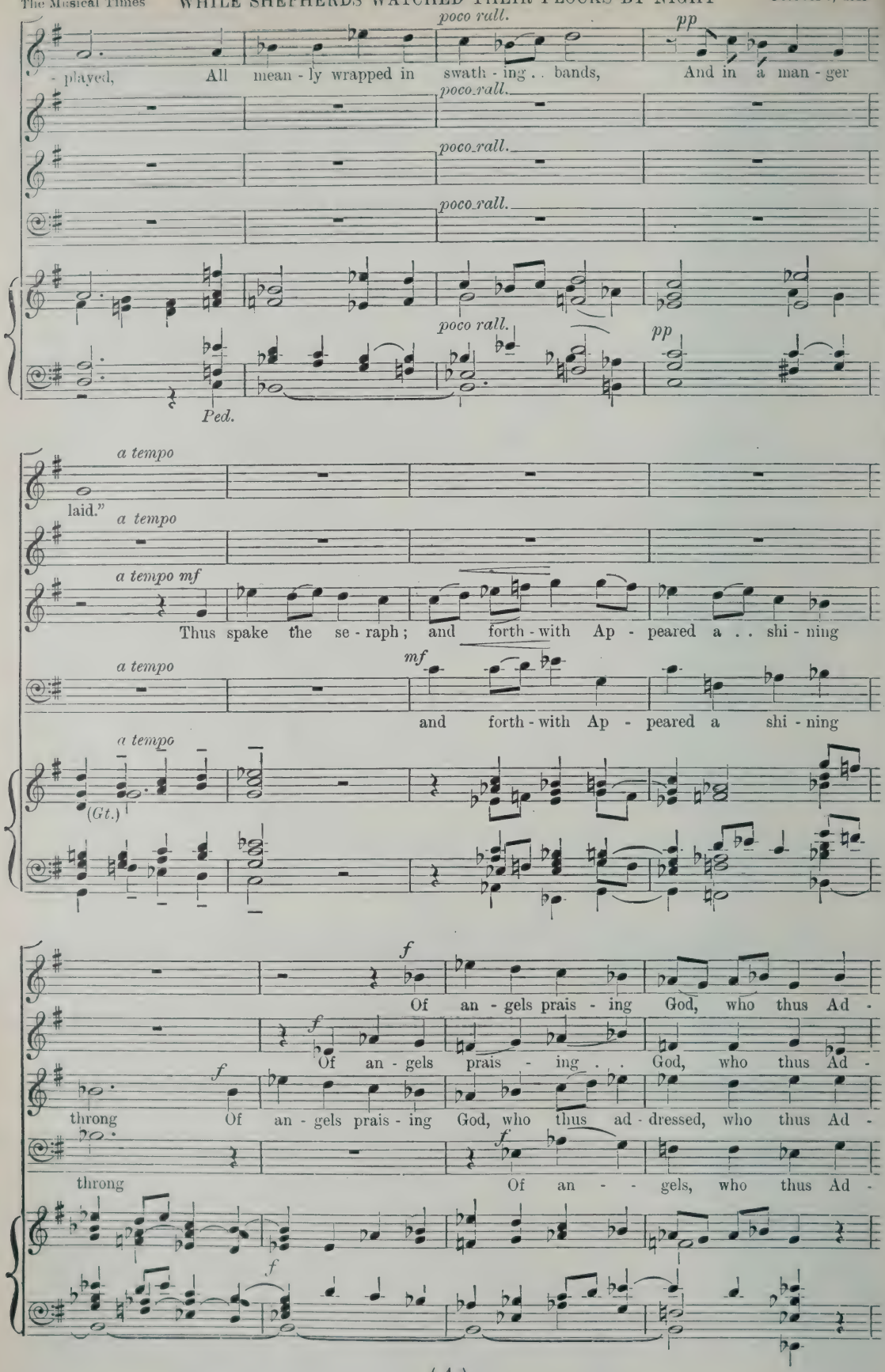
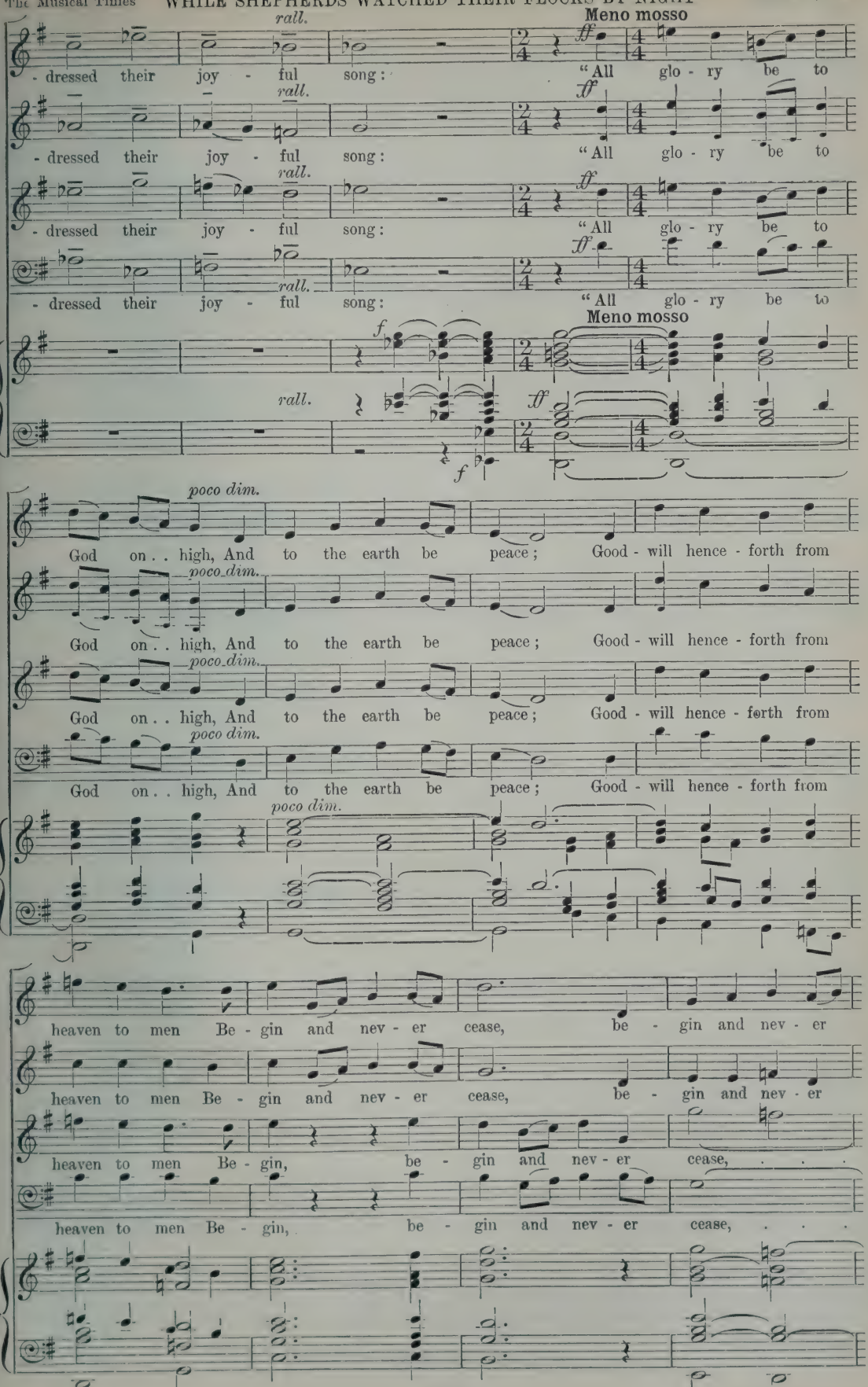
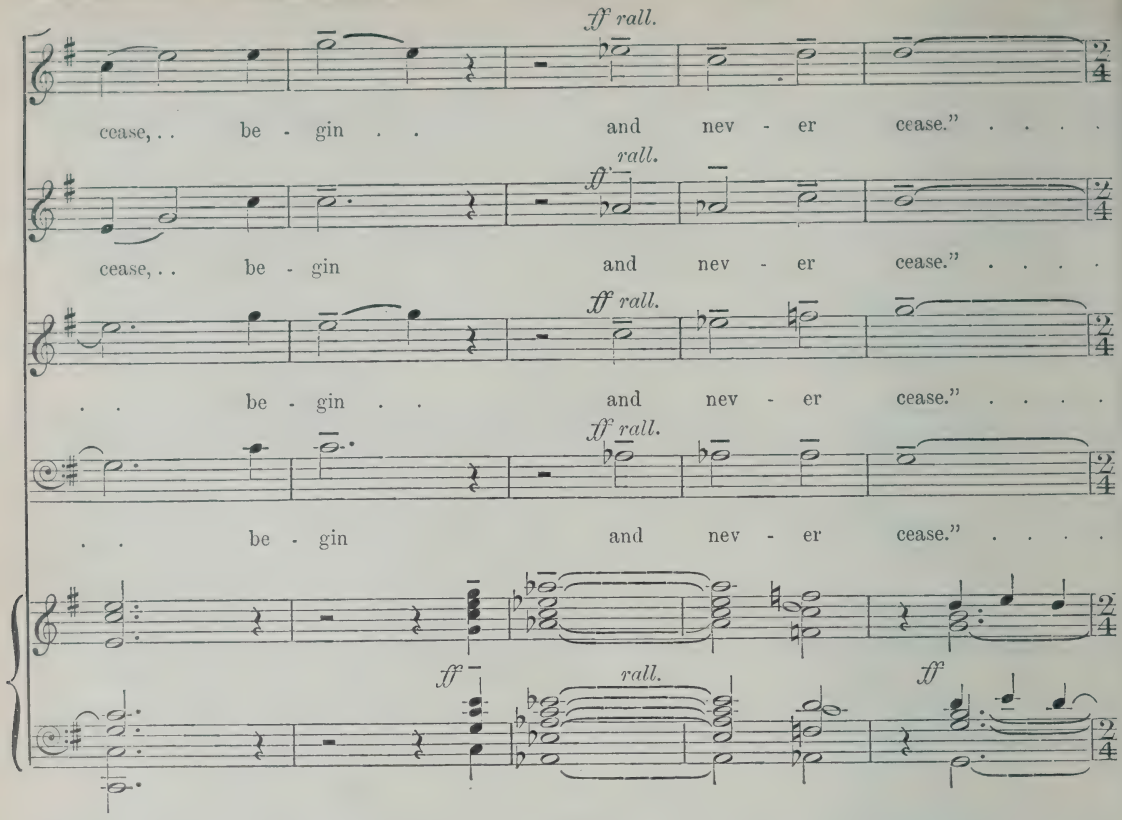
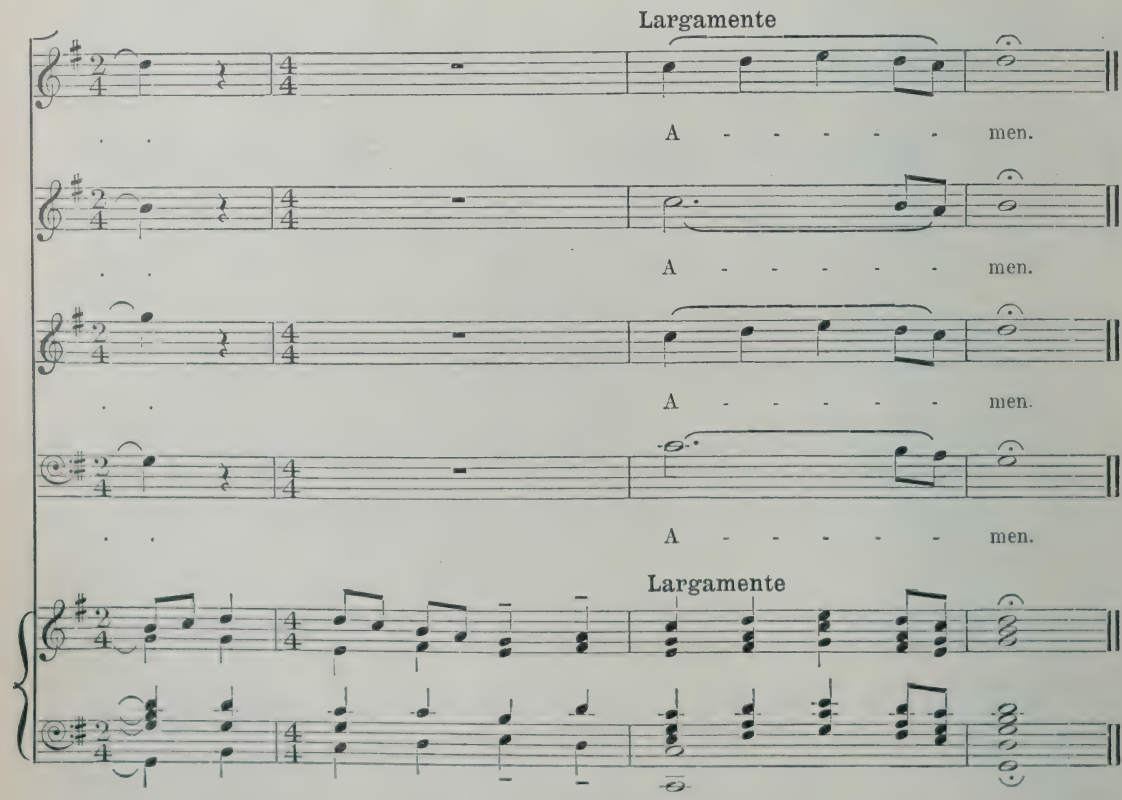

glo - ry shone a - round.
glo - ry shone a - round.
glo - ry shone a - round.
"Fear not," said he; for
glo - ry shone a - round.
might - y . . dread Had seized their troub - led mind; "Glad ti - dings of great
Had seized their troub - led mind; "Glad ti - dings of great
To you in Da - vid's
To you in Da - vid's
joy I bring To you and all man - kind.
To you in Da - vid's
joy I bring To you and all man - kind.
To you in Da - vid's
Voices alone


town this day Is born of Da - vid's line . . A Sa - viour, Who is
town this day Is born of Da - vid's line A Sa - viour, Who is Christ, is
town this day Is born of Da - vid's line A Sa - viour, Who is Christ, is
town this day Is born of Da - - vid's line A Sa - viour, Who is
mf
poco rall.
a tempo
Christ the Lord; And this shall be the sign:
Christ the Lord; And this shall be the sign:
Christ the Lord: And this shall be the sign:
Christ the Lord; And this shall be the sign:
Org.
Ped.
p
The heav'n - ly Babe you there shall find To hu - man view dis -
Sw. or Ch.
Man.


poco rall.
pp
- played, All mean - ly wrapped in swath - ing . . bands, And in a man - ger
poco rall.
poco rall.
poco rall.
poco rall.
pp
Ped.
a tempo
laid."
a tempo
a tempo mf
Thus spake the se - raph; and forth - with Ap - peared a . . shi - ning
a tempo
mf
and forth - with Ap - peared a shi - ning
a tempo
(Gt.)
f
Of an - gels prais - ing God, who thus Ad -
f
Of an - gels prais - ing . . God, who thus Ad -
f
throng Of an - gels prais - ing God, who thus ad - dressed, who thus Ad -
f
throng Of an - - gels, who thus Ad -
f


rall.
Meno mosso
ff
- dressed their joy - ful song: "All glo - ry be to
f
poco dim.
God on . . high, And to the earth be peace; Good - will hence - forth from
heaven to men Be - gin and nev - er cease, be - gin and nev - er
heaven to men Be - gin, be - gin and nev - er cease, . . .


ff rall.
cease, . . be - gin . . and nev - er cease." . . . .
ff rall.
cease, . . be - gin and nev - er cease." . . . .
ff rall.
. . be - gin . . and nev - er cease." . . . .
ff rall.
. . be - gin and nev - er cease." . . . .
ff
rall.
ff


Largamente
. . A - - - - - - men.
. . A - - - - - - men.
. . A - - - - - - men.
. . A - - - - - - men.
Largamente

(*Continued from p.* 912.)

Nemo.—As to whether such words as 'given' and 'heaven' should be sung as a dissyllable, or as 'giv'n' and 'heav'n' depends partly on taste, partly on the pace of the music, and also on the melody—*i.e.*, whether the word is set to notes of the same pitch, or not. It is impossible to dogmatise on such a subject. We can only say that what sounds natural is right.

Tonic (Cheshire).—The A.R.C.M. is the better diploma of the two you mention. The fact of your being exempt from paper work in the other examination no doubt attracts you; but you'll be all the better musician (and therefore the better player) if you tackle the paper work. So don't be lazy!

J. E. P.—We don't like your Suite a little bit. It is entirely lacking in vitality and originality. It says, in fact, simply nothing, and we are surprised that it should have achieved publication. We take no pleasure in saying this—on the contrary; but as you press us for our candid opinion, there it is.

Amateur.—You are one of many correspondents who ask if there is a subscription library from which they may borrow text-books, &c., on music. Apparently there isn't. Many free public libraries, however, now include a fair proportion of such works. Inquire of the nearest.

Earnest Student.—You had better be guided by your coach as to 'the best books for A.R.C.O. paper work.' Or do you intend to study off your own bat? If so, write to us again, and we will try to outline a course.

W. G. S.—If you intend to be your own teacher for Mus. Bac. we will suggest some books on hearing from you again. But if you are working with a 'coach' let him advise you.

Chordia.—'Lillibulero' and 'The Cat's Fugue' were composed by Purcell and Scarlatti respectively.

M. E. H.—The music of 'Vital spark of Heavenly Flame' is by E. Harwood. The song may be had from Ashdown.

W. H. wants to trace a pianoforte piece he heard about forty years ago, beginning thus :—

Church and Organ Music

INCORPORATED ASSOCIATION OF ORGANISTS: CONGRESS AT HULL

By W. A. Roberts

The annual Congress was held at Hull, from August 30 to September 2, and commenced with a reception given at the Guildhall. The Sheriff of Hull, Dr. T. Ritchie Rodgers, conveyed a civic welcome to the Association in cordial terms, and an enjoyable evening was spent listening to choral music contributed by the Hull Gleemen, and an instrumental trio (violin, Mrs. F. N. Wood; 'cello, Mr. R. Shepperd; pianoforte, Mr. R. A. Sales), who played a Beethoven Trio, Op. 1. The singing of the Hull Gleemen, a famous competitive A.T.B.B. male-voice choir, exhibited all the qualities of first-rate choralism. Admirably trained and conducted by Mr. A. Brown, these excellent singers were heard in music by Walmisley, Morley, Armstrong Gibbs, Schubert-Bairstow, and Bantock.

Saturday was a strenuous day, which opened with the annual general meeting, held in the Guildhall Council Chamber. Sir Hamilton Harty presided, and feeling reference was made to the losses the Association had sustained during the past year, notably by the death of Mr. John Hodgkinson, the hon. treasurer, whose personal qualities had endeared him to all. In his secretarial report, Mr. John Brook stated that steady progress had been made. Six new local Associations had been added, bringing the total to forty-one, with a membership of some three thousand. He was glad to say that the Royal College of Organists was well disposed to the Association, and the provision of R.C.O. lecturers for provincial centres was under consideration. Reference was made in eulogistic terms to the editorial work of Mr. J. Percy Baker in connection with the *Quarterly Record*, and the Association was congratulated in having Mr. W. H. Ellis, of Manchester, to succeed the late Mr. Hodgkinson as hon. treasurer, for he possessed business qualities very rarely found in a musician of his calibre. His printed financial statement showed a credit balance of £74, and the expenditure had been kept down to a minimum.

With regard to the Benevolent Fund, which, by the requirements of the Board of Trade, must now be administered as a scheme apart from the Association, after hearing Mr. Percy Baker's proposal, which was weightily supported by Dr. J. Warriner, it was resolved that the Fund be built up from voluntary contributions and donations. There were to be no compulsory subscriptions, or levies, and no restrictions as to granting relief in necessitous cases as they arose. Four trustees would be appointed, also an advisory committee. The Association's legal adviser, Mr. G. H. Hirst, of Dewsbury, attended the meeting, and explained the technical terms and conditions of the Trust Deed.

After hearing an able ambassador from Torquay, Mr. Hermon Kinch, it was resolved to accept the cordial civic invitation he conveyed from Torquay, and to hold the Congress there next year.

Pending the confirmation by the Board of Trade of the reorganization of the Association and of the Benevolent Fund, all officials will continue in their appointments for the ensuing year.

Saturday afternoon was devoted to a visit to Beverley Minster and to St. Mary's Church, two wonderful old churches in a commonplace town, of which the Minster in particular is regarded as the finest example in this country of a building in which the gradual development of English Gothic art can be studied in its three successive stages.

The fine Hill organ on the screen which rather interferes with the vista, includes some of the original work by Snetzler, 1767, and its ample powers were displayed by Mr. Stanley Roper and Mr. H. Malkin. During the brief visit to St. Mary's, a short recital was given on the Lewis three-manual organ by Mr. Malkin, organist of the church, who played three pieces by his former master, Dr. Warriner.

During the motor run across the Yorkshire wolds from Beverley to Welton, the sultry weather suddenly broke in a violent thunder-storm, which spoiled the outdoor reception that it had been planned to hold in the beautiful grounds of Welton Hall, the residence of Mr. S. W. Pilling. Another real damper over the proceedings was the serious eye-trouble that had overtaken Mr. Pilling. In his condition it was venturesome of him to leave his bed, but he did so, and personally welcomed the guests. He was unable, of course, himself to display the four-manual concert organ which adorns his music room, or the Walker organ in the ancient church near by. He had, however, secured a distinguished deputy in Mr. Stanley Roper. After visiting the Hall and Church, the visitors were entertained in the Village Hall, where Mr. Richard Pilling did the honours, and on the motion of Dr. Warriner a hearty vote of thanks was passed to him, with sincere wishes for his father's speedy recovery. As an amateur organist, Mr. S. W. Pilling has achieved a remarkable record not only in Yorkshire, and the notable part he has taken in promoting the interests of the Association, of which he was the first

president, is a matter of general knowledge. It was pleasant to hear Mr. Brook's graceful tribute to Mr. Pilling's help in early and difficult days.

On the return to Hull a recital was given by Mr. W. F. Mahony on the fine organ by Forster & Andrews in the magnificent City Hall. This is one of the largest concert organs in the country, and contains a hundred and twenty-five stops. It is a noble instrument of great power and variety. The console is detached from the organ, which the player is thus enabled to hear. It has a Pedal organ *Gravissima* of 64-ft. tone, and also bass and side-drums and timpani, tubular bells, and steel-bars. Mr. Mahony's ably-played pieces included Bach's second Sonata, 'Pastel' No. 2 (Karg-Elert), and 'Dithyramb' (Harwood). Hull has no permanent City organist. It is said that organ recitals do not pay their way; but Hull could surely afford to take a larger view.

On Sunday morning the members attended service in Holy Trinity Church, the largest parish church in this country. The sermon was preached by the Rev. T. H. Tardrew, who spoke with freedom and pungency on the present state of Church music and organists' appointments.

On Sunday evening a noteworthy function was the reception given in Powolny's Restaurant by the Mayor and Mayoress of Southport, Mr. and Mrs. John Brook. It is felt that the honour paid to Mr. Brook at Southport casts a reflected dignity on the Association, whose members one and all regard him with affection as their hon. secretary. Musical items were provided, among others, by Mr. W. H. Ellis, Dr. Reginald Dixon, Mr. Cyril Church, and a gifted blind pianist, Mr. J. R. Lawson, with Dr. H. L. Read as accompanist.

On Monday morning Sir Hamilton Harty delivered his presidential address in Hull University College, where Prof. Gill welcomed the large assembly. In speaking on 'Some Problems of Modern Music' Sir Hamilton said there was a peculiar mental disease which had afflicted the present musical generation with special virulence. It might be called the fear of being left behind, and its symptoms were a feverish enthusiasm for everything that was new, coupled with a complete lack of any guiding principle or standard of judgment. Those who suffered from the disease in its worst form were so tortured by anxiety to keep well in the forefront of every fresh movement that they could not spare time to enjoy in peace anything which

Photo by] COUNCILLOR JOHN BROOK, MAYOR OF SOUTHPORT *[R. H. Gresswell*

had already been accepted and approved. They were terrified at the thought of missing the coming of what they pathetically called 'the new music,' and they were so obsessed by a determination to be ultra-musical that in reality they were hardly musical at all. There were thousands of incompetent amateur critics in music nowadays. It was strange that music was the only art in which ignorant and untutored persons felt quite at liberty to lay down the law. Was it true, he asked, that music had temporarily lost its way and at present was wandering in barren and unfruitful wastes? During the last twenty years they had seen many instances of new works being produced with all the advertisement and technical equipment possible. At the time of their production these were acclaimed as works of importance and originality. The majority met with the same fate. In spite of extravagant approval in influential quarters the public were not convinced, the performances gradually dwindled, and soon the works were dead and forgotten. Composers to-day might be gathered into two groups. There were the serious pioneers seeking fresh methods of expression, and there were the charlatans, whose chief aim was always to go one better in the production of ugly and discordant noises. Anyone could give undistinguished music a surprising air of novelty by seasoning it with unexpected discords and startling splashes of colour. What were the principal emotions conveyed by the music of to-day? They were restlessness, hardness, brilliance, grotesqueness, and sardonic humour. These qualities were not sufficient to give music enduring life. They were still waiting successors to the great composers of the line which seemed temporarily to have come to an end. Jazz barbarians were being permitted to debase our music. Thousands of people were receiving their only musical impressions through the medium of wonderful and ingenious machines such as wireless and the gramophone. What would be the outcome of it? Art did not progress on descending curves; it met with peaks and hollows in its march, and it might be that we were at present in a hollow which would deepen still more. It was a dismal reflection, but it was conceivable that music had already attained to the highest point it would ever reach, and in the language of music nothing greater would be said than had been said already. Until we saw the silliness and futility of our present-day noise, hurry, and feverish unrest, we should look in vain for the coming of a really great composer, and Strauss and Elgar appeared to be the last in the line.

In the afternoon a lecture was given on the 'Youngest of the Arts,' by Prof. F. H. Shera, of Sheffield. It was followed by a visit to the great chocolate manufactory of Messrs. Needler. Later in the evening the annual dinner was held in the Guildhall. Dr. Prendergast presided, and the guests included the Lord Mayor and Sheriff of Hull, the Acting Bishop, and Sir Arthur Atkinson. The whole of the crowded business of the Congress passed off most harmoniously, and the visit to Hull was voted a success, thanks to Mr. C. H. Phillips, the president, and the able executive of the Hull Association.

A FRENCH ORGAN COMPETITION

A French reader signing himself 'Un Ami de l'Orgue' kindly sends us particulars of an important and interesting organ competition recently inaugurated at Paris. Two years ago a well-known Parisian organ enthusiast, the Comte de Miramon Fitz-James (a descendant, by the way, on his mother's side, of the Dukes of Fitz-James, and therefore a member of the Stuart family), founded an association called 'Les Amis de l'Orgue.' The Society had its attention drawn towards young French organists who, finding little more than mere pittances as a reward for their Church work, were drawn (like many English organists) towards the cinema. Consequently, it was felt, the pure style of organ playing was likely to suffer from neglect. The Society therefore decided to give young organists an opportunity of being heard in recitals before specially critical audiences, and it also founded a prize in order to bring forward young players of exceptional ability. The first competition for the Prix des Amis de l'Orgue was held in June, in the Eglise Evangelique de l'Etoile. It was open to French organists not more than thirty-five years old. Although the contest was announced a year in advance, only two competitors entered, but it is anticipated that in the future entrants will be far more numerous. The competitors had to play from memory an important work of Bach, an outstanding piece of modern organ music, and to extemporise on given themes in the form of (*a*) a chorale, (*b*) a development in symphonic style of a liturgical hymn melody, (*c*) a prelude and fugue, and (*d*) a sonata on two themes. A player who could come successfully through such a test as this would be not only a brilliant organist but also a fine musician.

The contest aroused the interest of many French organists, among them Joseph Bonnet. (It is of interest to note, by the way, that Bonnet, having heard of the English method of conducting contests with the candidates numbered and unnamed, and invisible to the judges, insisted on the plan being adopted for this competition.) The president of the jury was Vincent d'Indy, who took the place of M. Widor, unavoidably absent; and the other judges were Mlle. Nadia Boulanger, MM. Caussade (professor of fugue at the Paris Conservatoire), Vierne, Tournemire, Mulet, Bonnet, Cellier, and Marchal. The prize of five thousand francs was won by Maurice Duruflé, and an Honours Certificate was given to André Fleury. Despite the small entry, 'Les Amis de l'Orgue' feel that this opening competition was well worth while, and they intend to renew the contest in 1931, and also to organize one for foreign organists who have studied for some time in France.

ST. NICOLAS COLLEGE, CHISLEHURST

Courses of ten lectures, and a scheme of musical services of various types, have been arranged to take place during the term just started. The lectures will be as follows: Tuesdays, at 5 p.m., from October 1, 'The Musical Requirements of the Prayer Book,' the Rev. H. G. Salter (Chaplain of the College); Wednesdays, at 9 p.m., from October 2, 'The General Work of a Parish Church Organist,' Mr. Harvey Grace; Thursdays, at 5 p.m., from October 3, 'History of Church Music,' Dr. Sydney Nicholson (Warden of the College); Mondays, at 5 p.m., from October 7, 'Plainsong,' Miss Forbes Close. Full particulars of the lectures and special services may be had from the secretary.

Dr. Harold Darke will give six Bach recitals at St. Michael's, Cornhill, on Thursdays, at 6 p.m., from October 3 to November 7. Dr. Darke's Monday 1 o'clock recitals have just recommenced. The complete programmes of both these series of recitals may be had, price 6*d*. each, at the church, or by post from Dr. Darke, St. Michael's Vestry (stamped addressed envelope).

Special music will take the place of the sermon at St. Michael's, Cornhill, on the first and third Sundays of the month, from September 15. The works to be performed from that date until December 15 will be (in order): Bach's cantata 'God so loved the world,' Darke's 'The Sower,' a selection of Boyce's anthems, Bach motets, modern anthems, Bach's cantata 'What God doth, surely that is right,' and Brahms's 'Requiem.'

The organ at St. Peter Port, Guernsey, has been re-built by Messrs. Hele. Ten new stops have been added, and the instrument is now a three-manual of thirty-one stops. Mr. O. le P. Franklin gave a recital at the opening, playing works by Bach, Walond, Parry, J. Matthews, and Vierne.

On October 26, at 5.30, Mr. Reginald Goss-Custard begins a short series of organ recitals at St. Michael's, Chester Square. The organ is a fine four-manual, recently rebuilt by Messrs. Willis.

The organ at Whetstone Congregational Church was opened on September 1, after re-building by Messrs. Rest, Cartwright & Son. Mr. L. H. Newling gave a recital (Prelude on 'Christ lag in Todesbanden,' Bach; Prelude and Fugue, Hesse; &c.).

Messrs. Rushworth & Dreaper have reconstructed the organ at Radcliffe Bridge Wesleyan Church. The instrument is now a three-manual (choir enclosed) of thirty-one stops and twenty-two pistons.

Messrs. Rushworth & Dreaper have just erected an organ in St. Matthew's Church, Skegness—a three-manual of twenty-seven stops and seventeen pistons.

The opening of the new organ at Manor Park Primitive Methodist Church took place on September 12, Mr. Allan Brown giving a recital.

RECITALS

Mr. Clifford Roberts, St. John's, Hove—A *Mendelssohn* programme: Prelude in D minor; Sonata No. 1; Allegretto; Overture to 'Ruy Blas.'

Mr. T. Baker, Hexham Abbey—Pièce Héroïque, *Franck;* Evening Song, *Bairstow;* Coronation March, *Elgar;* Fantasy on Campion's Tune, *Harris;* Fantasia in F minor, *Mozart;* Finale (Sonata), *Reubke;* Finale (Symphony No. 2), *Widor.*

Mr. Geoffrey Sayers, St. James's, Great Yarmouth—Fuga in D minor, *Mendelssohn;* Heroic Suite, *Rowley;* Grand Chœur No. 2, *Hollins;* Minuet Antique, *Watling.*

Dr. M. P. Conway, Chichester Cathedral—Prelude and Fugue in B minor, *Bach;* Quasi Marcia and Pax Vobiscum, *Karg-Elert;* Prelude and Fugue in D minor, *Glazounov;* Preludes for organ and strings, *Dunhill;* Two pieces for strings, *Holbrooke.* (The String Orchestra of the Bognor Philharmonic Society, conducted by Mr. Norman Demuth.)

Mr. J. Harry Lee, St. Paul's, Weston-super-Mare—Concerto No. 2, *Handel;* Chorale Prelude on 'Martyrdom,' *Parry;* Scherzo in B flat, *Wolstenholme;* Introduction and Toccata, *Boëllmann.*

Major J. Godfrey Bird, Christ Church, Simla—'Clair de Lune,' *Karg-Elert;* Epilogue, *Willan;* 'Jesu, Joy of man's desiring,' *Bach;* Prelude on 'Martyrdom,' *Parry;* Choral No. 3, *Franck.*

Mr. and Mrs. F. Leaver, Parish Church, Barkway—March upon a Theme of Handel, *Guilmant;* Overture to 'Otho'; Choral No. 3, *Franck;* Hymn to the Sun, *Rimsky-Korsakov.*

Mr. Frank B. Porkess, Minehead Parish Church—Prelude and Fugue in A minor, *Bach;* Sonata in G, *Elgar;* Prelude on 'St. Mary,' *Wood;* Overture to 'Athalia.'

Mr. Cyril Pearce, Mundesley Church, Norfolk—Phantaisie in E flat (Sonata No. 13), *Rheinberger;* Largo in E, *Handel;* Sinfonia to Cantata No. 156, and Toccata, 'We thank Thee,' *Bach;* Resurgam, *Harvey Grace.*

Mr. H. Cyril Robinson, St. John's, Barmouth—Agitato and Improvisation, *Rheinberger;* Marcia Eroica, *Stanford;* Sonata No. 4, *Mendelssohn;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Grand Chœur, *Salomé.*

Mr. Harry Wall, St. Andrew-by-the-Wardrobe, E.C.—Voluntary in A minor, *John Stanley;* Canon in B minor, *Schumann;* Finale (Sonata No. 5), *Rheinberger;* Siciliana and Bourrée in B minor, *Hollins.*

Mr. Allan Brown, Kingsway Hall, W.C.—Chorale Prelude on 'Eventide,' *Parry;* Overture in C minor, *Fricker;* Fantasia and Fugue on 'Ad nos,' *Liszt;* Fantasia on 'Hanover,' *Lemare;* Adagio in E, *Bridge.*

Mr. Gatty Sellars, The Dome, Brighton—Festival Overture, *Fletcher;* Overture Fantastique, *Sellars;* 'Unfinished' Symphony; Chant sans Paroles, *Lemare.*

Mr. J. M. Preston, St. George's, Newcastle-on-Tyne—Prelude and Fugue, *Emile Bernard;* Andante, *Scriabin;* Chorale Prelude, 'Jesus Christ, Our Salvation,' *Bach;* 'A Song of Spring,' *Holst;* Finale (Symphony No. 7), *Widor.*

Mr. W. J. Comley, Southwark Cathedral—Allegro Appassionata (Sonata No. 1), *Harwood;* Postlude on 'London New,' *Grace;* Toccata and Fugue in G minor (the 'Short'), *Bach;* Fantasia in E flat, *Saint-Saëns;* Marcia Eroica, *Stanford.*

Mr. Guy Michell, St. Matthew's, Worthing—Toccata (Dorian Mode), *Bach;* Allegretto in B minor, *Guilmant;* Etude Symphonique, *Bossi.*

Mr. Vernon Butcher, Parish Church, St. Marychurch, Torquay—Introduction and Fugue in F minor, *Gray;* Intermezzo, *Vierne;* Gavotte and Carillon (Partita in E), *Karg-Elert;* Fantasia (Sonata No. 17), *Rheinberger.*

Mr. Stanley Curtis, St. Matthew's, Worthing—Prelude and Fugue in A minor, *Bach;* Pastorale, *Franck;* Sonata in G, *Elgar;* Finale (Symphony No. 2), *Widor.*

APPOINTMENTS

Mrs. C. Langdale Brown, choirmistress and organist, Oaklands Congregational Church, W.12.

Mr. Leonard Castle, choirmaster and organist, St. Edmund, King and Martyr, Lombard Street, E.C.

Mr. Owen le P. Franklin, assistant-organist, York Minster.

Mr. E. H. Woodcock, choirmaster and organist, Church of St. Mary-the-Less, Lambeth.

Letters to the Editor

IS SINGING SIMPLE?

Sir,—I have been reading in the August issue of the *Musical Times* an article 'On the Simplicity of Singing,' by Mr. William Shakespeare, which I have not clearly understood, whether from my own fault or not I do not know.

After the usual short introduction the writer begins his theme with the statement, 'When a man sustains a whispered "Ah!" and can tune this whisper to the note C (an octave above the third space, treble clef), he has found out the greatest resonance belonging to that vowel, and realises, moreover, a remarkable sense of open throat and a surprising freedom and unconsciousness of the tongue. Should the vowel tune down to B natural or B flat, or up to C sharp or D, his throat no longer feels as wide open, nor is his tongue so free and unconscious as when he tuned the whisper correctly.'

This statement puzzles me. Is it really suggested that a man—tenor, baritone, or bass—can tune a whispered 'Ah' to the high treble C? I have tried, but by no stretch of imagination have I been able to think that any 'Ah' I whisper bears any resemblance to the high treble C. It may be that I have a 'low ear'—one incapable of hearing high harmonics, or that I have got the idea wrong.

In his excellent and fundamental books on 'Voice Training' and 'Song Interpretation,' Mr. W. S. Drew discusses the theory of vowel sounds, citing the research work performed by Prof. Miller of the Case School of Applied Science in America, and also that of Dr. W. A. Aikin and Sir Richard Paget in this country. So far as the vowel 'Ah' is concerned, the theory states that whenever this vowel is sung, a partial in the neighbourhood of C (1035) is reinforced strongly, no matter what the pitch of the fundamental note may be. So far as I can understand it, this means that the main energy of the voice must lie in these regions around C (1035) and that it is reinforcement of this upper partial which makes the vowel to sound 'Ah' and not something else. In other words, C (1035) is the chief determinant in the vowel 'Ah.' At any pitch of the fundamental 'Ah' which includes the partial C (1035) in its harmonic series or a partial very near to it, a true vowel sound 'Ah' can be made, and at any pitch where the partial C (1035) is not included in the harmonic series a true vowel sound 'Ah' cannot be made. If this be true, it seems

somewhat strange to talk of tuning a whispered 'Ah' to a partial which, in the case of men's voices, must be there in any case.

The writer next proceeds to deduce from this observation a number of axioms good in themselves but hardly seeming to be evolved out of the preceding discussion. Some whispering exercises follow, and he goes on to say that 'it must not be expected, however, that we can all at once sing with the same ease that we whisper. The vocal cords have to be tuned and set in vibration.' Again I am puzzled. Even when resonance is completely understood and mastered —if it ever is—can one sing as easily as whisper? Is it possible on physical grounds? After all, the singer is in some measure conditioned by physical considerations. I have heard dozens of singers, but none so far who gave me the impression that they were having no more difficulty in singing songs than they would have in whispering them. Even the gramophone record of Battistini singing 'Eri Tu' remains unconvincing in this respect. Unless my memory be at fault I have read somewhere in a book by Plunket Greene that singing is continuous physical and mental effort.

The second sentence seems harder than the first. How does one tune the vocal cords? One can only think of a note and try to sing it, the closeness of correspondence of the result with the thought depending —save, perhaps, in cases of specific structural disabilities—upon the accuracy with which the note has been remembered mentally and can be reproduced physically. But in this operation the cords tune themselves automatically under the direction of the auditory centres in the brain.

Various other things follow. First, 'although we can tune the whispered scale by adjusting the resonance chambers, we cannot tune the vocal scale by anything we can see or feel, as we have no direct command over the vocal cords.' It might be argued that we can no more tune the resonance chambers by seeing or feeling them in whispering than in singing. Is there any essential difference between whispering and singing except the enormously amplified use made of the resonance chambers and vocal cords in the latter performance as compared with the former?

In the next statement Mr. Shakespeare comes to the heart of the matter. 'All we can do is to decide upon a note, and in singing this to observe how near is the result to the sound intended.' This appears a perfectly true statement of the extent of our powers on the tone-production side of the subject. Mr. Drew in a footnote to a *Musical Times* article not long ago said that 'a singer would need no more instruction in tone production than he could obtain by continuously listening to a singer like Battistini.' One believes it. Singing is received in the brain by way of the ear, and must be learnt chiefly by the ear. The voice-training appears to be largely ear-training, only the development of the power to hear excellent tones in the mind seems very much more rapid than the adjustment of physiological apparatus to reproduce them.

The remainder of the article, dealing with the sensations which should be felt, and the control of the breath, seems excellent good sense and sound counsel, and there is every reason to be grateful for it; but many people, surely, who have made any attempt to struggle with a subject which appears to bristle with difficulties, where the vocal and musical sides appear at first more as antagonists than mutual helpers and the open throat seems an apparent impossibility, will wonder where in all this the simplicity is supposed to come in.—Yours, &c.,

A. E. Cobill.

TECHNIQUE BEFORE INTERPRETATION

Sir,—An article entitled 'The State of Voice Production in England at the Present Time' appears in the September issue of the *Musical Times*, written by Mr. Herbert Hilton in a most scholarly manner, and on the face of it is apparently a plea for saner methods in the teaching of singing in this country. I think if Mr. Hilton is perfectly sure of his ground he would be quite justified in making a bolder stand than is apparent in his article. I take it that his subject is, broadly, an appeal for the study of the mechanical side of the voice to precede the spiritual or interpretative side. I must confess I read the greater part of his article with much pleasure, and looked forward eagerly to some helpful *practical* suggestions.

Apparently he was fortunate in the selection of his teacher, as in my forty years' experience as an adult singer and teacher I found that in a preponderance of instances a great deal of harm is caused by the teaching of interpretation—répertoire, pitch, duration and phrasing, &c.—to the utter exclusion of vocal mechanics, and I hold most strongly that to maintain the voice to its full capacity for a prolonged period of years it is essential (save in the case of most exceptional naturally 'placed' voices) to master the mechanical movements of larynx, pharynx, and soft palate, and to study the resonating cavities of mouth and nose, allied to careful intake and control of the breath.

Moreover, a close study of these salient points—after an unfortunate experience of twenty-five years' throat trouble caused through neglect of these features, subsequent recovery, and success in dealing with hundreds of similar cases—convinces me that there is not the slightest reason why every one with a desire to do so should not become a singer, that is, to sing with perfect joy and freedom within the limits of the endowment of Nature as to voice, ear, will, and brain, so long as the singing voice is produced on natural lines as in cultured speech. I fear that the vast majority of people who start singing lessons are permitted (chiefly through lack of necessary technical and practical knowledge and experience on the part of the teacher) to become artificial, with resultant throat trouble, pain, and distress which may easily be avoided.

I must join issue with Mr. Hilton (perhaps I have mistaken his intent) if he contends that voice control and breath control must be regarded as separate entities in the production of sound. I fail to see how the voice is to function without the assistance of the breath, and conversely, in my opinion, the control of the voice depends chiefly on the control of the breath. Surely the result of effort is likely to fall short of perfection unless the two factors are co-ordinated.—Yours, &c.,

Bladon Hackett.

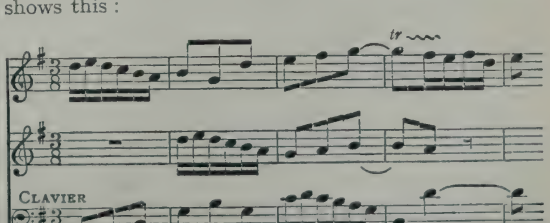
14, Hanover Street, W.1.

'A NEW VIOLIN SONATA BY BACH'

Sir,—With regard to the new Violin Sonata by Bach mentioned in the September *Musical Times*, may I draw attention to its points of similarity to one in the same key for violin, flute, and clavier?

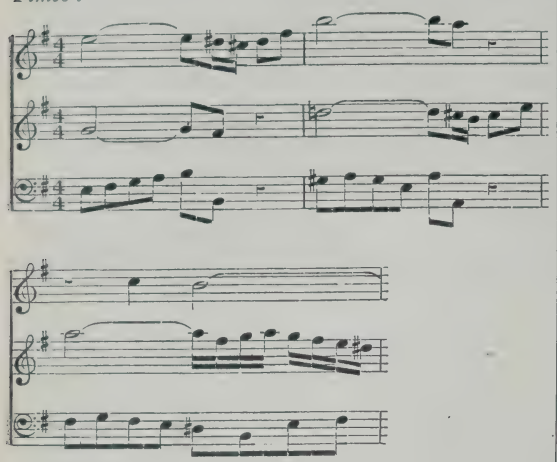
Judging by the extract given by the writer, the first movements do not correspond, except in time-signature and tempo.

The four bars quoted from the Vivace, however, are identical in their harmonic basis, and in the third and fourth bars, melodically also. The following quotation shows this:



(Not having a copy by me, I quote from memory, so there may be one or two errors in the notes.) The almost continuous semiquaver bass mentioned by the writer of the article is here present, too.

The Largo also is closely connected: compare the following extract with that given in the *Musical Times*:



The movement ends with a half-close in E minor.

The theme of the Presto is absolutely identical, but the continuation (quaver movement), though having the same harmonic basis, has much more interesting figuration. I cannot recall, for the moment, the unconventional sequence mentioned by the writer of the article, but I must mention one, near the end, which immediately brings to mind the song 'The Bay of Biscay.' The effect at first hearing is really rather amusing.

It would, I think, be interesting to make a close comparison of the two works. As far as one can judge at present, it appears that the work for flute, violin, and clavier might be a later version and expansion of that for violin and clavier.—Yours, &c.,

90, Fairlands Avenue, Thornton Heath. William Lovelock.

[Several correspondents write concerning the similarity pointed out by Mr. Lovelock. Our article was written without reference to the Editorial preface, which we now find clears up the point. We give a translation of the passage concerned: 'The discovery of the Sonata is important because it brings to light an original Bach work of which until now only a version by a pupil was known—the Trio in G for flute, violin, and continuo. The Trio uses the Bach bass apparently note for note, but adds a new upper part that is certainly not by Bach. A comparison of the two works reveals the superior quality of the Sonata.'—Editor.]

A PROFESSION FIT FOR MUSICIANS TO LIVE IN

Sir,—It warms the heart to read 'Feste's' September article. Is it possible that musicians are going to stand up for themselves at last?. At a recent I.S.M. meeting I was astonished and delighted beyond measure to hear Prof. Percy Buck roundly declare that we are a trade union, and ought to behave like one (not in the naughty way of some unions, of course; we shall never be able to strike—alas!). For five years, when I had the agreeable if too little exciting task of editing the *Music Teacher*, I was insistent, in season and out (if there ever can be a close season for commonsense), in urging that the musical profession should begin to behave like other professions. The doctors organized themselves over a hundred years ago. Their trade is a necessity; ours is a luxury. If we more often remembered that, by the way, we might prosper better. Subtlety is no more a universal characteristic of our tribe than is push; I am very sure that if we do not display both qualities we shall droop, and lose what influence we now have.

Your contributor's admirable fighting article raises so many urgent matters that it is difficult to know where to begin to discuss them. At the moment I will confine myself chiefly to begging every musician who believes that the motto of the profession should be that of the Musketeers: 'Each for all and all for each,' to take part in the present discussion, and to try to discover how all may best face the new spirit in the world which your un-named correspondent so justly describes. As I see part at least of our problem, it is this: We have to assert ourselves—to define our artistic and social place in the community; and we have to do it without arousing the antagonism of the well-disposed. In the process of definition, I see no way in which we can avoid being a little firm with the foolish type of amateur. But if we have a sound and finely-toned body politic, with a nervous organization trained to the minute, we can do wonders, both for ourselves and for the intelligent public.

One obvious thing to do—a thing dreadfully overdue—is this: Whenever any corrupting cant appeared in the press (say a report of some noble lord's expressed scorn of good music—the sort of after-dinner 'wit' we know only too well), our professional body's 'Flying Squad' would immediately write a letter to the editor of the journals concerned, retorting upon the fool with, maybe, a wit more cutting than his own; we should, in fine, show him up for the ignorant boor he is. Whenever a report of the activities of a bogus college appeared, our Society would do its duty in protecting its members by instantly exposing with deadly certainty the truth about that cancerous body. One of the most necessary funds in any musical society is the Propaganda and Protection Fund, which should employ, say, ten per cent. of the whole income in these sanitary and most salutary energies. This obvious thing, again, has never been done—a circularisation, at intervals, of every journal in the Empire that is printed in English, giving the truth about bogus colleges. In spite of all that devoted and determined persons (far too few of them) have been able to do, we are still at the point where a leading London daily blandly prints reports of the doings of one of the most notorious of the proprietary colleges. And we call ourselves a profession!

Our defence must needs include a good deal of offence, and it is that which discommodes some good people. By reason of the fears of many for their comfort and 'dignity,' we are still beset by our own weak brethren teaching badly in back streets for a grotesque fee, and bolstered up by 'colleges' that in any profession worth the name would have been blown out of existence fifty years ago, either by legal dynamite or ridicule. The new thought is, I believe, sincerely seeking government of the profession by the profession for the profession; but we move very slowly, because we have not yet developed a wide and deep professional and civic sense, and so the professional societies suffer from the paucity of members. I am delighted to know that the I.S.M. is gaining a hundred members a month. As it grows, so must its aspirations and its propagandist activities. May I insist again that until a large sum is annually set apart for this last work no society can make much progress? We ought to organize with a blend of the methods of Scotland Yard and the liquor trade; with the deadly reach of the iron hand (not *always* gloved), and the subtlety of the serpent's tongue. How long, my brothers, how long?—Yours, &c.,

W. R. Anderson.

'OPS. *v.* TITLES'

Sir,—The object of any innovation is, or ought to be, to serve some useful purpose, and I fail to see how any material good can be attained by the substitution of titles for 'opus numbers,' especially when the titles are merely the result of some transient impression.

Your correspondent, Mr. Clinton Gray-Fisk, assumes that titles to certain of Beethoven's sonatas is the prime cause of their popularity. I disagree. Can he

deny that some of the most popular of all Bach's works are many organ pieces that have no special title?

'Titles,' even to original compositions, are becoming not only fantastic, but positively dangerous. We are asked to believe that a pupil's imagination can be aroused and developed in this way; and we are living in an age when every piece for children is written to depict some scene, incident, object, or character. A child fed on this stuff grows up expecting to be spoon-fed on such semi-digested ideas for the rest of his life, and it is to assist such mental laziness that fancy titles are advocated for the classics.

In a recent discussion a Lancashire friend (a top-hole amateur) epitomised the whole question when he said: 'If all this coddling of the lazy listener and pupil is essential, how did you and I, and all the rest, come to have any musical intelligence? Was it not simply that we made the effort to understand, and are we not better musicians because we had to work hard for the knowledge which now enables us to appreciate the beauty of all that is good and worth-while in music?'

At the risk of being branded a 'wet blanket' or a 'spoil-sport,' I cannot understand why the attachment of a title is going to make one have a better understanding of the music, or even the more easily to recognise any composition. Further, assuming it is for the benefit of the amateur that these titles are being invented, does it matter a very great deal whether he can give a composition he hears a name or a number? Then again, who is to decide what is a suitable name? Even to contemplate such a wholesale labelling makes one shudder. I was recently asked if I had ever heard Beethoven's 'Knocking at the Door' Symphony. Here is another example, equally silly. A teacher told her pupil that the middle portion of a Chopin Nocturne (I won't say which, for fear others will adopt the idea) was meant to convey the impression of 'a very old man walking alone at midnight in a graveyard.'

Let us, for our personal pleasure, allow our imagination free play, but preserve us from insisting on, or even advocating, a wholesale list of labels which could not meet with anything approaching even general acceptance.

Instead of puzzling one's brain to find titles, or wasting time and space in discussing such a matter, would not a better purpose be served by ventilating our views on matters which are more practical and of vital importance to the musical profession? Your correspondent, 'General Practitioner,' makes a reference to amateur critics. What a curse these can be! Surely the man who is able to devote his whole time to the job is best qualified, both by experience and his independent position, to give unbiassed views on the merits or otherwise of a composition. How can we hope to educate the masses except by condemning all that is not of the best, and having the best commented on by men specially trained for the work?

And what about the interests of professional musicians, either performers or teachers? Surely something could be written which would prove a stimulant to many who are making a valiant fight for a livelihood? In this connection a Society of Professional Musicians in Ulster has been formed, and the benefit already realised exceeds the most sanguine expectations. This is an age of organization; lawyers, doctors, dentists, architects, &c., have each their central governing body, but the musical profession, especially the teaching portion, is still content to let each fight for himself.

Could not the I.S.M. be gingered up to taking a keener interest in this matter?—Yours, &c.,

Derry Cathedral. J. T. Frankland.

Sir,—You invite the views of your readers as to whether listeners should be 'spoon-fed' or should do their thinking for themselves. Very shortly, that is the question. The answer, I think, is to be found in the Promenade Concerts. Has the listener been spoon-fed? No. Year after year the best music of every school has been put before him, and with it analytical notes which are written by musicians for musicians. The listener has been treated as though he were an educated thinking individual. It has been taken for granted that he knows the structure of music and understands the meaning of 'second subject,' 'coda,' 'recapitulation,' and so forth. Have foolish titles been foisted on to music? I think not. Has Sir Henry Wood even turned to the audience and invited them to sing, 'Up we go, we like to go up,' in order that its members may grasp the theme of the 'Eroica'? I am positive he has not. Are the concerts a success—something living? The answer is emphatically, 'They are.' I think they are the best thing in the musical life of the country to-day. Nobody has tried to 'hanky-panky' people into going to them with silly sentimental talk. The music is there, and they can take it or leave it. They have taken it with avidity.

Here is an example of a real listener, a man I know well. He can't play the pianoforte, and was bored by music till he was sixteen. Then he went experimentally to a Promenade. He got interested, and began to look over my full scores. Two years later he went out to India and took all Beethoven's Symphonies with him in full score. Ten years later he came back knowing them all practically by heart. He can't play, he has never had a music lesson, but he is a musician. When he goes to a concert he can now listen with fine judgment. He has written and produced an opera for boys. I give him as an example of the good listener, the man who first hears music unwillingly, then suddenly realises, 'My hat, here 's something worth my attention'; gives it his attention, and gets to the heart of the matter. Would 'spoon-feeding' and sloppy talk have helped him? Would 'fancy' titles have helped him? A very big 'NO!' Music, whether you listen or play, can't be had without work and thought.—Yours, &c.,

S.

Richmond.

Sir,—A regular reader of the *Musical Times*, I wish to express my admiration for the writings of 'Feste' in general and for his article in the September issue in particular. I am in whole-hearted agreement with every word he has written about 'Ops. *v.* Titles.'

Music is a spiritual experience so strong that any external interference with that supreme joy is, to my mind, sacrilegious. Owing to its quality of other-worldliness, all great music must, and should, stand alone, without any meretricious aids whatever.

It does not need the help of shallow titles or the posturing of dancers or any other interference to make its meaning clear to those whose ears are messengers to their souls, and not mere receivers for agreeable titillations. The only exception is that of Song—and then only when the music is by great composers. Even then it is music that gives the words their added significance, and not vice-versâ.—Yours, &c.,

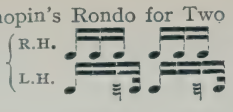
Cardiff. Hubert Pengelly.

[We are unable to include all the letters received on this topic.—Editor.]

AMBIGUOUS NOTATION OF TRIPLETS

Sir,—In Handel's Sonata in F for violin and pianoforte (Augener, Book 1, No. 3) the last movement has for violin this figure: and for pianoforte , and vice-versâ. Is this an example of the variable dot making sound in actual performance? Or should the distinction be made? The latter interpretation seems to me to break the swing.

Why did these old composers bother to write when would have been quicker and more accurate?

The same figure occurs in Chopin's Rondo for Two Pianofortes (Op. 73), where 

I am told, should be played

owing to the speed of the piece. Why didn't Chopin write it like that?

In modern works where the figure occurs, *e.g.*, 'Les Aves' (Grovlez), I imagine the distinction is meant to be made clear. Am I right? I shall be grateful if you will kindly explain.—Yours, &c.,

D. D.

Farnham, Surrey.

[The ambiguous notation of triplets was a convention of the Bach-Handel period. Usually but not always. The context, and the pace and style of the piece, are the determining factors in cases where the intention is not obvious. We agree that the in the Chopin piece should be played as semiquaver triplets. Chopin merely carried on the old convention for no apparent reason. In practically all modern music the distinction between and should be made.—Editor.]

'SOPRANOS ARE RARE'

Sir,—With due respect to the appeal of Mr. Travers Adams, I for one do not feel justified in leaving the name of the B.B.C. out of the question.

Mr. Adams pleads well, and there is something to be said for his divisions of the human voice. I am not, I admit, clear about that division defined by him as high or mezzo contralto, but even supposing it is as common as he says it is, I still fail to comprehend how so many could be trained by any method to become successful professional sopranos.

In justification of my own contention I ask anyone to glance over the B.B.C. programmes as given in the *Radio Times*. It will be noticed that (whatever may be asserted about the quality of their voices) the sopranos outnumber the contraltos by about eight to one. Now the contralto, however Mr. Adams may define its supposed varieties, is as beautiful a voice as any soprano—much more so, indeed, in the estimation of many musicians. Why, then, are so few of these beautiful voices engaged by the B.B.C. selectors, who must be businesslike as well as vocally expert? The inevitable conclusion is that it is the contralto, not the soprano, which is difficult to obtain.—Yours, &c.,

Pearce Small.

Tunbridge Road,
Southend-on-Sea.

Sir,—In regard to the correspondence 'Sopranos are Rare,' a little excitement has arisen in the Southend district and has reached us here.

I need not enter into details, but it will perhaps interest your readers if I relate an incident which may have some bearing on the chief point at issue, *i.e.*, the possibility of a contralto being able to sing soprano also.

We have entertainments in the Pavilion here during the summer of the nature mentioned by your correspondent H. Rousby. The week before last, one of the performers, a lady, sang an operatic selection in a very high and powerful, but at the same time not unpleasing, soprano voice. She followed up this song by another in a voice like a man's, at the close of which she exclaimed, 'How about those for Clara Butt notes?' This 'double' voice, if I may so describe it, came as a surprise.

I confine myself strictly to facts, which can be vouched for by hundreds of listeners.—Yours, &c.,

Sheerness. 'Interested.'

Sir,—Encouraged by your kind indulgence to the request of Mr. Sylvester Mills, whose letter I have rejoiced to see, I hope that you will allow me also a little space.

The subject under discussion, if given time to spread and soak into the minds of the ordinary student, alluded to by Mr. H. Travers Adams, will undoubtedly be of the most 'wanted' on record.

If this ordinary student, generally a particularly simple, over-trusting, and often a very ignorant being, is really to derive any benefit, the phraseology of definition and explanation of your various writers ought to be simple and understandable to a degree. I plead that it may be so.

In a small book written by Mr. Travers Adams and commended by several musical papers, 'The Central Point in Beautiful Voice Production,' the author declares it to be written for the simplest readers. One of the northern papers objects that its language is severely technical in parts. Will Mr. Adams pardon my directing his attention to the fact?—Yours, &c.,

61, Rowfant Road,
Balham, S.W.17. C. L. Greenfields.

Sir,—In connection with the 'fact' which I have been attempting to bring before the musical public, I have had far more letters than I could possibly reply to. I will, with your consent, do my best to deal with some of them at least through the medium of your paper, and then I will deal with the letters to your paper. In the first place, I beg to supply the information that if letters, either for or against my views, are not accepted by the Editor, it can only be that in some way they are not suitable. I have perfect confidence in his discrimination. But the questions raised in others of these letters are so entirely and valuably related to the point I am emphasising that I have great pleasure in answering them.

One correspondent writes: 'In a pamphlet of yours entitled "The Soprano Voice" you recommend the practice of full voice singing from almost the commencement of practice. Would not the striving for power and the straining of the breathing organs be dangerous to the vocal cords and the parts connected with the breathing apparatus in the case of young people?' In the pamphlet referred to I certainly ought to have explicitly emphasised the point that 'full voice' does not imply, necessitate, or involve the striving for full power and penetration of the sound, or full strength of expiration of breath. This should be very clearly understood.

There is a soft, quiet, and gentle use of the 'full voice' as well as of the *mezza-voce* or half-voice. In 'full voice' the sound must at least be big (fat) and deep. It may even, comparatively speaking, be devoid of penetration or weight in some songs. There are structures of immense bulk that are extremely light and have little power of penetrating the feeblest of structures opposed to them—for instance, a full-sized balloon. Full-voice sound of this description is at least serviceable in drawing down the larynx and expanding it, which is a point of primary importance in preparing the way for the discovery of the true nature of a voice. Another writer, also referring to certain words in one of my books, suggests, 'Suppose, after lengthy and honest attempts to bring into existence notes below the compass of a soprano, these notes refuse to exhibit weight, volume, and depth suitable to a contralto, is not this clear evidence that such a voice cannot be a contralto?'

This is also a very valuable question, and I am glad to be afforded the opportunity of answering it. It would be very unwise to depend for accuracy of diagnosis only on the behaviour of the lower notes. It is on the behaviour of the upper middle notes that it is safest to depend. If a certain bigness of sound and a certain degree of weight and depth can be produced on these notes it is certain that the voice is not a soprano. In most young contraltos, or in some older

people (also really contraltos) who have forced the voice up for any length of time, the lower notes are light, superficial, and powerless, but full volume can be easily induced to appear on the upper middle notes C (third space) and D (fifth line). Later on the lower notes will begin to show their heads in no uncertain fashion after the middle notes have been properly attended to. No useful point would be served by attempting to answer the other letters written to me, except one with reference to 'F. H. K.'

With respect to the letters written to your paper, it will be useful to make a few brief remarks. I fear that, up to the time of my writing, not one of your contributors has fully grasped my meaning. It is acknowledged, generally speaking, that 'the soprano element' (for the most part) is unsatisfactory at the present day, but they doubt the reason I put forward for much of this unsatisfactoriness. Their letters are of value only in an indirect sense.

'F. H. K.' presumably refers to my book, 'The Central Point in Beautiful Voice Production.' Here I certainly do attempt to disclose the method of obtaining full expansion, solidity, and depth of sound, and if this kind of practice was conscientiously carried out, naturally deep voices should run small risk of being permanently diagnosed as sopranos. This possibly is his real meaning.

H. Rousby, in a depressing letter, seems to blame the vitiated taste of the bulk of the present-day audiences and the laziness of the majority of teachers and pupils. But this would apply equally to all singers. Also there is a large public quite ready for the very best kind of singing, and there are really few pupils who would refuse to give up time and trouble to practise. It is, I regret to say, my opinion that it is entirely the fault of the teachers. There are so many who are really only theoretical musicians, harmonists, pianists, composers, accompanists, coaches, instrumentalists, &c. In their own sphere they may be brilliant, but they are not fitted either to study or teach voice production. It is too great a drudgery for people of their temperament. They are not likely to enter into public discussion.

Miss Rivers's solution is valuable though also indirect, but it would apply to all voices. If no vowel but 'Ah' is used it generally ends in producing such extreme thinness and hardness of sound that a belief might easily be induced that certain really deep voices were sopranos. I dare not ask for more space at present.
—Yours, &c., H. Travers Adams.

4, Albany Mansions, S.W.11.

[This correspondence is now closed. We hope to include next month a final article by Mr. Travers Adams.—Editor.]

MOZART'S PIANOFORTE SONATAS

Sir,—I take back the word 'ignorance' in my letter; it was impossible to have meant ignorance in matters musical of any of the *Musical Times* staff; but it *was* meant to refer to a particular ignorance of Mozart's pianoforte sonatas. I find them so little known as to merit this word, even among capable pianists who know the Beethoven sonatas well—though the Mozart's should give them, as adult musicians, far more satisfaction and musical delight.

I say adult. Youth is pre-eminently the time for enjoying Beethoven, with his turbulence, his revolt, his inquiries and problems; and these are always in front in his music. But as we grow older (and I own to fifty and more years of critical listening to the best music) we get a bit tired of this turmoil, and long for the rest of pure music, music for music's sake, in which Bach and Mozart are always satisfying.

The Mozart sonatas are a mine of delight in deep feeling, pure ornament, quite perfect part-writing, and lovely melody; and yet even among trained musicians are all but unknown in real detailed, familiar knowledge.
—Yours, &c., Frederick H. Evans.

32, Rosemont Road,
Acton, W.3.

A TRIBUTE TO GERHARDT

Sir,—I hope you will allow me to express agreement with the views of Mr. Charles W. Orr, as set forth in his article in the September *Musical Times*. We know perfectly well that the standard of singing leaves a great deal to be desired. It may be that Gerhardt's voice is not exactly what it was; and, being human, she will not always be at her very best. The fact remains that, as she is, she stands head and shoulders above the rank and file of singers. In listening to her, one is conscious of this truth. While the conscientious scribe may feel compelled to mention the deterioration in her high notes and the unsteadiness in sustained phrases to which Mr. Orr refers, he must, surely, recognise that the last word ought to be one of praise for so good a singer and interpreter. Mr. Orr's article pays a generous, but not too generous, tribute to a fine artist. Yours, &c., D. C. Parker.

Glasgow.

'THE SPIRIT OF THE AGE'

Sir,—In reply to Mr. Gabriel Sharp's courteous criticism of my paper in last month's *Musical Times*, I would say that I do not think there is a greater contrast between the music of Josquin des Près and that of Orlando di Lasso than exists between the early works of Haydn and the latest of Beethoven. Music, possibly the oldest of the arts as regards its origin, has always been the latest in each stage of Western civilization; the authors of the musical renaissance are not Palestrina and Di Lasso, but Peri, Cavalieri, and Caccini. As for Byrd, he was by no means the first to write the major and minor thirds simultaneously, or the minor third and suspended fourth in like manner. Tallis has written the former in the third bar from the end of the Nunc Dimittis in his Service in D minor, and in the Motet in Forty Parts he has written not only minor but many major thirds simultaneously with the suspended fourth. And still earlier examples might be quoted.

Mr. Sharp mentions Weelkes. This great composer, whose first works were not published until 1597, hardly counts as belonging to the 16th century. He was certainly rather fond of false relations and other crudities. But even so it cannot, I think, be denied that he was of the school which was passing away, and not of that just coming into life. He is to be classed with Gibbons rather than with Monteverde.—Yours, &c., Arthur T. Froggatt.

Twickenham.

A FORGOTTEN AMATEUR

Sir,—Everyone must have been greatly interested to read Mr. Hugh Arthur Scott's admirable article recently published in the *Daily Telegraph*, about distinguished musical amateurs, but among the famous Royal musicians whom my much-esteemed friend mentioned I am surprised at the omission of the most able and distinguished Royal musical amateur of all—Louis Ferdinand, Prince of Prussia, nephew of Frederick the Great, who was born at Friedrichsfelde, near Berlin, on November 18, 1772, and fell in battle near Saalfeld on October 6, 1806. He was a great admirer of his illustrious contemporary Beethoven, whose style is reflected in the Prince's own compositions.

Prince Louis Ferdinand's published compositions consist of a Quintet (Op. 1) for pianoforte and strings, an Octet for pianoforte, clarinet, two horns, two violins, and two 'cellos, a Nocturne for pianoforte, flute, and strings, a Larghetto with variations for pianoforte and string quartet (with double-bass), two Pianoforte Quartets (E flat, Op. 5, and F minor, Op. 6), an Andante for pianoforte quartet, two Pianoforte Trios, a four-part Pianoforte Fugue, Variations for pianoforte, and a Rondo with orchestra.—Yours, &c.,

Algernon Ashton.

22A, Carlton Vale,
Maida Vale, N.W.6.

DAVY AND BEETHOVEN

Sir,—In answer to Mr. Lloyd's letter in your September issue, I write to say that the point he raises did *not* escape me.

Two years before Sir Edward Elgar's Violin Concerto was produced I wrote a simple little pianoforte piece entitled 'A Thought.' It was never published, and at the present time is lying at the bottom of an old trunk. Sir Edward could never have seen or heard of it, as I had not the honour of his acquaintance then, although I have that privilege now. But the fact remains that the first four bars of the theme are *identical* with the melody of the slow movement of the Concerto.—Yours, &c.,

Reginald Silver.

Colyton, Devon.

'BERLIOZ THE MELODIST'

Sir,—Mr. Wotton has so admirably presented the case for Berlioz as a melodist in the September number of the *Musical Times* that I do not feel I can profitably add very much to what he has said. With your consent, therefore, I propose to withdraw my acceptance of your invitation to contribute a further article on the subject unless, in the meanwhile, 'Feste' or some other writer should present the case for the opposition, in which eventuality I shall certainly be pleased to reply.—Yours, &c.,

Cecil Gray.

['Feste' writes: 'I have no desire to present a case for the opposition. I can only say that a careful study of the examples given by Mr. Wotton leaves me unconverted. I'm sorry! One would have thought that however much musicians may differ on most points, they would agree as to the quality of a set of tunes. But they don't, so there's nothing more to be said.']

EARLY ENGLISH OPERA

Sir,—I should be grateful if I might be allowed to add a short postscript to my article on 'Early English Opera,' published in the September issue of the *Musical Times*. On p. 799, col. 1, par. 2, I wrote: 'In "Cupid and Death," as in most of the masques, the principal characters do not sing. The "songs" are performed either by the chorus or by the singers who do not act in the play.' It occurs to me that this is a little misleading. Of course some of the actors have to sing in the recitative, to which I referred in the previous paragraph. What I meant was that they did not sing the set songs, which, according to the usual custom, were assigned to special singers and chorus. I must apologise for not having noticed the ambiguity when reading the proof.—Yours, &c.,

J. A. Westrup.

BERLIOZ'S 'LELIO'

Sir,—I congratulate Dr. Whittaker on having heard so much of 'Lelio.' It is a pity that the music was not completed by the 'Song of Happiness' (without which 'The Æolian Harp' loses half its meaning) and the Ballad (with pianoforte accompaniment). The work has been given in England at the Crystal Palace, and at a Students' Concert of the R.A.M. under Sir Alexander Mackenzie. The only other performance that I know of was under Mr. Riseley, at the Bristol Festival of 1905, when the *mise-en-scène* of Berlioz was partially carried out, in that Lélio (played by the ill-fated Lawrence Irving, made up as the composer) in a dim light recited before a blood-red curtain veiling the chorus and orchestra until the Fantasia on 'The Tempest.'

The rhapsodical monologues are an obstacle to a production of the monodrama in its entirety. Of great interest to the student of the master, they contain so many references to his life and artistic conditions in Paris of the 1830's as to be almost unintelligible to the ordinary concert-goer. To omit them entirely, as Dr. Whittaker would seem to suggest, appears to be too drastic a proceeding, since a more critical audience than that at Strasbourg might want to know the train of thought that led from a Chorus of Shades to one of Brigands, even though they might accept as normal a Scherzo following an Adagio with little or no connection between them. Perhaps a well-considered programme would fit the case.—Yours, &c.,

Hastings. Tom. S. Wotton.

P.S.—There seems to be an impression that 'The Margin of Music' is unobtainable, since I, in a footnote to 'Berlioz as Melodist' said I could not lay hands on it. Though unnecessary in this case, I like to verify my quotations, but the book was unfortunately not in my library, and I knew of no place where I could consult it, short of the British Museum, some seventy miles away. The volume (Oxford University Press, 3*s.* 6*d.*) can of course be easily purchased, and I am sorry that I have been the innocent cause of any misunderstanding.—T. S. W.

CRITICAL DISAGREEMENT

Sir,—Concerning a gramophone record, your contributor 'Discus,' in the September *Musical Times*, writes: 'There are three vocal records worth notice: Frank Titterton singing well in "None shall sleep to-night," from Puccini's "Turandot," and "Let her believe," from "Girl of the Golden West" . . .' Regarding the same record, 'Piccolo' in the *Gramophone* writes: 'It is no use beating about the bush; the Titterton is definitely bad, and the fault lies mainly with the recording, which makes it difficult to recognise the well-known tenor's voice and gives a most pronounced hurdy-gurdy tone to the orchestra.'

Presuming the *Gramophone* critic to be a sterner judge than 'Discus,' there is still evident between the two notices a difference not only of opinion but of fact, for how can the tenor be said to be 'singing well' if at the same time it is 'difficult to recognise his voice'? If it be argued that the reader should hear the record and judge for himself, the critics' remarks become of no use, and when two such responsible journals as the *Musical Times* and the *Gramophone* so entirely disagree on the matter of one record, by whom is the poor gramophonist to be guided?—Yours, &c.,

Eastbourne Terrace, Laurence M. Ager.
Seaford.

['Discus' writes: 'Evidently the sample disc recieved by 'Piccolo' was defective. His reference to the faulty recording, making the singer's voice unrecognisable, and the orchestra sound like a hurdy-gurdy, bears this out.']

NOT *EVERY* PEDAL, SURELY!

Sir,—The following description of an organ performance from 'The Willing Horse,' by Ian Hay, leads one to feel that the organist did indeed make a great crash. The passage occurs in the chapter entitled, 'The Undefeated,' and reads thus: 'The organ began to rumble again. I could see the young organ-blower working as if to crack every muscle in his back. Then, suddenly, explosively, with every pedal and stop in action, it crashed into 'God save the King'!—Yours, &c.,

Herbert Hodge.

5, Streatham Place, S.W.2.

ONE-FINGER 'COMPOSERS'

Sir,—I read the criticism of the Berlin-Coward musical prostitution with the greatest satisfaction.

This seems to me to be just the particular line of criticism which is called for. Humorous contempt and banter—but, above all, contempt. The conceit and ignorance displayed by Irving Berlin's remarks, which you quote, would be impossible were it not for the musical ignorance rampant everywhere amongst people who, having been led to suppose that music is 'for everyone,' proceed to foster and encourage the 'finger composer.' *Why* will musicians play into the hands of amateur ignorance? My best thanks to the writer of the 'Occasional Note.'—Yours, &c.,

'Devonian.'

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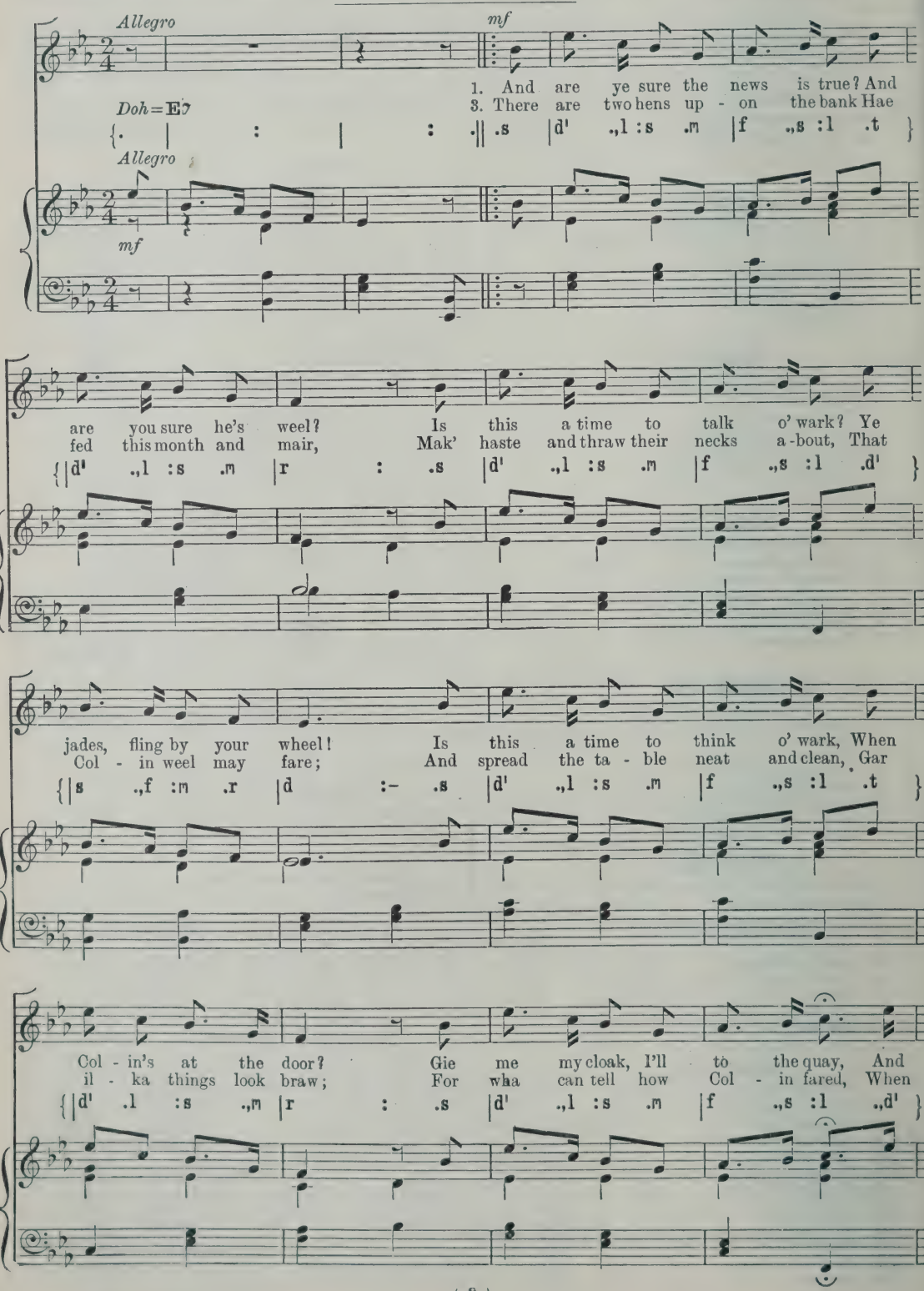
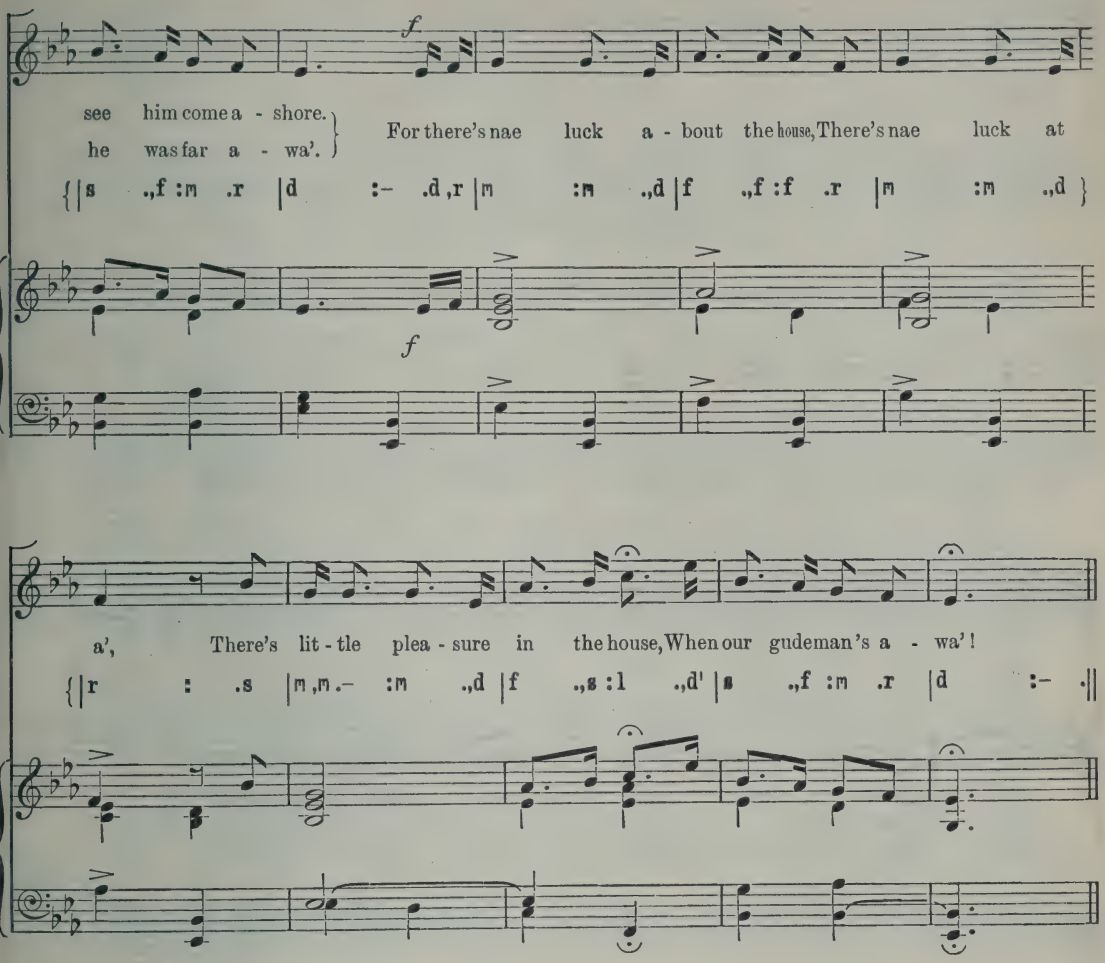
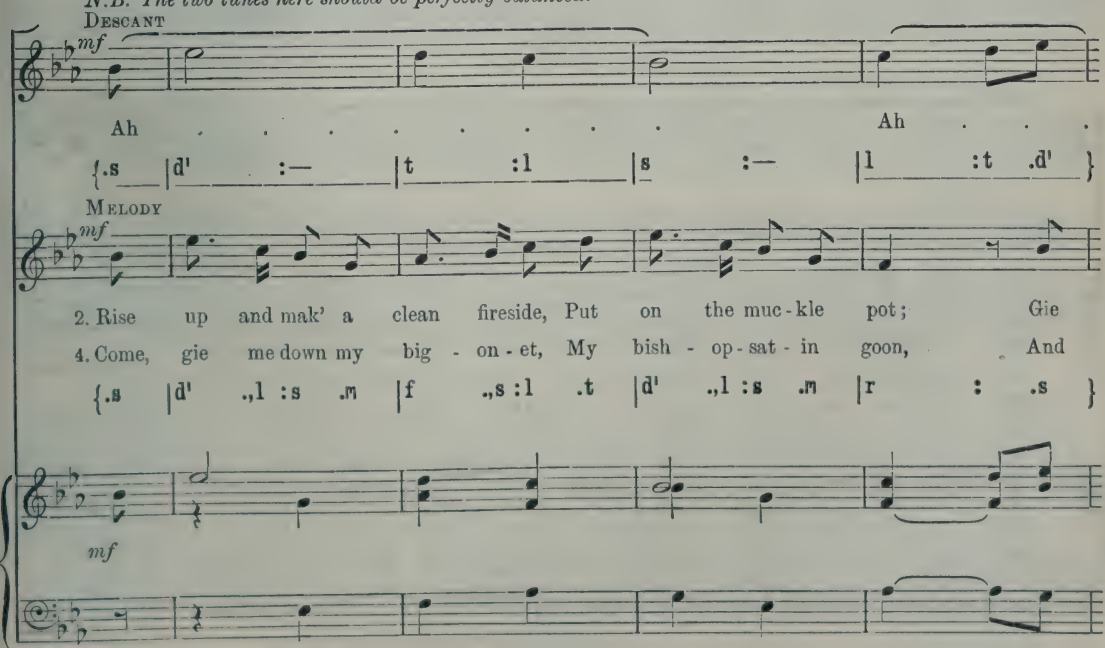
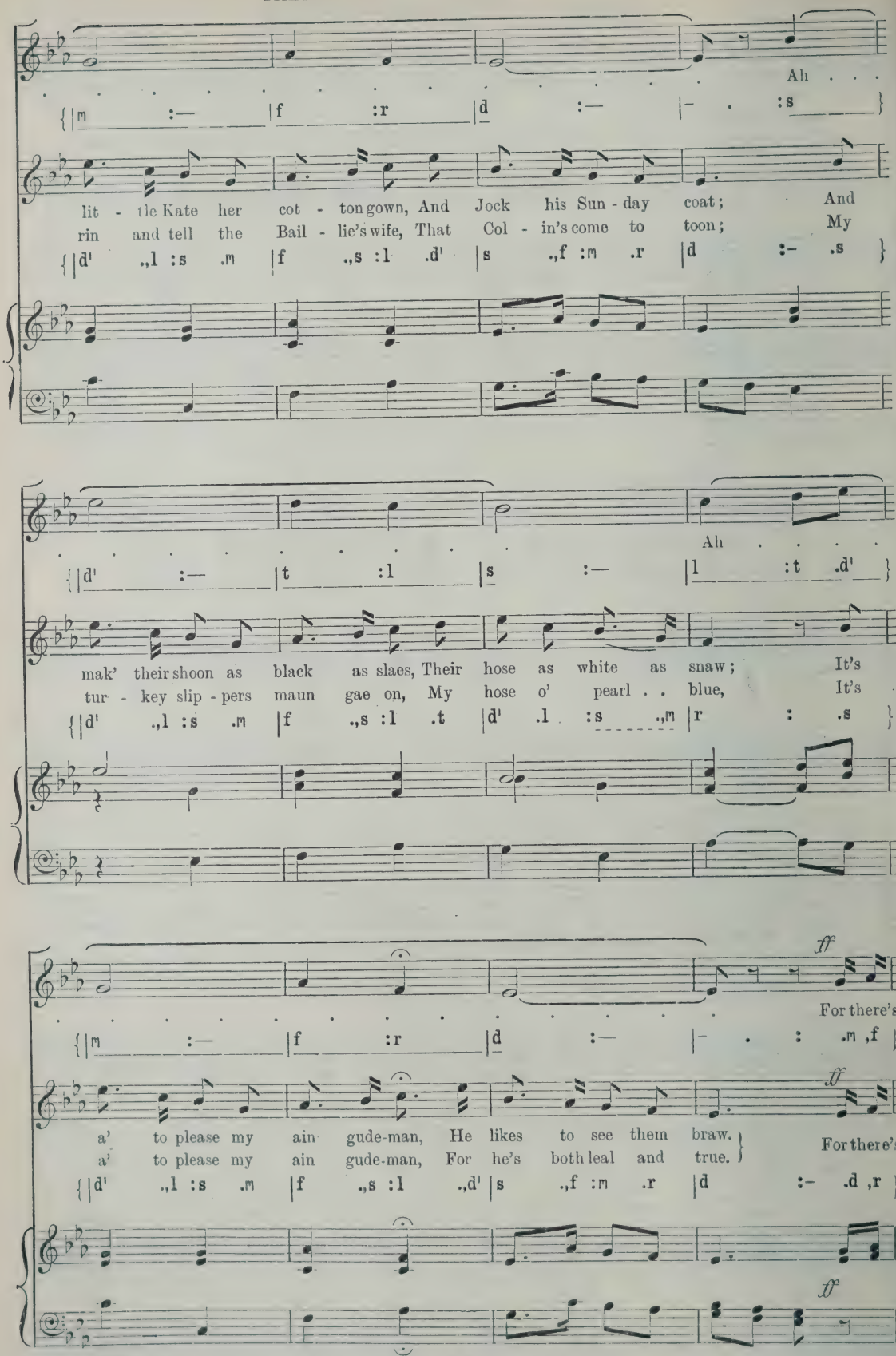

Allegro
mf
1. And are ye sure the news is true? And
3. There are two hens up - on the bank Hae
Doh = E♭
Allegro
mf
are you sure he's weel? Is this a time to talk o' wark? Ye
fed this month and mair, Mak' haste and thraw their necks a-bout, That
jades, fling by your wheel! Is this a time to think o' wark, When
Col - in weel may fare; And spread the ta - ble neat and clean, Gar
Col - in's at the door? Gie me my cloak, I'll to the quay, And
il - ka things look braw; For wha can tell how Col - in fared, When

THERE'S NAE LUCK ABOUT THE HOUSE


f
see him come a - shore.
he was far a - wa'.
For there's nae luck a - bout the house, There's nae luck at
f
a', There's lit - tle plea - sure in the house, When our gudeman's a - wa'!

N.B. The two tunes here should be perfectly balanced.


Descant
mf
Ah . . . . . Ah . . .
Melody
mf
2. Rise up and mak' a clean fireside, Put on the muc - kle pot; Gie
4. Come, gie me down my big - on - et, My bish - op - sat - in goon, And
mf


Ah . . .
lit - tle Kate her cot - ton gown, And Jock his Sun - day coat; And
rin and tell the Bail - lie's wife, That Col - in's come to toon; My
Ah . . . .
mak' their shoon as black as slaes, Their hose as white as snaw; It's
tur - key slip - pers maun gae on, My hose o' pearl . . blue, It's
ff
For there's
a' to please my ain gude-man, He likes to see them braw.
a' to please my ain gude-man, For he's both leal and true.
For there's
ff

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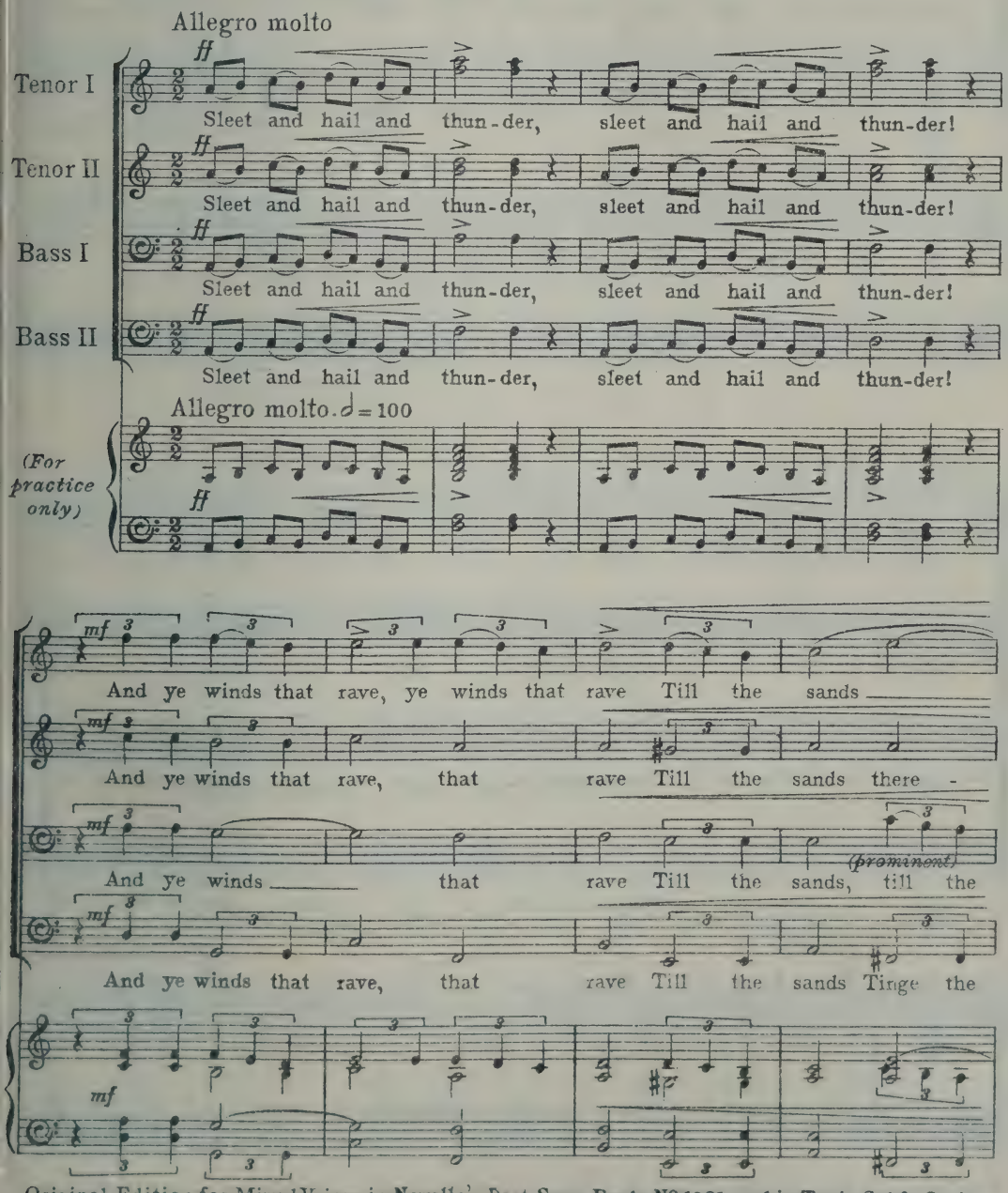
Allegro molto
Tenor I
Sleet and hail and thun-der, sleet and hail and thun-der!
Tenor II
Sleet and hail and thun-der, sleet and hail and thun-der!
Bass I
Sleet and hail and thun-der, sleet and hail and thun-der!
Bass II
Sleet and hail and thun-der, sleet and hail and thun-der!
Allegro molto. ♩ = 100
(For practice only)
And ye winds that rave, ye winds that rave Till the sands
And ye winds that rave, that rave Till the sands there -
And ye winds that rave Till the sands, till the
(prominent)
And ye winds that rave, that rave Till the sands Tinge the

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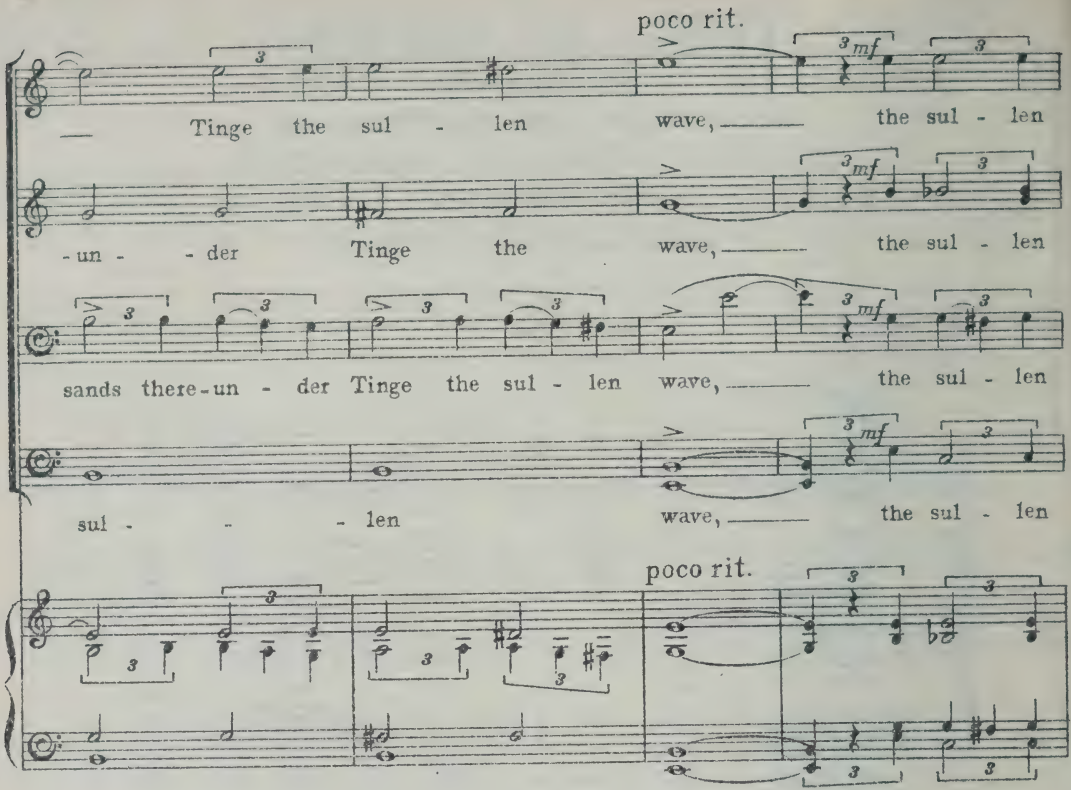
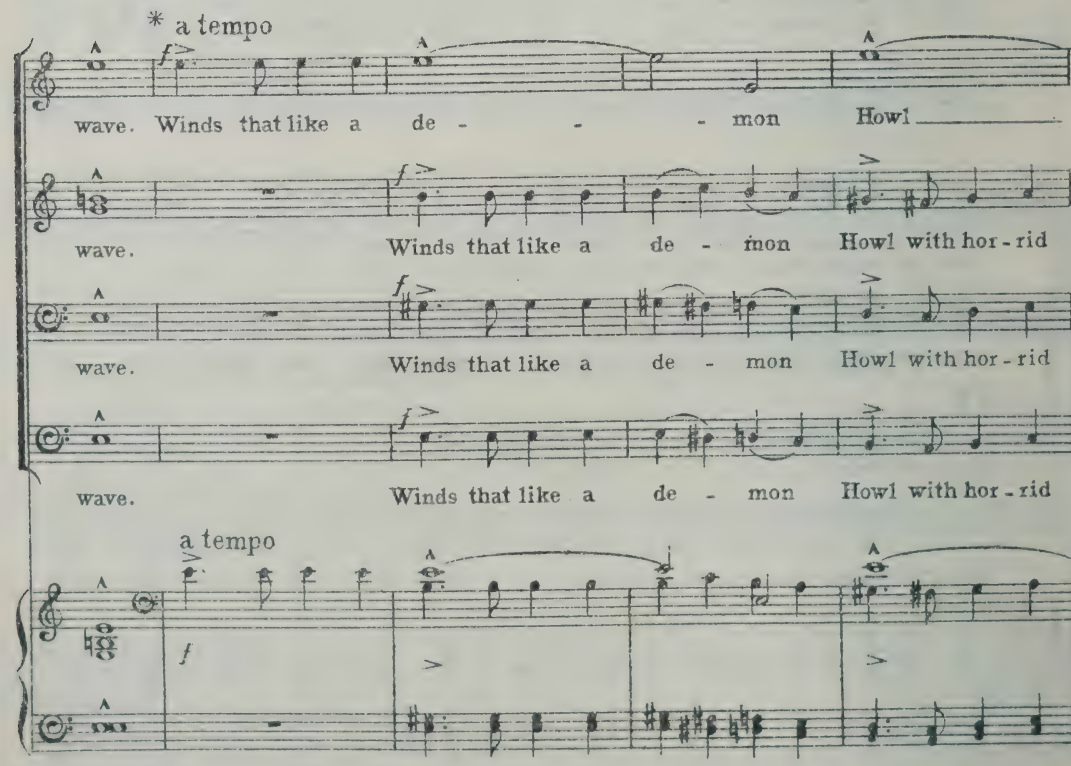
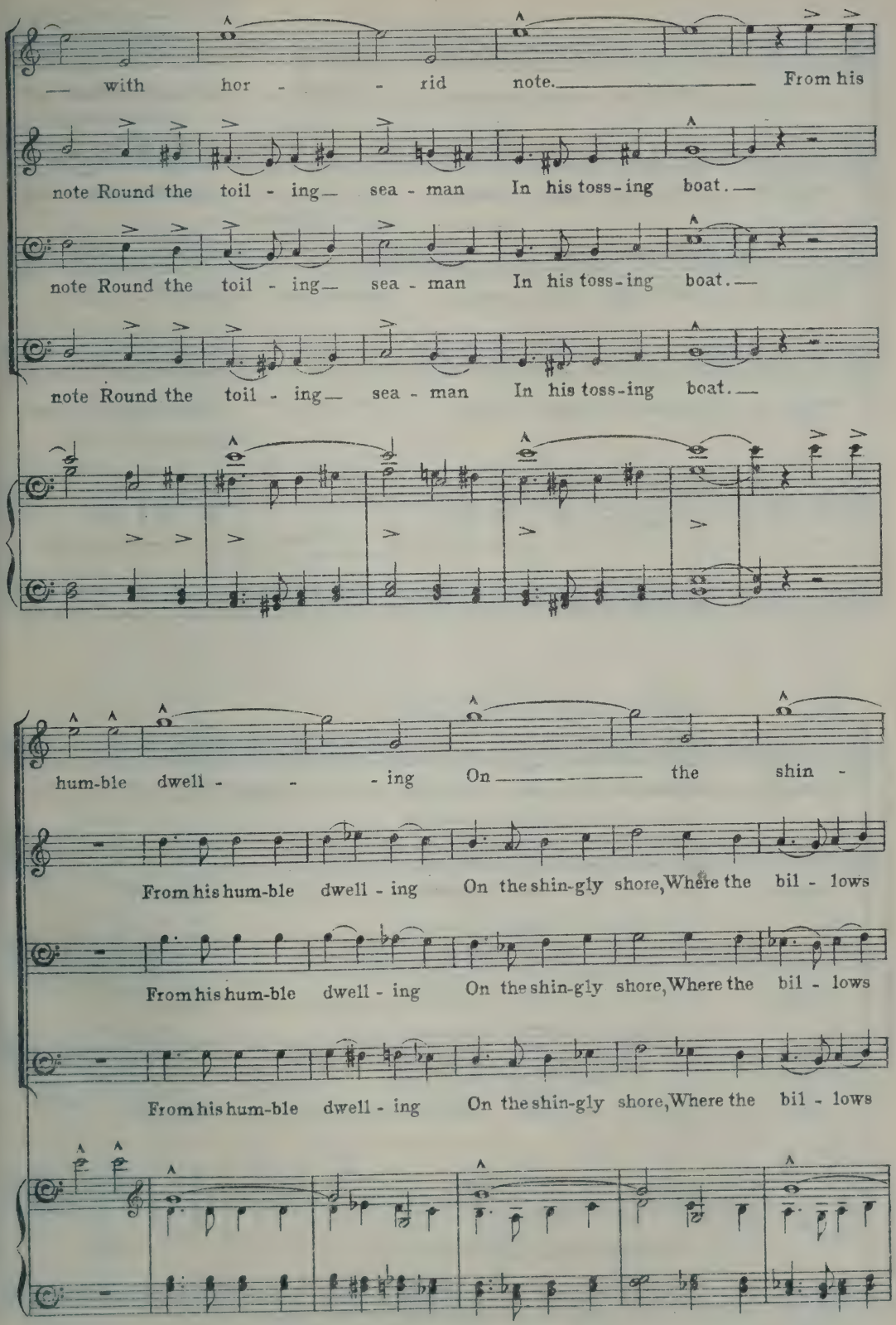
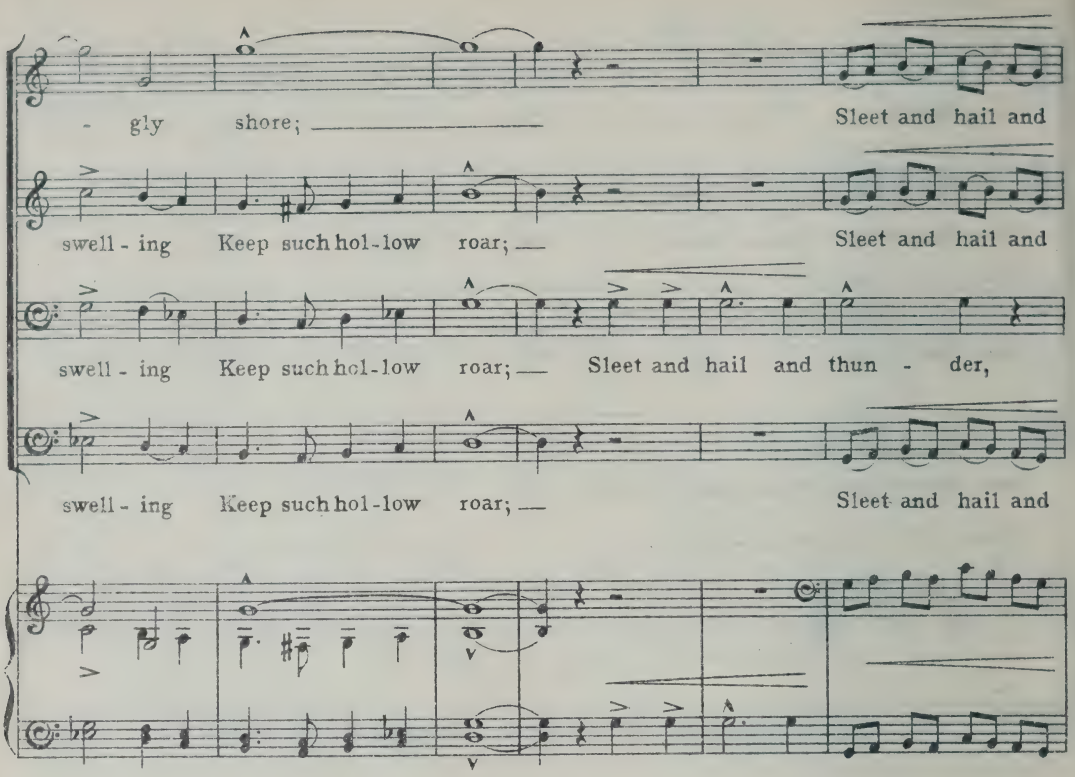
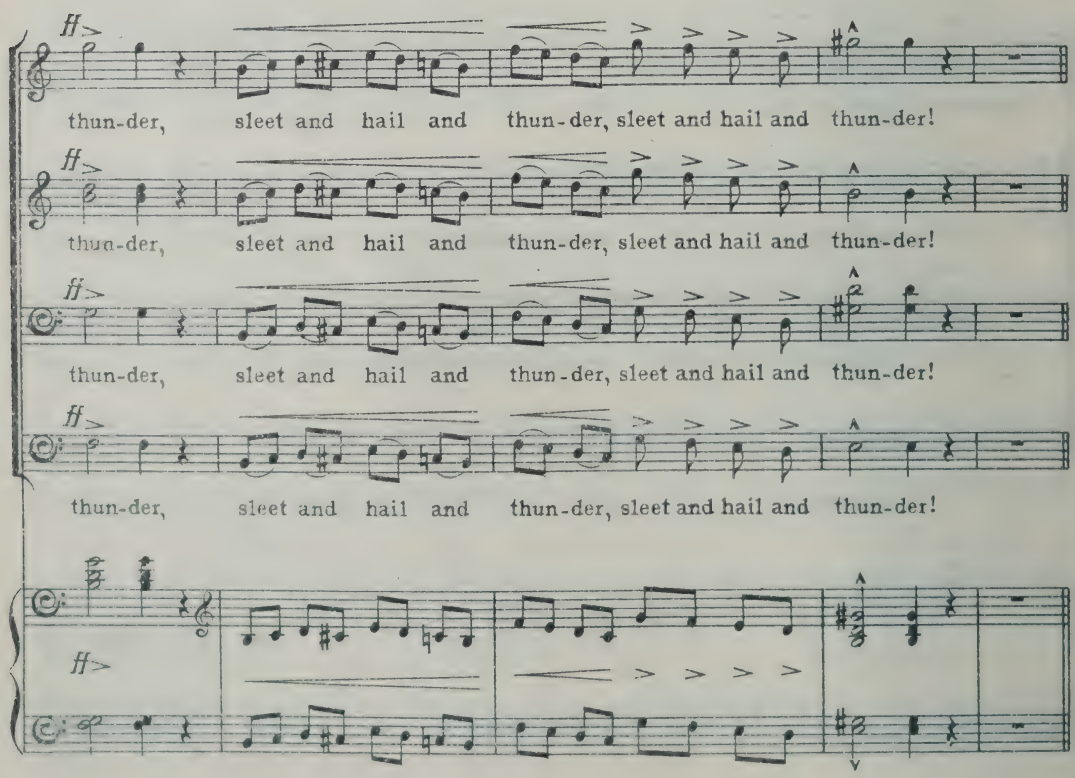

poco rit.
Tinge the sul - len wave, the sul - len
- un - der Tinge the wave, the sul - len
sands there-un - der Tinge the sul - len wave, the sul - len
sul - - - len wave, the sul - len
poco rit.

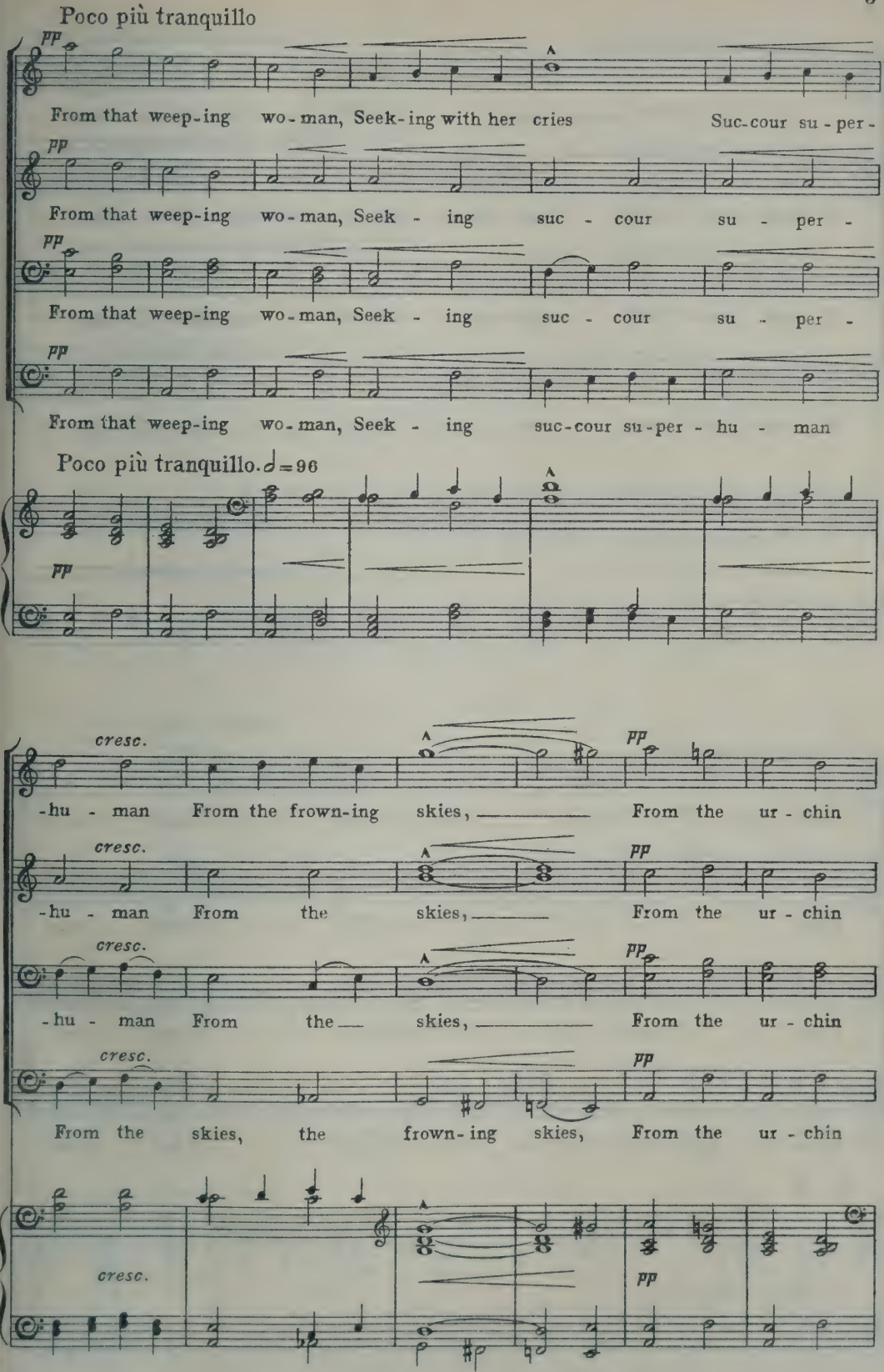

* a tempo
wave. Winds that like a de - - - mon Howl
wave. Winds that like a de - mon Howl with hor - rid
wave. Winds that like a de - mon Howl with hor - rid
wave. Winds that like a de - mon Howl with hor - rid
a tempo

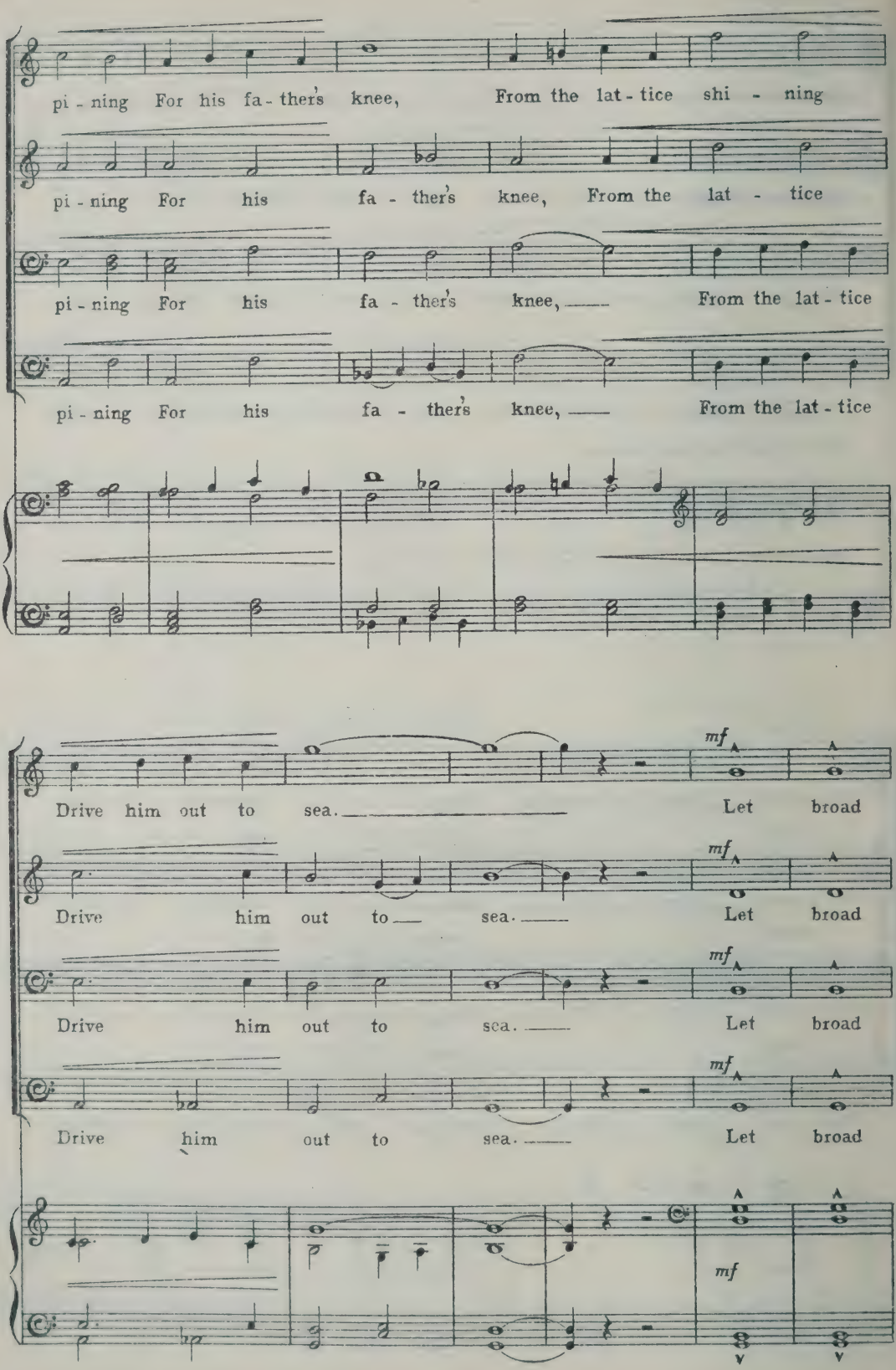
* For the next 20 bars the top line may be sung by *all* the Tenors, if considered desirable, the 2nd Tenor part being allotted to half the 1st Basses

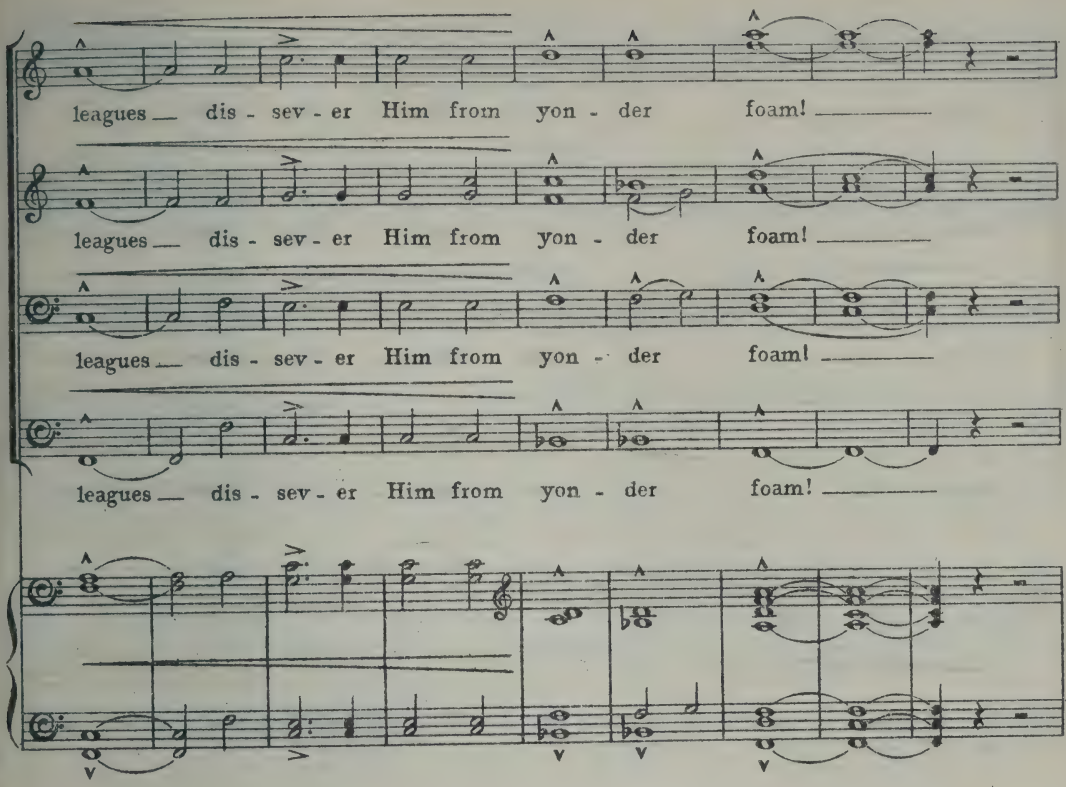

— with hor - - rid note. From his
note Round the toil - ing— sea - man In his toss-ing boat.—
note Round the toil - ing— sea - man In his toss-ing boat.—
note Round the toil - ing— sea - man In his toss-ing boat.—
hum-ble dwell - - - ing On the shin -
From his hum-ble dwell - ing On the shin-gly shore, Where the bil - lows
From his hum-ble dwell - ing On the shin-gly shore, Where the bil - lows
From his hum-ble dwell - ing On the shin-gly shore, Where the bil - lows

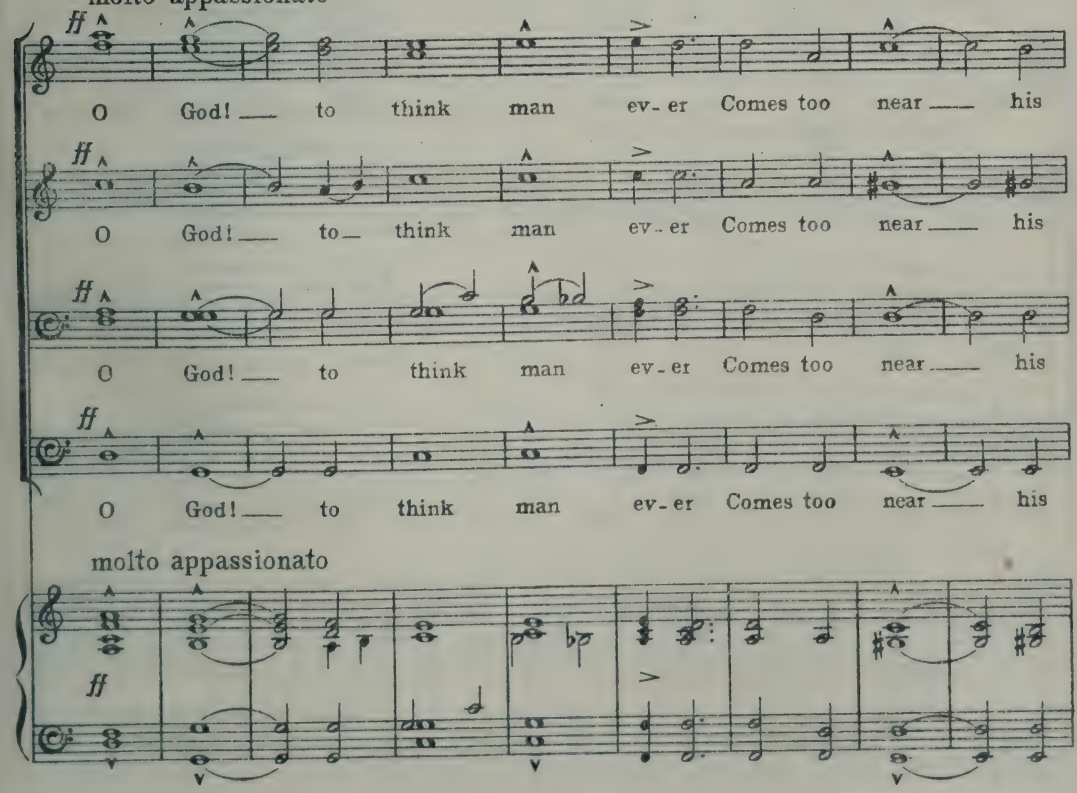

- gly shore;
Sleet and hail and
swell - ing Keep such hol - low roar;
Sleet and hail and
swell - ing Keep such hol - low roar; Sleet and hail and thun - der,
swell - ing Keep such hol - low roar;
Sleet and hail and

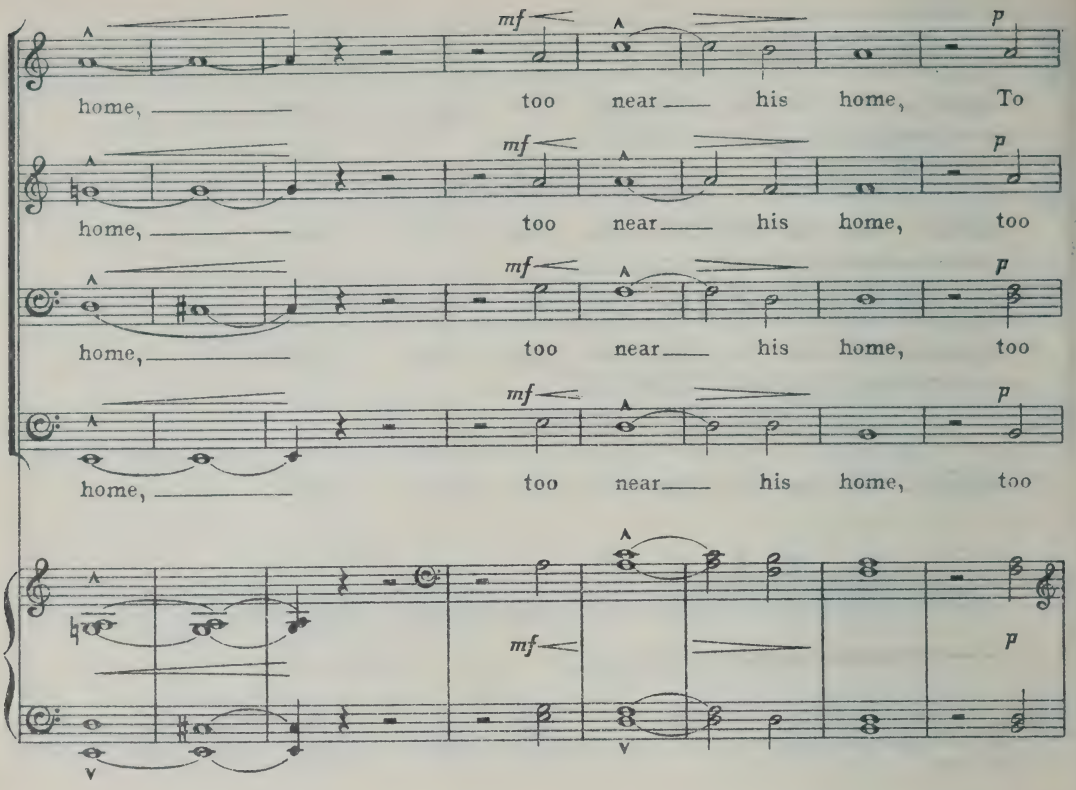

ff
thun-der, sleet and hail and thun-der, sleet and hail and thun-der!
ff
thun-der, sleet and hail and thun-der, sleet and hail and thun-der!
ff
thun-der, sleet and hail and thun-der, sleet and hail and thun-der!
ff
thun-der, sleet and hail and thun-der, sleet and hail and thun-der!
ff

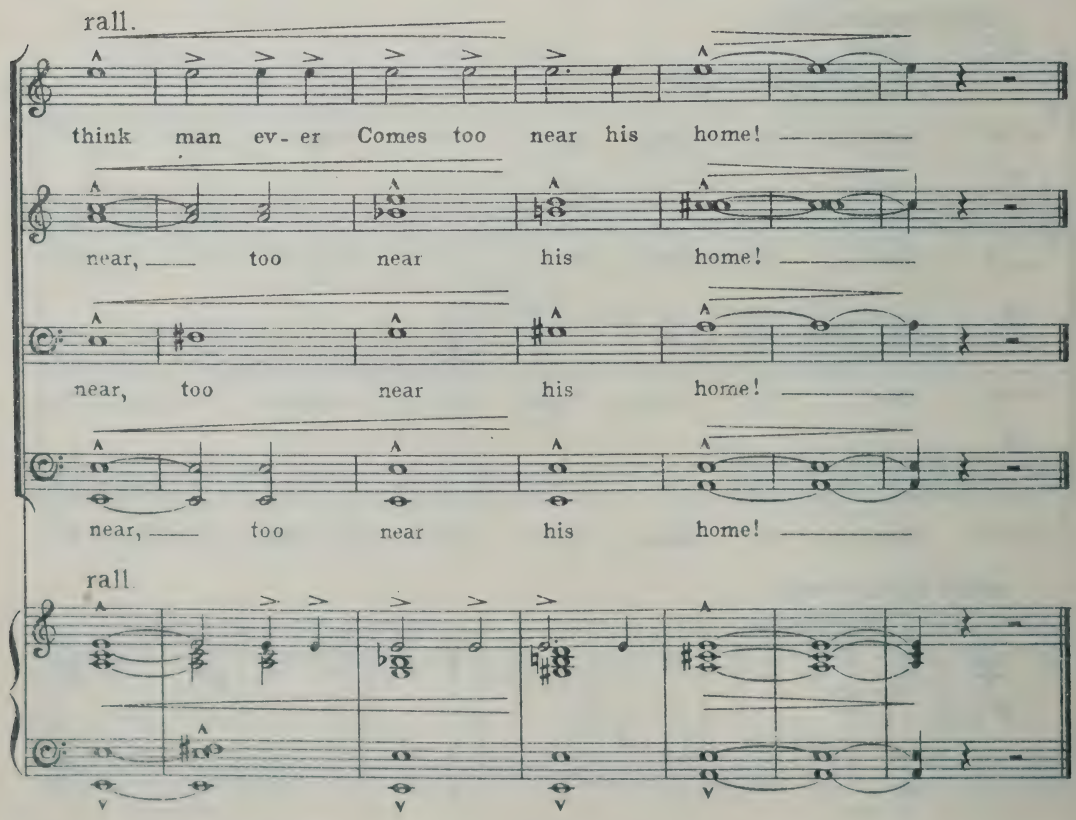

Poco più tranquillo
pp
From that weep-ing wo-man, Seek-ing with her cries Suc-cour su-per-
From that weep-ing wo-man, Seek - ing suc - cour su - per -
From that weep-ing wo-man, Seek - ing suc - cour su - per -
From that weep-ing wo-man, Seek - ing suc-cour su-per - hu - man
Poco più tranquillo. ♩=96
cresc.
-hu - man From the frown-ing skies, From the ur - chin
-hu - man From the skies, From the ur - chin
-hu - man From the skies, From the ur - chin
From the skies, the frown-ing skies, From the ur - chin


pi - ning For his fa - ther's knee, From the lat - tice shi - ning
pi - ning For his fa - ther's knee, From the lat - tice
pi - ning For his fa - ther's knee, From the lat - tice
pi - ning For his fa - ther's knee, From the lat - tice
Drive him out to sea. Let broad
mf
Drive him out to sea. Let broad
mf
Drive him out to sea. Let broad
mf
Drive him out to sea. Let broad
mf
mf


leagues dis - sev - er Him from yon - der foam!
leagues dis - sev - er Him from yon - der foam!
leagues dis - sev - er Him from yon - der foam!
leagues dis - sev - er Him from yon - der foam!


molto appassionato
ff
O God! to think man ev - er Comes too near his
O God! to think man ev - er Comes too near his
O God! to think man ev - er Comes too near his
O God! to think man ev - er Comes too near his
molto appassionato
ff





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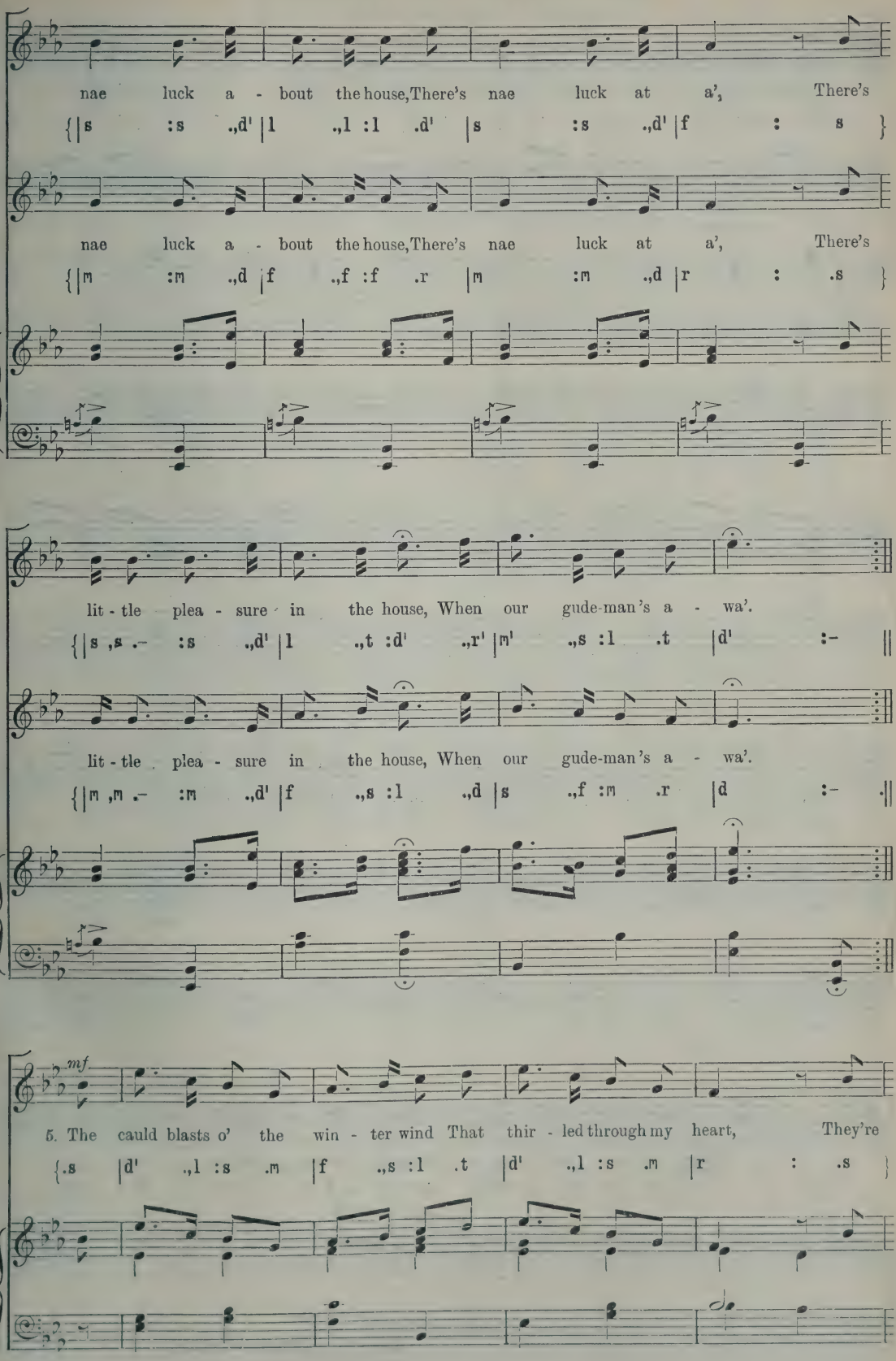
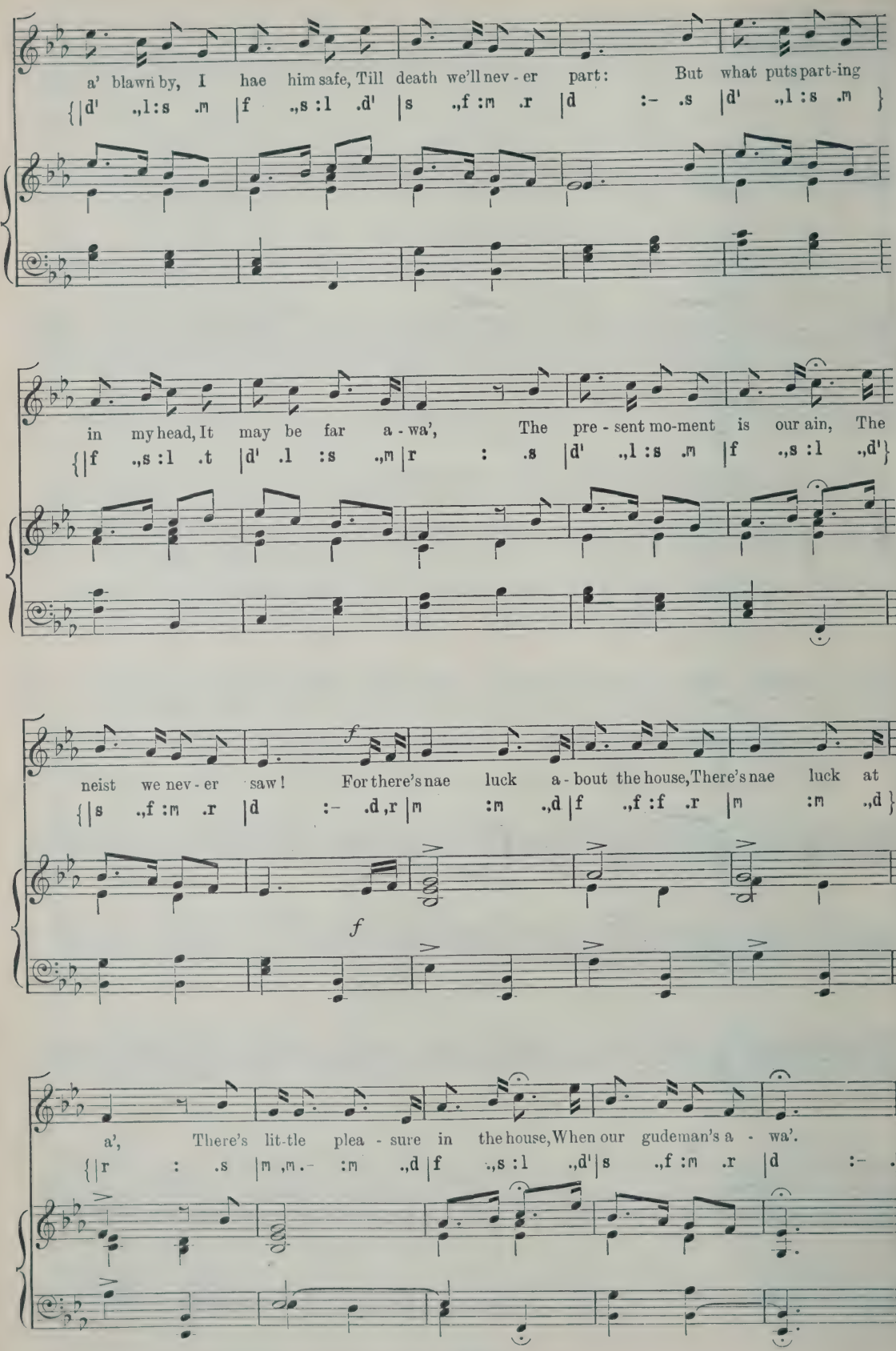
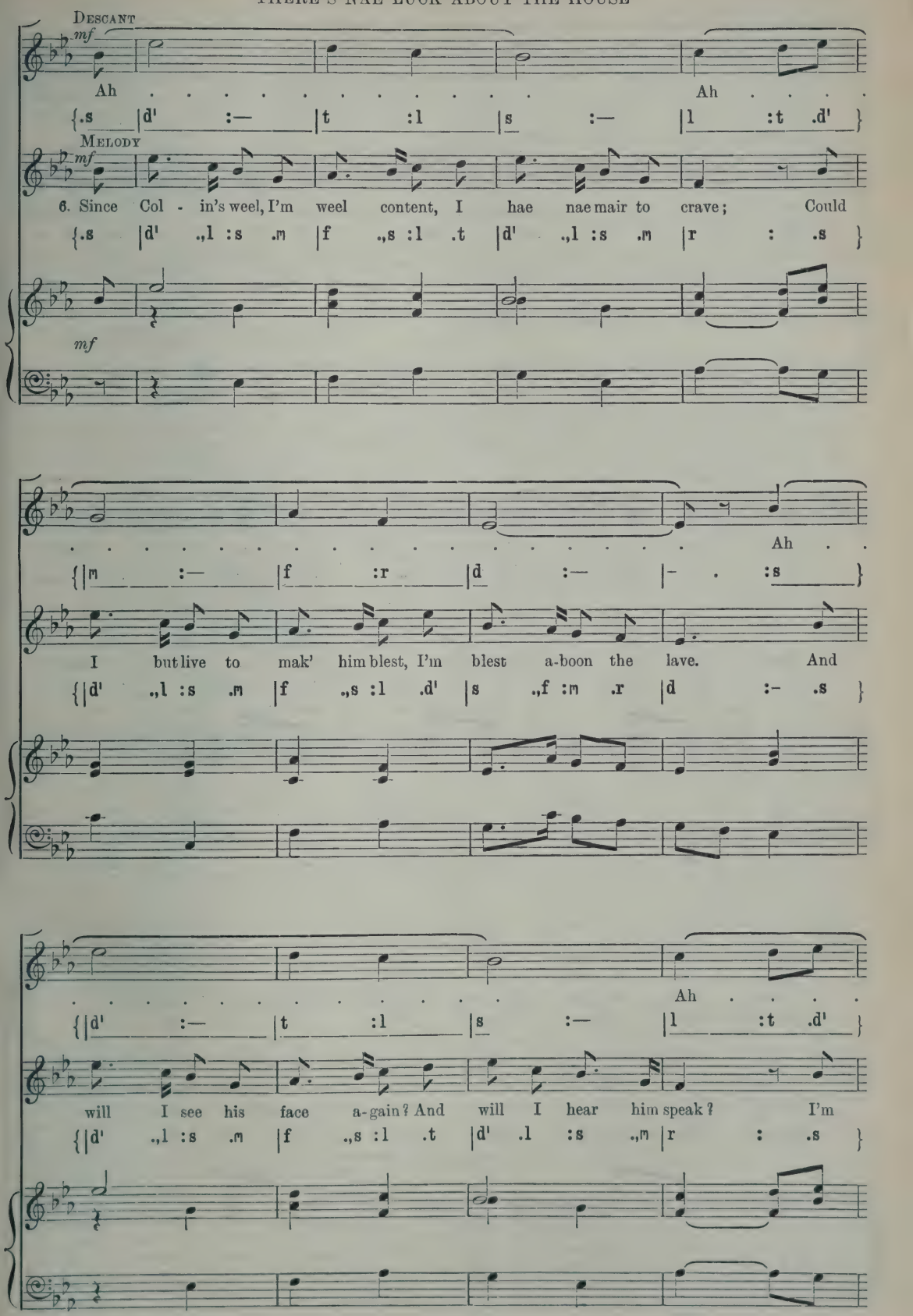
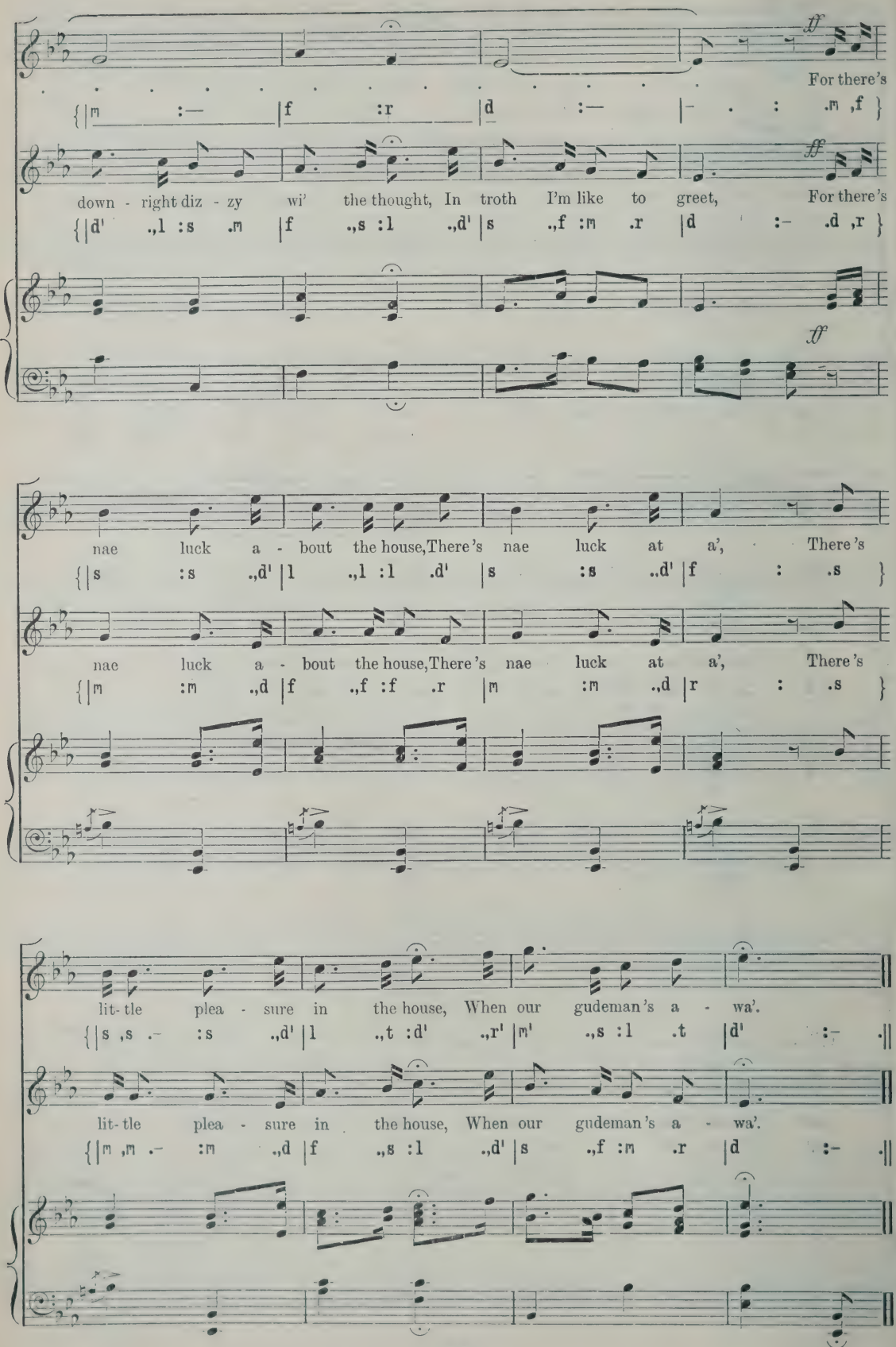

nae luck a - bout the house, There's nae luck at a', There's
{|s :s .,d' |l .,l :l .d' |s :s .,d' |f : s }
nae luck a - bout the house, There's nae luck at a', There's
{|m :m .,d |f .,f :f .r |m :m .,d |r : .s }
lit - tle plea - sure in the house, When our gude-man's a - wa'.
{|s ,s .- :s .,d' |l .,t :d' .,r' |m' .,s :l .t |d' :- ||
lit - tle plea - sure in the house, When our gude-man's a - wa'.
{|m ,m .- :m .,d' |f .,s :l .,d |s .,f :m .r |d :- .||
mf
5. The cauld blasts o' the win - ter wind That thir - led through my heart, They're
{.s |d' .,l :s .m |f .,s :l .t |d' .,l :s .m |r : .s }


a' blawn by, I hae him safe, Till death we'll nev - er part: But what puts part-ing
in my head, It may be far a - wa', The pre - sent mo-ment is our ain, The
neist we nev - er saw! For there's nae luck a - bout the house, There's nae luck at
a', There's lit-tle plea - sure in the house, When our gudeman's a - wa'.


Descant
mf
Ah . . . . . Ah . . . .
{.s |d' :— |t :l |s :— |l :t .d' }
Melody
mf
6. Since Col - in's weel, I'm weel content, I hae nae mair to crave; Could
{.s |d' .,l :s .m |f .,s :l .t |d' .,l :s .m |r : .s }
mf
. . . . . Ah . .
{|m :— |f :r |d :— |- . :s }
I but live to mak' him blest, I'm blest a-boon the lave. And
{|d' .,l :s .m |f .,s :l .d' |s .,f :m .r |d :- .s }
. . . . . Ah . . . .
{|d' :— |t :l |s :— |l :t .d' }
will I see his face a-gain? And will I hear him speak? I'm
{|d' .,l :s .m |f .,s :l .t |d' .l :s .,m |r : .s }


ff
For there's
down - right diz - zy wi' the thought, In troth I'm like to greet, For there's
ff
nae luck a - bout the house, There's nae luck at a', There's
nae luck a - bout the house, There's nae luck at a', There's
lit- tle plea - sure in the house, When our gudeman's a - wa'.
lit- tle plea - sure in the house, When our gudeman's a - wa'.

MUSIC AS HANDMAID

Sir,—In the September issue of the *Musical Times*, p. 796, ' Feste ' refers to the title of an article in *The Musician*—' Music, a Loyal Handmaid of the Dance '—and says that he dare not allow himself to comment on it. On the following page, Mr. Westrup, in his article on Opera, states, ' Music is but a willing handmaid to scenic art.' Now this latter statement seems to me to be more serious than the first. The dance can hardly get along without music of some sort, but for scenic art, music is not essential. Perhaps ' Feste ' might comment on this.—Yours, &c.,

16, Annette Street, Glasgow, S.2. Jas. Watson.

[' Feste ' writes : ' If I felt myself unable to comment on the *Musician* title, I can hardly be expected to find words for Mr. Westrup's dictum.']

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Amateur string quartet practising in the West End (or North London) requires a 'cellist (preferably gentleman).—Quatuor, c/o *Musical Times*.

Pianist wanted for strings and pianoforte combination practising on Saturday afternoons. Must be good sight-reader. Classical music only.—Smith, 24, School Road, Hall Green, Birmingham.

Young violinist (lady) wishes to meet pianist for practice of classical music. S.W.1 or S.W.3 districts, if possible.—H. J. M., c/o *Musical Times*.

Viola player wishes to meet violinist, pianist, or violist for practice of easy classical chamber music. One evening weekly. Osterley, Hounslow, or Isleworth districts.—E. Cousins, 13, Thornbury Avenue, Osterley Park, Middlesex.

Gentleman, playing 'cello or second violin, with orchestral experience, wishes to join small combination, commencing practice of good music. Evenings.—Prosser, 12, Beverley Road, Barnes, S.W.13.

Young lady pianist (advanced) wishes to join small orchestra. E. London district.—P. B., c/o *Musical Times*.

Lady pianist wishes to meet another for practice of classical music. Would also like to join amateur orchestra. Higher Broughton district.—J. C., c/o *Musical Times*.

Pianist (lady, advanced) wishes to meet lady violinist or 'cellist (or both) for practice of sonatas or trios. N.E. district.—F. B. L., c/o *Musical Times*.

Two violins, 'cello, violone, and harmonium player (also able to play pianoforte) wanted for simple marches, dances, anthems, and easy selections from oratorios. Islington and Clerkenwell districts.—G. S. O., c/o *Musical Times*.

Small amateur orchestra desires additional players.—Alan P. Denhard, 246, Barking Road, East Ham, E.6.

Pianist wishes to meet instrumentalist for mutual practice of classical and modern works. N. London district.—S. R., c/o *Musical Times*.

'Cellist wishes to form trio or quartet for mutual practice. Hampstead or Highgate districts. Mornings or evenings.—P. E. A., c/o *Musical Times*.

Amateur saxophonist (lady) wishes to meet pianist and other instrumentalists for mutual practice.—Miss H. C. Davis, 8, Little Durweston Street, W.1.

Lady viola player desires practice in chamber music. Streatham or neighbourhood preferred.—Alpha, c/o *Musical Times*.

Lady pianist wishes to meet advanced violinist or vocalist for mutual practice of classical music. Wembley district.—M. C. M., c/o *Musical Times*.

Young lady violinist wishes to join small orchestra. Evenings only. Hampstead district preferable.—H. S., c/o *Musical Times*.

Amateur pianist wishes to meet string players for performance and study of chamber music. Within three miles of Ashton-under-Lyne.—L. A. Nutley, 38, Richmond Street, Ashton-under-Lyne.

Lady flautist (low pitch flute) wishes to play in oratorios. (Three years' experience in L.C.C. orchestra as first flautist.)—Miss Atkinson, 21, Lexham Gardens, W.8.

Pianist (lady) wishes to meet 'cellist and violinist for sonata and trio practice. N.W. district. (Will T. Siddaway write again ?)—L. B., 24, Acol Road, N.W.6.

First violin wanted for quintet. Practices fortnightly.—B. M. D., 19, Wyatt Park Road, Streatham Hill, S.W.2.

Experienced violinist available for pianoforte trio, quartet, &c. Would also like to hear of good amateur orchestra in London with vacancy for first violin.—Arco, c/o *Musical Times*.

[Will ' P. E. V. ' kindly send us her address ?—Editor.]

ROYAL ACADEMY OF MUSIC

The Michaelmas term began on Monday, September 23, and it is satisfactory to report that the number of new students is well up to the average. A vacation course for teachers was held from September 17 to 20.

The chamber concerts at Duke's Hall will be given on November 4 and December 2, and the orchestral concert at Queen's Hall on November 26. The usual fortnightly practice concerts will be held during the term, the first taking place on October 9.

The last day of entry for the Christmas examination for the L.R.A.M. is October 21.

The ' Review Week ' will take place from December 2 to 7. This institution has become one of the features of the term.

An old student, Mr. Roy Henderson, sang with great success at the Three Choirs Festival at Worcester, and another old student, Mr. Arthur Fear, has been engaged to sing the leading bass rôles during the first provincial tour of the Covent Garden Opera Company.

F.

We have received the syllabus of the Bow and Bromley Musical Competition Festival (November 23-27 ; prize-winners' concert, December 14, at 7.30). We are glad to see included in the syllabus a class for viola. A class entitled ' Duet for Voice and Pianoforte ' turns out to be a competition for the singing of any song by Schubert, Schumann, or Brahms in English or German. This is a good move, especially as it tends to improve the standard of accompanying amongst amateurs. Entries close on October 15 (late entries, with extra fee, November 1). The secretary is Mr. C. E. Bell, 10, Bonwell Street, E.2.

The recently-formed Chelsea Church Choirs Union will hold its first annual Festival Service at Holy Trinity Church, Sloane Street, on October 25, at 8 p.m. There will be about two hundred singers, representing practically every church choir in Chelsea. The Canticles will be sung to Brewer in D, and the anthems will be ' Let the bright seraphim,' ' Let their celestial concerts all unite,' and Vaughan Williams's ' O clap your hands.' The conductor will be Mr. H. L. Balfour, and Mr. G. H. Eldridge will be at the organ.

The annual Margate Festival was held with success during the second week of September, under the general conductorship of the new musical director, Mr. Herbert Lodge. The programmes consisted, as usual, of well-known popular symphonies, concertos, and other works, and the visiting conductors were Mr. Norman O'Neill, Dr. Sargent, Mr. Barbirolli, and Mr. Julian Clifford.

Music in Public Schools

Bruton (King's School).—Act 1 of Handel's 'Semele' was given, under Mr. N. W. Newell, at the Speech Day concert on June 20. On July 28 the orchestra played Tchaikovsky's 'Casse-Noisette' Suite and some Sullivan and Edward German, also accompanying two movements of Mozart's Horn Concerto in D. The vocal part of this programme consisted of sea shanties. Mr. Newell has given lectures on 'The Historical Development of Music,' and the House Competitions were judged by Mr. W. N. McKie (Clifton).

Cheltenham.—The principal work given at the Christmas concert (1928) was Stanford's 'Phaudrig Crohoore.' The programme also included Bizet's 'Petite Suite' for orchestra, and a movement from Mozart's Quintet in E flat for pianoforte and wind instruments. In March, a concert of songs and orchestral music was given by Mr. Keith Falkner and the Cheltenham Orchestral Society, conducted by Mr. P. J. Taylor, at which the orchestra played Borodin's Overture to 'Prince Igor' and Bizet's Suite 'L'Arlésienne.' At the Summer concert, movements from Tchaikovsky's 'Casse-Noisette' Suite and Sibelius's 'Finlandia' were played, and among the vocal items were part-songs by Ireland, Ernest Bullock, Armstrong Gibbs, and Walford Davies. The Musical Competition, held in April, was judged by Sir Ivor Atkins.

Cheltenham (Dean Close).—Three performances of 'The Merchant of Venice' have been given, the incidental music for which, except for one song (set by F. G. K. Westcott), was selected from Farnaby and Byrd. It was played by the school string orchestra under Mr. Heller Nicholls. The Music Competition, held on July 27, was judged by Mr. F. Delmar-Williamson. In addition to giving a programme of four items, each House sang Mr. Heller Nicholls's part-song 'We be the King's men,' and undertook a sight-reading test.

Chigwell.—The musical events of the Tercentenary Year (1928-29) have been as follows: At the Christmas concert the chief items were Bach's 'Peasant' Cantata, Grieg's 'Landerkennung,' and the first movement of the same composer's Pianoforte Concerto. On the Sunday before Easter, Part 1 and a few numbers from Part 2 of 'The Messiah' were sung in the Chapel, Mr. J. S. Lowe conducting both performances. At the Speech Day Service, on June 22, the choir sang Stanford's Te Deum and Jubilate in B flat and Mendelssohn's 'O come, let us worship.'

Eton.—Two organ recitals have been given by Dr. Ley, one in School Hall, with Mr. W. Barrand as soloist, the other in the Chapel, with anthems sung by the choir. Pianoforte trios by Beethoven (Op. 97) and Schubert (in B flat) were played on July 20 by Miss Irene Scharrer, Miss Orrea Pernel, and Mr. Sheridan Russell. On June 1 the E.C.M.S. gave an open performance, among the choral items being Bach's 'Spring comes laughing' (from the 'Peasant' Cantata) and sea shanties, with Mr. A. H. G. Kerry as soloist. Prize-winners in the recent competitions contributed solos, and a string quartet played the Andante from Tchaikovsky's Quartet in D minor. Members of the College also gave a concert at Westminster on June 24 (*see* under Westminster).

Fettes.—During the Easter term recitals were given by Mr. Douglas Dickson and Mr. Havergal (Sonatas for pianoforte and violin by Mozart, Brahms, and Dvorák), the Falconer String Quartet and Mr. Dace (the Dvorák Quintet and the Saint-Saëns Septet), Mr. Herbert Heyner and Mr. Knight (songs, and works for flute), and Mr. Steuart Wilson. Mr. Havergal gave a lecture-recital on 'The Pianoforte and its Literature,' and conducted the Reid Symphony Orchestra in a programme of Wagner, Beethoven, Brahms, Schumann, and Smetana. On Good Friday a part of Bach's 'St. John' Passion was given, the whole school joining in the chorales. The School concert included the Brahms 'Liebeslieder' Waltzes and a Fantasia on 'Die Meistersinger,' movements from Beethoven's first Symphony, and from concertos, the latter involving no less than fifteen soloists!——At the Founder's Day Concert the choir gave Holst's setting of the 'Old 124th,' Parry's 'Blest Pair of Sirens,' and part-songs. The orchestra provided the accompaniments, and played Handel's Concerto Grosso in B flat and Mozart's Overture to 'Il Seraglio.'

Malvern.—During the Lent term organ recitals were given in the Chapel by Mr. J. A. Davison and Mr. D. S. Easton. On February 12 a Symphony concert was given by the City of Birmingham Orchestra, conducted by Mr. J. A. Davison. Portions of Symphonies by Haydn, Mozart, Beethoven, and Schubert were played, and Prof. F. H. Shera was the soloist in two movements of Mozart's Pianoforte Concerto in A. Lectures were given on 'The Symphony' and on Bach's 'St. John' Passion, the latter work being performed on Good Friday with organ and orchestral accompaniment. Dr. George Dyson judged the Musical Competitions, which were held on March 27.

Oundle.—On February 18 the City of Birmingham Orchestra, under Dr. Adrian Boult, played Dvorák's fourth Symphony, the Overtures to 'Figaro' and 'Tannhäuser,' two numbers from Berlioz's 'Faust,' and other works. Various recitals have been given, including one of songs (to her own accompaniment), by Miss Helen Henschel. At the midsummer concert the chief choral items were the Soldiers' Chorus from 'Faust' and Holst's 'Festival Chime.' A movement from the Schubert Octet (six of the players being boys in the school), Lœillet's Sonata in G minor for two flutes and pianoforte, and two movements from Grieg's second 'Peer Gynt' Suite (for orchestra) were also given. Mr. C. M. Spurling conducted. At the Christmas concert four Bach Cantatas are to be given: 'Bide with us,' 'A Stronghold Sure,' 'God's time is the best,' and 'Sleepers, wake!'

Oxford (St. Edward's).—The programme of the summer concert had as its principal items C. S. Lang's 'Lochinvar' and Parry's 'Blest Pair of Sirens.' Three of Herbert Hughes's Parodies (for tenors and basses), part-songs by Purcell, Stanford, Lee Williams, and Balfour Gardiner, and a group of songs sung by Mr. J. R. Freebairn Smith (O.S.E.) were also included. Mr. L. H. Ovenden conducted.

Rugby.—The House Competitions were held on July 4, the final adjudicator being Mr. T. F. Dunhill. No less than nine of the ten Houses entered two teams apiece, and among many items worthy of mention were movements from Concertos of Bach for two, three, or four pianofortes (one with string accompaniment); Holbrooke's Trio for horn, 'cello, and pianoforte; Beethoven's Quintet for pianoforte and wind instruments; the two Clarinet Sonatas of Brahms; Handel's first Organ Concerto (accompanied by pianoforte and strings); Herzogenberg's Trio for violin, horn, and pianoforte; and a Dirge for twelve hands on two pianofortes, by John Powell. The pianoforte solos included the Chromatic Fantasia of Bach and the Bach-Liszt Fugue in A minor.

Stamford.—At the summer concert Stojowski's cantata 'Spring Time,' Boyce's 'Song of Momus to Mars,' and the Epilogue from Elgar's 'Banner of St. George' were given by the choir and orchestra under Mr. H. Brook. The orchestra also accompanied Mendelssohn's 'Capriccio Brillante,' which was played by a boy in the school.

Wellington.—Two choral and orchestral concerts have been given during the term, under Mr. W. K. Stanton, the orchestra playing the 'Figaro' Overture (twice), movements from Beethoven's eighth Symphony, Mozart's Symphony in E flat, and the Beethoven Violin Concerto, with Mr. F. Bartlett as soloist. The principal choral works given were Parry's 'Blest Pair of Sirens' and C. S. Lang's 'Lochinvar.' The Rondo from Beethoven's Quintet for pianoforte and wind instruments, and Blavet's Sonata in G for flute and pianoforte, were also included. Four recitals have been given by the Snow String Quartet, the programme

being drawn from Haydn, Mozart, Ravel, Schubert, and Schumann, and the Pianoforte Quintets of Franck and W. K. Stanton. On June 1 Mr. Stanton gave an organ recital, and on July 14 the Musical Society gave a chamber concert.

Westminster.—A chamber concert was given by members of Eton College on June 24, the concerted instrumental items being three movements from Purcell's Golden Sonata, the Haydn-Brahms Variations for two pianofortes, the Andante from Tchaikovsky's String Quartet in D minor, a Scherzo for two flutes by Mozart, and the Minuet and Trio from the Trio for pianoforte, violin, and viola by the same composer. Songs by Lalo, Thomas Ford, Handel, and Armstrong Gibbs were sung, and Palmgren's 'Night in May' was played.——On May 31 a concert was given by the London Wind Quintet and Mr. Thornton Lofthouse. The Music Competitions were adjudicated by Messrs. Herbert Howells and R. Graham Carritt (solos), and Dr. H. G. Ley (concerted items). The House Orchestras played the March and Adagio from Handel's 'Occasional' Overture; and amongst the chamber-music items was an arrangement by J. R. C. Engleheart (a boy in the school) of the Bach Organ Fugue in G minor for two pianofortes and two violins. Most of the Madrigal and Orchestral Societies' concert on July 26 consisted of winning and combined events in the competitions. In addition, there were played Weber's 'Euryanthe' Overture, a part of Beethoven's Pianoforte Concerto in C, a Pianoforte Trio, 'Summer Dream' by J. R. C. Engleheart, and another 'school' composition, 'Sussex Woods' (for small orchestra), by A. M. Spurgin. Stanford's 'Songs of the Fleet' completed the programme. F. H. S.

Sixty Years Ago

From the *Musical Times* of October, 1869;

The Tonic Sol-fa Association, aided by several pieces of artillery, gave a concert at the Crystal Palace on September 8. Several new effects were tried for the first time in England on this occasion; and the Association has every right to be congratulated on the success of the entertainment; the firing of the cannon, the clinking of the anvils, in the well-known 'Anvil Chorus,' and the grasping of hands in 'Auld lang syne,' producing an effect such as we have never yet witnessed at a Crystal Palace concert, excellent as they are known to be. Every praise is due to the Royal Engineers who arranged the electrical battery which communicated with the guns; and we have no doubt that, with a little more training by the conductors of the Sol-fa Association, many sensational military effects, yet untried, may be successfully carried out. This monster concert has shown us that Britons have resolved not to be longer the slaves of acoustical laws; and so grand an idea once conceived, cannot be better carried out than by an Association which commenced its labours by reforming our musical notation, and will end them by reforming our music.

London Concerts

PROMENADE CONCERTS

The Promenades continue to run a successful course. Large audiences are the rule; the percentage of good performances remains creditably high; the interest of the programmes gives no opportunity to the most captious critic. If there is any disappointment to be recorded it is that the novelties have for the most part so far proved still-born. It is a good thing to be shown that new music is being written, and it is only elementary wisdom to recognise that masterpieces are not brought into the world every Saturday evening. But there have been some dull moments.

The chief exception to this lament was Arthur Bliss's Concerto for two pianofortes, played by Miss Ethel Bartlett and Mr. Rae Robertson at the fourth British composers' evening. It has life because it is original and not obviously derived from anything else. It has character because the thematic material is in harmony with the percussive nature of the solo instrument. It combines rhythmic energy with a true lyrical utterance, not to speak bluntly of tunes in this concise and lively work which wears, though unobtrusively, a genuine English manner. Another pianoforte concerto of a pithy and lively nature was the Concertino of Honegger, played most judiciously by Miss Ada Karen. In this the first movement was an amusing bandying of epigrams, each one bar long, and the last movement was a distillation of the spirit of Jazz. The general impression left by its brief course was one of waggish entertainment. On the other hand, the same composer's symphonic movement 'Rugby,' played a fortnight later (on September 7), was disappointing. The subject is not the public school nor the railway centre (in spite of 'Pacific 231'), but the game. There were some leathery passages for double-basses, but is was a very turbulent kind of football that was represented neither in the realistic nor in the stylized manner, but merely by simple hard-driving.

Realistic treatment is dangerous, as was shown by the American symphonic poem (dignified by the subtitle 'A Joyous Epic for Orchestra'), 'Flivver Ten Million,' by Frederick S. Converse. The idea of putting the motor-car, speed, joy-riding, and the atmosphere of the automobile works of Detroit into music is quite a good one, nor need we be so severe as to take exception to a humorous use of percussion and klaxon horns. But the thing had no style (it called itself—shades of Homer and Milton!—an Epic) and was a pastiche of Strauss and Respighi, especially Strauss.

A promising work was Constant Lambert's 'Music for Orchestra,' good contrapuntal stuff, but not quite free from 'influences.' Similarly, though still less independent, Lennox Berkeley's suite of four numbers earned for its composer a right to further hearings. Stanley Wilson's Pianoforte Concerto, on the other hand, though competent, was out of date before he wrote it: it is no good writing like Stanford slightly modified by Debussy nowadays. Moeran's Rhapsody No. 2 had life in it, though it shows the influence of folk-song and Vaughan Williams. It received a rather stiff performance that did not, however, conceal the beauty of its melodic invention.

William Walton's Sinfonia Concertante (soloist, Mr. Hely-Hutchinson) fully justified the optimistic views held as to this young composer's future.

Novelties claim a measure of critical attention that does not correspond with their importance in a retrospect of the succession of nightly concerts. Works, performances, and occasions that have stood out in the past month are Bax's dark and difficult but undoubtedly distinguished Symphony in E flat minor, Dr. Stanley Marchant's organ playing on a Bach and Handel evening, Miss Myra Hess's annual performance of Beethoven's G major Pianoforte Concerto, a whole concert devoted to Tchaikovsky, which showed that big things are just beyond him while small and moderate things are superbly handled, a curious unearthly and Mozartian song by Haydn, 'The Spirit Song,' sung by Miss Clara Serena, and Mr. Albert Sammons's beautiful performance of Elgar's Violin Concerto. The standard of solo performances, including that of the singers, has been high. Of Sir Henry Wood, careful, enthusiastic, indefatigable, there is nothing to be said that has not often been said before, except perhaps that he will be able to look back on this season with pride in the general all-round improvement of the concerts which owe everything to him. F. H.

THE ENGLISH SINGERS AT THE COLISEUM

Of London's variety houses, the Coliseum has always been the best disposed towards good music. During the week beginning September 16, the programme

included the most artistically perfect of all the musical turns we have ever heard there—the English Singers in a liberal selection from the repertory. The peculiar merit of the item lay in the fact that it depended for its success on nothing but fine music finely sung; too often we have heard excellent solo performances in which the bloom was taken off by the (supposed) necessity of giving such turns a distracting amount of lighting and stage effects. We were glad to note that the exquisite art of the English Singers was very much to the taste of the audience. There was a good deal of other musical interest in the programme, but we mention only the capital playing of the orchestra, directed by Mr. Alfred Dove, especially in connection with Anton Dolin's ballet troupe.

CANTERBURY FESTIVAL

It was an agreeable week. Not one of those monstrous orgies of music at which cathedral chapters, city corporations, and county families stuff themselves so full that they feel no more need of music for three years. At Canterbury nothing lasted more than ninety minutes, and some things were briefer. There was time to stretch one's legs and look about one.

Canterbury is a good place, always provided one does not live in the main street. A visitor to the Festival was a young American woman who, after an exhausting holiday on the Continent, had decided on a quiet week in one of those sleepy English Cathedral cities you read of in Trollope and Walpole, before returning to her winter's work in rowdy Manhattan. But she had a room on the main street of Canterbury—and was looking forward to the peace of her far-off home. At the present rate of progress it can only be a matter of a few years before Canterbury main street and all others like it are shaken to pieces by the frantic traffic. Unless, that is, permission is granted to the private citizen to shoot at sight (or otherwise exterminate) all drivers of solid-tyre vehicles, motor-cyclists, and similar enemies of the community.

The street is an inferno of noise. All the more refreshing, then, the secluded Cathedral. There are also byways in Kent, green and undisturbed. (How strange and incredible that sentence will read when quoted in the *Musical Times* of 1989, under 'Sixty Years Ago'!) The Festival had peculiar advantages. It gave concerts and dramatic performances ('Everyman' and Marlowe's 'Faustus') under the ægis of the Church, without the pretence, found at the Three Choirs Festival, that the concerts were really a kind of service, or, if that was not convincing, that the introduction of good symphonic music into the Church was excused under the cloak of a clerical charity.

At the Three Choirs Festival the performance is preceded by a spoken prayer, as though the music required a kind of apology—even though it begins with the prayerful eloquence, eloquent beyond any spoken prayer, of 'The Messiah,' the 'St. John' Passion, or 'Elijah.' It was singular, at Canterbury, to find music being made so much at home in the august places, to hear the demonic voices of Holst's 'Planets' thundering down the nave, or Schubert's flowers of song in bloom in the Chapter House; but, after all, that is what a mediæval cathedral must have served for—a home for all the honest arts and social activities—before the fierce dualism of sacred and secular came into vogue.

Seeing what Canterbury's generous hospitality was, one feels an ingrate to go on to say that the acoustics more or less nullified the music. Dr. Boult began the Festival with the 'Brandenburg' Concerto in G. If the players had begun on different beats the sound could hardly have been more confused. Canterbury nave is not very high (79-ft.) as Gothic naves go, but it was not meant for modern music.

The chorus and orchestra were placed under the west window, as at Worcester. A big tarpaulin was spread above them, but it did not catch the reverberations. Worcester nave, where the acoustics are, by comparison, excellent, and where no tarpaulin is used, is only 11-ft. less in height. True, the total length of the church is considerably less (394-ft., against Canterbury's 516-ft.), but still not enough to explain the difference in the acoustics. The blur was not, of course, equally serious in all the music. The Grail Scene in 'Parsifal' (the boys' chorus which was sung with entrancing effect somewhere in the extreme east end of the Cathedral) positively gained by the veils of lingering harmonies.

'Everyman' was played by the Norwich Maddermarket Company outside the west end. It was a solemn and telling performance. In the Chapter House we had Schubert's Octet at the first concert—that and nothing else, a perfect after-dinner concert; and then, another evening, Borodin and Dvorák. On the fourth day the choir (an excellent body) sang 'Sleepers, wake!' and 'Blest Pair of Sirens.' Most delightful of all the musical experiences was the late-evening concert in the cloisters ('Siegfried Idyll,' and pieces by Ethel Smyth, Holst, and Delius). The players, a small handful, were in one corner, with lights; the audience, scattered about the cloisters and the garth, were in the dark. Peace had descended on the city (it was 10 o'clock or so, and the 'charrers' had gone home). After the acoustical confusion in the Cathedral and the hardness of the Chapter House the cloister music sounded perfectly clear and true. The summer evening was balmy. The concert was a discovery; it found a use for cathedral cloisters that no one seems to have thought of before. What do the Three Choirs do with their cloisters? They turn them into cloak-rooms. As a matter of fact, picturesque though these mediæval relics are, one had always had doubts about their usefulness. How cold and draughty they must have been in the old monkish days, especially when placed (as at Canterbury) on the north side of the Cathedral! The idea of cloisters comes, of course, from Mediterranean lands, where the sun is a formidable power, to be evaded. Well, the cloister-builders worked for something they could not have dreamt of—for Adrian Boult to conduct a perfect performance of the 'Siegfried Idyll' to the refreshment of a group of pilgrims worn with the honks and jars of motor-ridden Canterbury.

It is to be hoped that the Festival will go on. After all, when you are in Canterbury Cathedral some imperfection in the definition of the 'Jupiter' Symphony need not trouble you too much; for to right, to left, above, is that which entrances the eye and makes you feel a better man. Ordinarily, at Canterbury you simply visit the Cathedral and then go away. This time one was in and out at all hours, and at all hours it was beautiful, endlessly beautiful, by noon, by evening, by night. They were narrow, unenlightened people who put up that delicate grey masonry; odious in many of their ways; but we cannot help feeling for them an affectionate gratitude. Can as much be expected from the posterity that comes across relics of our picture palaces and gas-works and garages?

R. C.

HASLEMERE FESTIVAL OF CHAMBER MUSIC

At this year's Festival, which took place from August 19 to 31 inclusive, there were again twelve concerts: two devoted to Bach, one to Handel and Bach, three to old English music (including one to Locke and Purcell), one to sacred vocal and instrumental music, one to Spanish and Italian music, one to Italian and French music, one to French music, and two to ancient dances and rhythmic music. As many of the works had been heard at previous Festivals, we shall not discuss them again in this restricted space; nor can we discuss in each case the technical side of the performance. We must confine ourselves to the general statement that Mr. Rudolf Dolmetsch retains his position as virtuoso on the harpsichord and the gamba, and if Mrs. Dolmetsch has not his brilliant technique, she surpasses him in expression and beauty of tone.

Mr. Carl Dolmetsch has developed into a virtuoso on the recorder, on which he is equalled only by Mr. Tomalin, and Mr. Arnold Dolmetsch remains the wizard of the clavichord. A talented lute player has also appeared at these concerts in Mrs. Donington.

There are quite a number of other performers who showed marked talent, but we cannot enumerate them all here. The quality of the performances varied a great deal. While sometimes it attained a high standard, it was now and then greatly lacking in perfection, and as the ability of the executants was beyond question, this was evidently due to lack of preparation, or sometimes also to fatigue from the strain of so great and prolonged a task.

Of the Bach works only the Cantata No. 152 was new at these concerts. In this the important oboe d'amore part was beautifully played by Mr. Léon Goossens. The Jesses Orchestra, composed of strings, recorders, and harpsichord, ably led by Mr. Rudolf Dolmetsch, performed among other works a fine suite compiled from Handel's 'Alchymist,' and Madame Cécile Dolmetsch (Mrs. Ward) sang 'Vò var guerra,' from 'Rinaldo,' with the harpsichord piece 'played by Mr. Hendel,' which was published apart from the opera by Walsh, and is now almost entirely unknown. Mr. Miles Tomalin played charmingly a Sonata in C for recorder, gamba, and harpsichord by the same. First revivals of old English music were: 'An Elegiack Dialogue on the sad losse of his much-esteemed Friend, Mr. William Lawes, &c.,' for three voices, three viols, and harpsichord, a fine and impressive work; two Concertos respectively for two and one recorder, strings, and harpsichord, by Robert Woodcock, which contain much charming music (the Finale of the latter, brilliantly played by Mr. Carl Dolmetsch was encored); and an interesting Sonata for four violins, gamba, violone, and harpsichord, by William Young.

The 'Broken Consort,' for two violins, gamba, and harpsichord, by Matthew Locke, his Harpsichord Suite, and the previously performed Suite for four viols, contain much that is attractive, but they bear no comparison with Purcell's Chaconne in G minor for two violins, gamba, and harpsichord, which is a work of genius. The same composer's humorous terzetto, 'When the cock begins to crow,' pleased so much that it had to be repeated. Two of the most supremely beautiful old English works were Sheryngham's 'Ah, gentil Jhesu,' for four voices and four viols, *c.* 1520, which in its lofty spirituality anticipates Palestrina, and the noble anthem for five voices and five viols, by Orlando Gibbons, *c.* 1610, a worthy specimen of the greatest period of English music. Both had to be repeated.

First revivals of Spanish music were: an excellent Pavana for recorders, viols, and lute, and a song with lute by Luis Milan, 1536; a song with lute by D. Pisador, 1552; and a Fantasy for the lute by A. de Mudazza, 1546. Of Italian music: two Airs with very florid and difficult divisions, for two recorders and lute, by Nicola Mattei, *c.* 1670, and a Suite for violin and harpsichord by the same, with one Corrente 'for the ears' and one Corrente 'for the feet'; and two pleasing songs by Caccini and by A. Falconieri, with lute accompaniment.

First revivals from the French school were: two charming pieces for three recorders, and the 'Quatrième Concert' for harpsichord, violin, and gamba, by Couperin (the delightful Forlane of the latter was encored); the fifth Concert by Rameau for the same combination; a Suite for harpsichord by d'Anglebert, and one for gamba by Demachy, 1685, re-discovered recently by Mr. Dolmetsch; a 15th-century song, 'C'est le jolly moys de May,' from last year's programme, was repeated, this time with ritornelles for a rebec, according to the custom of the time; the very pretty 'Troisième Concert' for two gambas, by Couperin, and an interesting Sonata by Mondonville, *c.* 1740, for harpsichord and violin, the Giga of which was encored.

Two evenings were devoted to ancient dances, the first being introduced by an orchestral Suite of 17th-century French dance tunes. The second consisted of ancient Spanish folk-tunes and dances, presented in the form of a Masque very effectively arranged from a tale from 'Thousand and One Nights,' by that versatile artist Mrs. Dolmetsch, who had consulted ancient Spanish choreographical works to ensure historical correctness of the dances, designed all the costumes, painted the very effective scenery, and who danced herself the Saraband and Folia. The whole dance-pantomime was very charming, and roused the audience to a high pitch of enthusiasm.

On three mornings in each of the two weeks of the Festival unofficial performances were given at the hall, where many fine and interesting old works were played. One of these was under the direction of Madame Matton-Painparé, and was particularly noticeable for her charming interpretation of two fine songs by Dufay (with two viols), and a quaint item by de la Barre, accompanied by herself with gamba *pizzicato*. She also produced on this occasion some remarkably fine Fantasies for viols, by Jenkins, Alexander Agricola, du Caurroy, and Coron.

E. van der Straeten.

MUSIC IN MANCHESTER

THE HALLÉ PROSPECTUS

Some of the features of the coming seventy-second season of Hallé concerts may be regarded legitimately as the response to criticism in this and other journals of what has been regarded in the past as the unresponsiveness of the Hallé Society to the claims of composers, living or dead, to recognition in their mature and fully representative work. The choral policy has undergone some concentration, and the gaps between performances leave time for adequate preparation without resort to high-pressure rehearsal in the final period. The 'Faust' music of Berlioz, and 'The Messiah,' are the financial sheet-anchors, set off by the introduction on November 21 of Rachmaninov's 'The Bells' (first heard at Birmingham in 1921, and a year later at Liverpool, under Wood); Kodály's 'Psalmus Hungaricus'; Dvorák's Te Deum, and Harty's 'Mystic Trumpeter.' Apart from these choral concerts and a Wagner evening next February, no vocal soloists appear in conjunction with the orchestra. Manchester taste possibly may be peculiar in this respect that its patrons, able to have only purely orchestral evenings on six occasions, prefer on others to have instrumentalists of renown rather than vocalists of similar calibre, associated with the orchestra. This attitude, in an area containing so large a public interested in vocal music, is in marked contrast to the tendency of Hallé's time, as I showed in the 'Seventy Years' Review' appearing in this journal two years since.

Assuming that the programmes as outlined in the prospectus just issued are carried out in their substantial entirety, the coming season presents to the Manchester public the finest all-round combination of unknown or little-known orchestral works alongside the established classics since Harty took charge here.

The works whose absence hitherto had excited most comment — Vaughan Williams's 'Pastoral' Symphony and the later symphonic writing of Mahler and Sibelius—all find a place in the coming scheme. The dates are: Sibelius's fifth Symphony on October 24, fourth Symphony on December 5, and Violin Concerto on October 31; the 'Pastoral' on November 7; Mahler's fourth Symphony on February 27—a fortnight earlier than the introduction under the B.B.C. of the vast No. 8 at Queen's Hall on April 11. These two performances will probably attract attention from a wider circle of musical enthusiasts than any other music to be heard in England during the coming winter.

The 'Sinfonia Sevillana' of Turina was dropped last season, in the week of Mr. Willem Gezink's lamented death, and will now be restored on December 5.

Elgar's second Symphony was a few years since played by Harty at two consecutive Hallé concerts, and will be heard again very gladly on January 23, a like welcome awaiting the 'Cello Concerto, to be played by Cassado on February 13. Suggia in Eugen d'Albert's Concerto (new to Manchester) will appear in the same programme as the Vaughan Williams Symphony on November 7.

Of other symphonic music there will be Nos. 3 and 5 of Beethoven; Nos. 1 and 4 of Schumann; Nos. 1 and 3 of Brahms; Borodin in B minor; César Franck in D minor; and Dvorák's 'New World.' On January 23, Elgar's E flat Symphony will be followed by Strauss's 'Don Juan,' 'Till Eulenspiegel,' and 'Tod und Verklärung.' The principal concertos not already mentioned are Schumann's A minor (Backhaus); Mozart's A major (Orloff); Beethoven's Violin (D'Aranyi); Tchaikovsky's B flat minor (Moiseiwitsch); Brahms's Violin (Szigeti); Brahms's D minor (Schnabel), and Grieg's (Cortot).

The chief miscellaneous orchestral works new to Manchester include the 'Façade' Suite, by William Walton (October 24); 'Scythian' Suite, by Prokofiev (October 31); 'Capriol' Suite, by Peter Warlock (November 7); 'Rio Grande,' by Constant Lambert (December 12); Holst's 'St. Paul's' Suite (January 16); Respighi's 'Botticelli Pictures' (January 30); Krenek's 'Potpourri' (January 30); Ravel's 'La Valse' and John Ireland's 'Mai-Dun' (February 13); and on March 20 the Pension Fund Concert will bring to a close the most distinguished series of programmes given at Manchester in post-war years. A public response of similar distinction should result.

The Coming Season

First List

DELIUS FESTIVAL

Sir Thomas Beecham is the conductor and organizer. Six concerts will be given, as follows:

October 12, afternoon, Queen's Hall (in conjunction with the Columbia Graphophone Co.).—'Brigg Fair'; second Dance Rhapsody; 'Sea-Drift'; Act 3 of 'A Village Romeo and Juliet'; 'In a Summer Garden'; first performance of 'A Late Lark,' for voice and orchestra.

October 16, evening, Æolian Hall.—Works for small orchestra; first performance of 'Air and Dance' for strings; 'Cello Sonata, &c.

October 18, evening, Queen's Hall (in conjunction with the B.B.C.).—'Eventyr'; first performance in England of 'Arabesk'; Pianoforte Concerto; 'Appalachia.'

October 23, evening, Æolian Hall.—Unaccompanied part-songs; first Violin Sonata; String Quartet; Songs.

October 24, evening, Queen's Hall (in conjunction with the Royal Philharmonic Society).—'North-Country Sketches'; 'Songs of Sunset'; Violin Concerto; first Dance Rhapsody; first performance in England of the Gerda episode from 'Fennimore and Gerda.'

November 1, evening, Queen's Hall (in conjunction with the B.B.C.).—'A Mass of Life.'

ORCHESTRAL CONCERTS IN LONDON

Royal Philharmonic Society.—Eight concerts, as follows: October 24, Sir Thomas Beecham (*see* above); November 14, Vaclav Talich; November 28, Hermann Scherchen; January 16, Basil Cameron; January 30, Sir Edward Elgar; February 20, Sir Thomas Beecham; March 13, John Barbirolli; April 3, Fritz Busch.

B.B.C. Symphony Concerts.—Twenty-one concerts at Queen's Hall, on Wednesday or Friday evenings, during the twenty-one weeks October 20-December 14 and January 12-April 12. Conductors: Sir Thomas Beecham (ten), Sir Henry Wood (five), Sir Landon Ronald (two), Franz von Hoesslin, Ernest Ansermet, Hermann Scherchen, and Perez Casas (one each). The first three programmes include the 'Sinfonia Domestica,' Delius's 'A Mass of Life' (*see* Delius Festival, above), and Elgar's second Symphony. New works and other interesting items include Vaughan Williams's 'Flos Campi,' Stravinsky's 'The Song of the Nightingale,' Bartók's Pianoforte Concerto and 'The Amazing Mandarin,' 'Solomon,' Gibson's Overture 'Neil Gow,' Bax's third Symphony (first performance), Elgar's Violin Concerto arranged (and played) by Lionel Tertis as a Viola Concerto, a new work by Peter Warlock, and Mahler's fourth and eighth Symphonies.

London Symphony Orchestra.—Ten Symphony Concerts at Queen's Hall on Monday evenings October 14 and 28, November 4 and 18, December 9, January 20, February 10, March 10 and 24, and April 7. Conductors: Albert Coates, Mengelberg, John Barbirolli, Emil Cooper, Abendroth, Weingartner. Fifteen Symphony concerts will be given at the Royal Albert Hall on Sunday afternoons from November 17 to April 13. Conductors: Albert Coates, Stewart Deas, Malcolm Sargent, Reginald Stewart, Bruno Walter, Ethel Leginska, Pedro Morales.

The Hallé Orchestra.—Six concerts under Sir Hamilton Harty at Queen's Hall on Friday evenings November 15 and 29, December 13, January 10 and 24, and February 7.

The Berlin Philharmonic Orchestra, under Furtwängler, will play at the Royal Albert Hall on Sunday afternoon, December 1, and at Queen's Hall on Tuesday evening, December 3.

The British Women's Symphony Orchestra.—Four concerts under Dr. Malcolm Sargent at Queen's Hall on September 28, November 25, February 17, and March 31.

The London Concert Orchestra.—Six concerts at Æolian Hall under the general conductorship of Arthur L. Parfrey.

CHAMBER CONCERTS IN LONDON

Five Wednesday evening concerts will be given at Wigmore Hall on October 9 and 23, November 6 and 20, and December 4, under the management of Miss Dorothy Silk, Miss Myra Hess, Mr. Ivor James, Mr. Herbert Menges, Miss Isolde Menges, Mr. Herbert Samuel, and Miss Dorothy Silk.

Mr. Gordon Bryan announces a concert at Æolian Hall on October 30, at which the programme will consist of William Walton's Pianoforte Quartet (first performance in London), seven Poems by Li-Po, set for voice and instruments by Constant Lambert, three songs with accompaniment for string quintet, &c., by Patrick Hadley, Pianoforte Sonata by Constant Lambert (first performance), five songs by William Walton, Patrick Hadley's 'Ephemera,' and Prokofiev's Overture on Yiddish Themes for clarinet, string quartet, and pianoforte.

Concerts will be given by the London String Quartet at Æolian Hall on October 5, the Hart House Quartet of Toronto at Wigmore Hall on October 8, the Zimmer String Quartet of Brussels at Wigmore Hall on October 19 (the three programmes each include Debussy's Quartet), the Westminster String Quartet at Wigmore Hall on October 29 (first performance of Szymanowski's Quartet in C). Armstrong Gibbs announces a concert of his compositions at Æolian Hall on October 30, with the first performance of a Lyric Sonata for violin and pianoforte.

Michael Zacharewitsch will play nineteen Violin Concertos by nineteen composers in the course of six recitals at Wigmore and Æolian Halls. First recital October 26, at 8.15.

Lionel Tertis will give viola recitals at Wigmore and Æolian Halls on October 3, January 30, May 1, December 7, March 15, and May 31.

CHORAL CONCERTS IN LONDON AND SUBURBS

Battersea and Wandsworth Musical Union (Mr. F. Wilment Bates).—'A Tale of Old Japan'; 'A Princess of Kensington.'

Bermondsey Settlement (Dr. J. E. Borland).—Carols and miscellaneous; 'The Gondoliers.'

Bishopsgate Institute Choral Society (Mr. C. Thornton Lofthouse).—'Sleepers, wake'; 'News from Whydah' (Balfour Gardiner); Fantasy on Christmas Carols (Vaughan Williams); Dvorák's Stabat Mater.

Central Croydon Musical Society (Mr. H. Leslie-Smith).—'The Golden Legend'; Parry's 'The Pied Piper of Hamelin'; 'The Erl-King's Daughter' (Gade); 'News from Whydah' (Balfour Gardiner).

Central London Choral and Orchestral Society (Mr. David J. Thomas).—Selections from 'Tannhäuser,' 'Lohengrin,' and 'The Mastersingers'; 'Hymn of Praise.'

City of London Choral Union (Dr. Harold Darke).—'A Sea Symphony' (Vaughan Williams); 'In honour of the city' (Dyson).

City Temple Choral Society (Mr. Vincent Thomas).—'Elijah'; Brahms's 'Requiem'; 'The Messiah'; 'The Creation'; Dvorák's 'Stabat Mater'; 'Judas Maccabæus'; Bach selection (Good Friday).

Croydon Philharmonic Society (Mr. Alan J. Kirby).—'The Messiah'; Oldroyd's 'Stabat Mater,' Elgar's 'Go, song of mine,' and other modern unaccompanied works; Bach evening, including the 'Coffee Cantata' and the 'Peasant Cantata.'

Crystal Palace Choral and Orchestral Society (Mr. Walter W. Hedgcock).—Concert edition of 'Carmen'; 'By the deep, nine' (Rowley); 'A Tale of Old Japan.'

Dulwich Philharmonic Society (Mr. Leslie Regan).—'The Song of Hiawatha'; Harty's 'The Mystic Trumpeter'; Stanford's 'Songs of the Sea'; 'The Apostles.'

Ealing Choral and Orchestral Society (Mr. Herbert Dawson).—'The Music Makers'; 'St. Matthew' Passion.

Harrow and Greenhill Choral Society (Mr. F. W. Belchamber).—'Blest Pair of Sirens'; madrigals, &c.

Mill Hill Musical Society (Mr. Herbert Y. Templeman).—'King Olaf'; 'Hymn to Providence' (Edric Cundell); 'Five Mystical Songs' (Vaughan Williams).

People's Palace Choral and Orchestral Societies (Mr. Frank Idle).—'Judas Maccabæus'; 'Samson and Delilah'; Ethel Smyth's Mass in D; Hiller's 'Song of Victory'; 'The Messiah.'

Philharmonic Choir, The (Mr. C. Kennedy Scott).—'A Mass of Life' (Delius: *see* above, the Delius Festival); Mass in B minor; 'The Dream of Gerontius'; 'The Messiah' (special performance for schools).

Royal Choral Society (Dr. Malcolm Sargent).—'Elijah'; Wagner concert; carols; 'The Messiah' (January 4 and Good Friday); scenes from 'Faust' and other operas; Mass in B minor; 'The Dream of Gerontius.'

St. Michael's (Cornhill) Singers (Dr. Harold Darke).—'The Sower' (Darke); 'Prayer' (Frank Bridge); Brahms's 'Requiem'; Vaughan Williams's Mass in G minor; 'Beyond these voices' and 'Voces clamantium' (Parry); Mass in B minor; Christmas Oratorio, Parts 1-4.

Wanstead Choral and Orchestral Society (Mr. Leslie Regan).—'A Tale of Old Japan'; Bliss's 'Pastoral'; 'The Messiah.'

Westminster Choral Society (Mr. Vincent Thomas).—'God so loved the world' (Bach); 'The Seasons'; 'The Song of Hiawatha.'

Tulse Hill: Holy Trinity Choral Society (Mr. Henry F. Hall).—Mass in B minor; 'St. Matthew' Passion.

West Middlesex Musical Society (Mr. C. Stanley Smallman).—Selection from 'Carmen'; 'Elijah.'

Willesden Green and Cricklewood Choral Society (Mr. F. W. Belchamber).—'A Tale of Old Japan'; 'The Wedding of Shon Maclean'; 'The Martyr of Antioch.'

CONCERTS IN THE PROVINCES

Aberdeen Choral and Orchestral Concerts Association (Mr. Willan Swainson): 'The Kingdom'; Mozart's 'Requiem'; Holst's Hymns from the 'Rig Veda'; (November 15) Madrigals by the Chelsea Singers.

Ayr Choral Union (Mr. Matthew Norton): 'Elijah.'

Barnsley St. Cecilia Society (Dr. J. Frederic Staton): 'Hymn of Praise'; Holst's Two Psalms; miscellaneous.

Bath Choral and Orchestral Society (Mr. H. T. Sims): 'Christmas Oratorio,' Parts 1 and 2; 'King Olaf'; madrigals.

Birmingham.—

City of Birmingham Orchestra (Dr. Adrian Boult): Eight Symphony concerts at the Town Hall on Thursday evenings October 10 and 24, November 21, December 12, January 23, February 13, March 6, March 27. The programmes include Vaughan Williams's 'Pastoral' Symphony, Mahler's 'Song of the Earth,' Delius's 'Brigg Fair,' and (to be conducted by Dr. Malcolm Sargent on October 24) Elgar's first Symphony.

Birmingham Catholic Choir (Mr. Robert Eaton): 'The Dream of Gerontius'; 16th-century *alla cappella* music, &c.; Verdi's Stabat Mater; Dvorák's Patriotic Hymn.

City of Birmingham Choir (Mr. G. D. Cunningham): 'Elijah'; Franck's 150th Psalm; 'Omar Khayyám.'

Birmingham Choral and Orchestral Union (Mr. Joseph H. Adams): 'The Creation'; 'Hymn of Praise'; 'Aida'; 'The Messiah.'

Billingborough Choral Society (Mr. J. Bernard Jackson): 'The King shall rejoice' (Handel); 'O come, let us sing unto the Lord' (Mendelssohn).

Boston Choral Society (Mr. J. Bernard Jackson): 'Jesu, Joy and Treasure'; 'Elijah.'

Bristol.—

Bristol Choral Society (Mr. S. W. Underwood): 'The Song of Hiawatha'; 'The Messiah'; 'Elijah'; Wagner selections, conducted by Siegfried Wagner.

Bristol Philharmonic Society (Mr. Arnold Barter): 'The Blessed Damozel' (Debussy); 'Jesu, Joy and Treasure'; 'An Apostrophe to the Heavenly Hosts' (Healey Willan); 'The Hymn of Jesus'; 'The Rio Grande' (Constant Lambert); 'The Kingdom.' The orchestral works include Vaughan Williams's 'A London Symphony' and Schubert's "Unfinished" Symphony, with Frank Merrick's Scherzo and Finale.

Broadstairs and St. Peter's Choral Society (Mr. F. E. Fisher): Spohr's 'Last Judgment.'

Burnley Municipal Choir: 'Acis and Galatea'; 'Christmas Oratorio'; 'The Damnation of Faust,' with the Hallé Orchestra, under Sir Hamilton Harty.

Carlisle Choral Society (Dr. F. W. Wadely): Parry's 'The Pied Piper of Hamelin.'

Coventry Philharmonic Society (Dr. H. W. Rhodes): 'Hiawatha,' Parts 1 and 2; 'The Messiah'; 'St. Paul.'

Derby Choral Union (Sir Henry Coward): 'The Messiah'; 'The Damnation of Faust.'

Devizes Philharmonic Society (Mr. F. V. Weaver): a Stanford concert; 'Elijah.'

Dundee Choral Union (Mr. C. M. Cowe): 'The Messiah'; 'The Golden Legend'; 'The Swan and the Skylark' (Goring Thomas).

Dunfermline Choral Union (Mr. A. Henderson): 'The Messiah'; 'The Seasons'; 'The Banner of St. George'; 'A Tale of Old Japan.'

Edinburgh.—
Edinburgh Royal Choral Union (Mr. W. Greenhouse-Allt) : 'The Messiah' ; Scottish concert ; 'Solomon' ; 'St. Matthew' Passion.
Reid Symphony Orchestra (Prof. D. F. Tovey) : Eight concerts on Thursday evenings, October 31, November 14 and 28, December 12, February 6 and 20, March 6 and 20. The orchestral works include Bruckner's 'Romantic' Symphony and Dvorák's third. With a special choir, Bach's Magnificat and Brahms's 'Song of Destiny' will be sung.
Faversham Institute Philharmonic Society (Mr. W. J. Keech) : 'Caractacus' ; 'Tom Jones' ; Brahms's 'Requiem.'
Frome Choral Society (Mr. A. M. Porter) : Haydn's 'Spring.'
Glascow Choral and Orchestral Union.—Thirteen Tuesday and fourteen Saturday concerts. The choral works, conducted by Mr. Wilfrid Senior, are Honegger's 'King David,' 'The Hymn of Praise,' 'The Messiah,' and 'The Seasons.' The orchestral conductors are Mr. Albert van Raalte, Mr. Vladimir Golschmann, and Mr. Robert Heger. Several British works will be conducted by their composers.
Grays (Essex) Philharmonic Society (Mr. W. H. Fraser) : 'The Creation' ; 'Hear my prayer' ; 'Les Cloches de Corneville.'
Halifax.—
Halifax Choral Society (Dr. A. C. Tysoe) : 'Everyman' (Walford Davies) ; 'Acis and Galatea' ; 'The Messiah' ; 'The Black Knight.'
Symphony concerts will be given by the Bradford Philharmonic Orchestra under Mr. Keith Douglas on October 24, December 5, January 23, and February 20.
Hanley.—
North Staffs District Choral Society (Mr. John James) : 'Elijah' ; 'The Messiah' ; 'The Damnation of Faust.'
Huddersfield.—
Huddersfield Choral Society (Sir Henry Coward) : Beethoven's Mass in D ; 'The Messiah' ; 'Samson and Delilah.'
Huddersfield Philharmonic Society (Mr. J. Fletcher Sykes) : an orchestral concert ; 'The Messiah' ; concert with the Huddersfield Vocal Union.
Concerts will also be given by the Permanent Orchestra, the Glee and Madrigal Society, the Holme Valley Male-Voice Choir.
Kirkcaldy Choral Union (Mr. C. M. Cowe) : 'Judas Maccabæus.'
Leeds.—
Leeds Choral Union : November 19 (Sir Hamilton Harty), 'The Damnation of Faust' ; December 19 (Sir Thomas Beecham), 'The Messiah' ; March 25 (Mr. Julius Harrison), 'The Music Makers' ; Delius's 'Sea-Drift.'
Leeds New Choral Society (Mr. H. Bardgett) : 'Joshua' ; 'Christmas Oratorio' ; 'Oberon.'
Lincoln Musical Society (Dr. G. J. Bennett) : Harty's 'The Mystic Trumpeter' ; Haydn's 'Spring.'
Liverpool Philharmonic Society.—Twelve concerts on Tuesday evenings from October 8 to March 25. Conductors : Sir Henry Wood (four), Sir Thomas Beecham (four), Abendroth, Oskar Fried, Basil Cameron, Malcolm Sargent. The choral works are Bach's 'Now shall the Grace,' 'A Song of Destiny,' Debussy's 'The Blessed Damozel,' Verdi's Te Deum, Kodály's 'Psalmus Hungaricus,' Rachmaninov's Three Russian Songs, Handel's sixth Chandos Anthem.
Maidstone Choral Union (Mr. F. Wilson Parish) : 'Acis and Galatea' ; 'Elijah.'
Manchester (*see* also p. 933).—
Hallé concerts, conducted by Sir Hamilton Harty. The seventy-second season consists of twenty Thursday evening concerts from October 17 to March 13, an extra 'Messiah' performance on December 20, and a final Pension Fund concert. The choral works are Rachmaninov's 'The Bells,' Harty's 'The Mystic Trumpeter,' Kodály's 'Psalmus Hungaricus,' and Dvorák's Te Deum (November 21) ; 'The Messiah' (December 19 and 20) ; 'The Damnation of Faust' (February 20).
Newark Choral Society (Dr. W. A. Hall) : 'Hiawatha,' Parts 1 and 2.
Newport Choral Society (Mr. Arthur E. Sims) : 'Cavalleria Rusticana' ; 'The Revenge' ; Verdi's 'Requiem.'
Northampton Musical Society (Mr. Charles J. King) : 'The Messiah.'
Northwich Philharmonic Society (Mr. J. Patterson Shaw) : 'Phaudrig Crohoore' ; concert edition of 'Faust.'
Nottingham Sacred Harmonic Society (Mr. Allen Gill) : 'Hiawatha,' Parts 1 and 2 ; Harty's 'The Mystic Trumpeter' ; 'The Messiah' ; concert by the Hallé Orchestra under Sir Hamilton Harty ; Verdi's 'Requiem' ; Berlioz's Te Deum.
Redditch Festival Choir : 'The Messiah.'
Sheffield Amateur Musical Society (Dr. J. Frederic Staton) : Carols ; Verdi's 'Requiem.'
Stourbridge Concert Society :
'The Wedding of Shon Maclean' ; concert edition of 'Carmen' ; 'Hiawatha,' Parts 1 and 2.
Torquay Philharmonic Society (Mr. Vernon S. Read) : 'Song of Destiny' ; 'News from Whydah' (Balfour Gardiner), and part-songs ; 'The Messiah' ; 'A Tale of Old Japan.'
Wareham Choral Society (Mr. Edgar A. Lane) : 'The Messiah' ; 'The Gondoliers.'
Warrington Musical Society (Mr. Frank H. Crossley) : Act 1 of 'Lohengrin' ; concert edition of 'Tom Jones' ; miscellaneous.
Windsor and Eton Choral Society (Rev. B. C. S. Everett) : Bach's Mass in B minor ; 'Lo, round the throne' (H. G. Ley) ; Brahms's 'Requiem.'
York Musical Society (Dr. E. C. Bairstow) : Song recital by Miss Winifred Holloway ; Bach recital by Mr. Harold Samuel, and madrigals ; Bliss's 'Pastoral' ; Armstrong Gibbs's 'La Belle Dame sans merci.'

IRELAND.

Belfast Philharmonic Society (Mr. E. Godfrey Brown) ; 'Hey Nonny No' (Smyth) and part-songs ; 'The Kingdom' ; Harty's 'The Mystic Trumpeter' ; excerpt from 'Tannhäuser' ; 'The Messiah.' Orchestral works : Brahms's second Symphony ; 'The Lark Ascending.'
Dublin Philharmonic Society (Col. Fritz Brase and Mr. Turner Huggard) : Parry's 'The Pied Piper of Hamelin' ; 'Elijah' ; 'The Golden Legend' ; 'Hymn to St. Patrick' (H. R. White). Orchestral works include Beethoven's seventh Symphony and Brahms's first, and the 'Enigma' Variations.

The annual report and balance sheet of the Sunday Evening Concert Society (Working Men's College, Crowndale Road, N.W.1) shows a flourishing condition of affairs. The Society begins its new season on October 6, at 6.30, when the performers will be Miss Harriet Cohen, Mr. John Goss, and the Stratton Quartet, in works by three of the B's—Bach, Beethoven, and Bax—Schubert, &c.

The Strolling Players' Amateur Orchestral Society, conducted by Mr. Joseph Ivimey for the twenty-fifth year, announces concerts at Queen's Hall on December 5, March 20, and May 15. Among the works to be studied are Schumann's third Symphony, Ethel Smyth's 'Two Interlinked French Melodies,' and a new Violin Concerto by Holbrooks.

The Insurance Orchestral Society of London (hon. conductor, Mr. Harold Rawlinson) starts its rehearsals for the season on October 1. There are vacancies in all departments for advanced players. Apply to the hon. secretary, Mr. Thomas Wallace, 61, Threadneedle Street, E.C.2.

ANNIBAL GANTEZ: A MERRY MUSICIAN

By J. A. Westrup

The subject of this article was one of the most curious characters of his time. Born at Marseilles about the end of the 16th century, he held many posts as *maître de chapelle* in various parts of France, and is thought to have died about 1670. Of his life practically nothing is known beyond the casual autobiographical details which he has left. Nor has he bequeathed to posterity compositions which might enable an over-zealous student to hail him as the greatest unacknowledged master of the 17th century. His fame rests not upon his music but upon a solitary literary effort published at Auxerre, in 1643.

'L'Entretien des Musiciens,' as this remarkable work is called, is by no means unknown to musicians. Though the original edition is extremely rare, a beautiful reprint edited by Thoinan and published by Claudin, in 1878, figures occasionally in the catalogues of second-hand booksellers, and copies can be picked up for a not immoderate sum. But in England I doubt whether the book is familiar to many, so that a short account may prove interesting. The work is made up of fifty-seven letters, preceded by a dedication, a preface, and the usual fulsome ode to the author by an uncritical admirer. The title-page runs as follows:

L'Entretien
des
Musiciens
par le Sieur
Gantez,
Prieur de la Magdaleine en Provance,
Chanoine Semiprebandé, Maistre des
Enfans de Chœur & de la Musique,
en l'Eglise Insigne & Cathedrale
Sainct Estienne d'Auxerre.

A Auxerre,
Chez Jacques Bouquet
Imprimeur de Monseigneur l'Illustrissime, & Reverendissime
Evesque d'Auxerre,
M. DC. XLIII.

The dedication is to Pierre de Broc, Bishop of Auxerre at the time. The preface, which is entitled 'Advertissement aux Chantres,' begins by an ingenuous apology for any misprints which may occur in the text, 'either through the Author's or the Printer's carelessness,' and goes on to point out the difficulty of getting appointed *maître de musique*, securing a benefice, and writing a book of this kind, all within the space of three months. Indeed, the reverend author seems to have had some misgivings about the value of his work, as he tells us in the dedication that he has kept back nearly all the copies from circulation so that those who are hostile or hypercritical may not be able to lay their hands on it. This excess of false modesty, if it is true and not mere humbug, may serve to explain the extreme rarity of the original edition at the present day.

With two exceptions there is no means of knowing who were the recipients of the letters which compose the body of the work. No. 6 is addressed to Mlle. de Saint-Géran, whose father was Marshal of France under Henry IV. and Louis XIII. Gantez tells us in Letter 53 that he dedicated to this lady a Mass of his composition, which was performed by the singers of the Sainte Chapelle and Notre Dame (the celebrated Mersenne being in the audience), and for which he received a present of thirty pistols (three hundred francs). No. 44 seems to be the reproduction of a dedicatory letter sent to the Abbé des Roches with another of Gantez's Masses, that known as 'Lætamini.' The other fifty-five letters merely begin with the simple superscription 'Monsieur' and end with the same device, a complimentary sentence which is joined up to what has gone before and leads on gracefully to the formula, 'Monsieur, votre serviteur, A. Gantez.' Whether these letters were addressed to actual persons it is impossible to say.

Gantez tells us comparatively little about himself in the letters. We learn, however, that he had held *maîtrises* in Marseilles, Aix, Arles, Avignon, Grenoble, Aigues-Mortes, Toulouse, Montauban, Aurillac, La Chatre, Le Havre, and Paris, before finally settling down at Auxerre where he secured a canonry and published 'L'Entretien.' The number of these posts is not surprising. It was the practice of the time for *Maîtres de musique* to travel—*vicarier*, it was called—in search of preferment. If they could afford it they would travel on horseback, but many, like Gantez himself on one occasion, were obliged to walk, and even sleep in the open air, for lack of money to fill their purses. Not only was it possible for a competent (or unscrupulous) man to secure a good post in the long run by this method, but also it was considered that the change of experience was beneficial. Chapter records of any Cathedral or collegiate church in the 17th century will provide instances of the continual coming and going of *maîtres de musique* and the difficulty of getting hold of good men.

In 'L'Entretien des Musiciens,' Gantez offers advice to *maîtres de musique* who wish to retain their positions or procure new ones. We get a picture of continual conflict. Canons are for ever at war with their *maîtres de musique*, who, in turn, are unpopular with their singers. The wise *maître*, it appears, will be prudent in his dealings with the canons, and polite and considerate to his singers. If he wishes to acquire a good reputation he will even be prepared to give charity to singers in reduced circumstances who may happen to be passing through the town. Only he must make sure that they are singers and not cheats. Charity cannot be indiscriminate. Gantez makes this quite clear:

> 'And it would be a good thing, too, to be on your guard against many passers-by, who call themselves musicians and yet are not, which is why you must never give them anything without having heard them sing, so that you may not have the same experience as a certain Bishop to whom a good fellow presented himself and asked him to have pity on a poor singer. The said Lord Bishop, having given him dinner, summoned him afterwards, intending to make him sing, and the rogue replied, "Sir, you should not be angry if I do not sing, since I am such a poor singer that I know nothing at all about it."'

This extract gives a very good idea, even in translation, of Gantez's style. The inevitable piece of advice, the loose construction, the anecdote to point the moral, all these recur over and over again in the letters. Gantez had read widely, though doubtless in a superficial way, and he cannot resist the temptation to produce an analogy

from mythology or history where the occasion offers. Most of the famous personages of Greek and Roman history are cited as having made what Gantez considers a memorable remark or having done what he considers a memorable act. Many of the Roman Emperors in particular appear in these pages, nor are the stories always of the kind that would be approved by the strait-laced.

But the tediousness of these lapses into anecdote cannot impair the gaiety of the whole. Gantez was a merry musician, and his merriment peeps out of every page, even when he is making the most absurd hypocritical pretence of being grave and moral and serious. The most attractive part of his work is not that dealing with music, which, though interesting, is not of outstanding value. It is his observations on life in general which entertain most. Never could hypocrisy be more apparent than in his discussion of drink. It is quite evident that his whole life was spent in the companionship of the bottle, yet he takes the severest air at times and would warn all and sundry against excess, saying that to drink well is to drink enough and no more. In Letter 19, however, he lays all his cards on the table :

> ' Since you are so desirous of hearing my news, I will tell you that during the excessive heat of this Summer I forget not to do as good Gardeners do, that is to water their Gardens frequently, and I think the reason why in Summer we have not so much rain as in Winter is that in Summer the Sky, being more thirsty, draws unto itself that which the Winter sends us in too great abundance ; therefore, since the Sky drinks and the Earth drinks and man derives from both, namely, his soul from Heaven and his body from the Earth, why should we not drink ? A Musician is not esteemed if he is not a good drinker. . . . Drinking is the most innocent and charming of all pleasures.'

The justification of drinking is as old as Anacreon, and the rest may be taken as a fair indication of the author's own position and of the general view of his contemporaries. No doubt the precarious and changing life that musicians led encouraged them to seek comfort at the tavern. Gantez continually harps on this theme. In one place he proclaims that though it is said that all musicians are drunkards, yet all drunkards are not musicians —an original defence ! Elsewhere he says that, just as a fish can only be caught with a hook, so the friendship of musicians can only be secured with a glass. Hence hospitality is recommended, so long as it is not too frequent, which would empty the purse and breed contempt. Again he tells us that ' all the difference there is between a Singer and a Garden is that to water a Garden you need water, whereas for a Singer you need wine.'

In face of these declarations we need not attach too much importance to his warnings against the evils of liquor. His condemnation of gluttony is equally insincere and thoroughly light-hearted. What could be more inconsequent than this argument :

> ' Cato says that the belly has no ears ; therefore, since one of the fine qualities of a Musician is to have a good ear, it seems to me that they ought not to love so much that which has none.'

Probably most of his sermonising is to be taken with a grain of salt—his biting remarks about women, his complaint that singers take so little interest in religion, his views on ignorance, and so on. His discursive method takes him along many strange paths, and whether he is urging that Italy is a bad country for musicians or telling us what his grandmother once said about cheese, he maintains the same lively attitude towards his subject.

Even when discussing the theory of music he cannot avoid flippancy. He divides sounds into seven kinds, which he calls ' le Continu, le Resonant, le Discret, le Fini, le Rafleschi, l'Harmonique, et l'Infini.' The first is the sound of the organ, because it continues as long as you have your finger on the key and no longer, the second is of the lute, because it still sounds after it has been plucked. The third is of the voice, because discretion is necessary in singing. So the list goes on, the explanations becoming more fantastic and irrelevant. The discussion of the modes necessitates a pun :

> ' At the present day there are far more Masters who compose *à la mode* than in accordance with the modes.'

He has, too, his own views about the nature of music :

> ' Now if you wish to know what Music is, I think it is the Art of singing well and composing well, and some would say that it is not science but one of the liberal Arts, yet I believe that in reality Singing is only an Art, but Composition is science, which is why you might say that Music is an Art and a Science at the same time.'

For all his discussion of theory and dreary summary of the teaching of the time, he is far from holding that the authority of theoretical writers should be absolute :

> ' I observe many things which the Theorists forbid which are none the less the best. Wherefore one must not be as scrupulous about keeping to the rules of Music as to the laws of Holy Writ, for since they are but men who have made the said rules, it is also permissible for men to make such additions or diminutions as one may consider more conducive to the suitability and attractiveness of a motet, and I suppose since we have climbed on the shoulders of the Ancients we can see further than they can, for these Gentlemen often tell us things which they would be unable to practise themselves, and Zarlino,* who had such a great reputation, left a fine Theory but no Music. . . .'

Writing to one who proposed to abandon music for philosophy, he praises his desire to study the latter, but claims that to abandon music for that purpose would be pure folly. Indeed, music and the humanities should go hand-in-hand :

> ' I assure you that Music without letters is a body without a soul, for most of our Masters through their ignorance of Latin commit a thousand absurdities in their Motets, either in quantity or by misrepresenting the sense of the words, through lack of intelligence.'

He himself, we learn from another passage, made a slip in quantity in his Mass ' Lætamini,' and drew down on himself the violent disapprobation of all the musicians of Paris, where he was at the time.

* Zarlino (1517-90), the celebrated theorist, did leave some compositions including an ' Orfeo,' a dramatic work performed in 1574. It is, however, his theoretical works which have made him famous.

On another kind of error—mistakes in performance—he has some amusing observations. These, he says, are nearly always accidental. A man cannot be perfect, and a *maître de musique* need not be too downcast by occasional misfortune. One should be ashamed of shameful things, such as leaving the tavern in an intoxicated condition, but not of things which one cannot help :

> ' If the Canons were to blush every time they make a mistake in intoning, they would end by becoming Cardinals or Cherubim, and again, if Singers were to feel shame when they made a slip the music would drop out of their hands and they would become as dumb as fish.'

Why, then, should the Master of the choir be ashamed or worried ?

Long motets are an abomination to our author, who detests equally fussiness in conducting. A man makes himself a laughing-stock by throwing himself about in a ridiculous way. Far better results are obtained by more restrained methods, and it must not be forgotten that a good *maître de musique* can do wonders with a bad choir, whereas a bad *maître* will spoil a good choir. Lastly, a practical word of advice. Treat the choir-boys well. Some men make their lives a continual torment. The prudent *maître* will act on all occasions with mildness and clemency, and so will escape being ejected from his post through the influence of an infuriated parent.

The names of several musicians of the time appear in the pages of ' L'Entretien,' but few of them are important, and very little of interest is told about them. Mersenne is hailed as an oracle, Hottmann is cited as the greatest lute-player of the day. The others are *maîtres de chapelle* at Paris, with little title to fame, with the possible exception of Auxcousteaux,* though the names of Formé, Gobert, and others are still remembered. The printers Ballard and Sanlecque are mentioned, and the budding composer is warned not to rush too hastily into print. Once in type his works cannot be changed, and will stand revealed in all their weakness. Gantez claims to have defied Ballard's unjust monopoly, which crippled French music printing, and to have been the first to publish his works with a new printer and in new types, ' as all the kingdom has seen,' says he. Were those works worth publishing ? As much, no doubt, as many others that appeared at the time. Composing was a Master's job, and between that and his choir and the bottle he must have had a busy time.

Gantez is a sympathetic figure. With all his bluff and insincerity and deadly dullness when it came to really serious matters, and superficial tincture of letters and endless quotations and anecdotes and puns, he is well worth reading. One may, with a little imagination, picture the old rascal writing his racy letters in his private room at Auxerre, or conducting his choir, or treating his singers to a drink, or beating a refractory choir-boy, or composing another Mass or one of the drinking songs of which he speaks, with his pen in one hand and the tankard not very far from the other, and his honest nose decorated with a carbuncle or two. A busy life and a merry one. Perhaps the old times were good after all.

* *d.* 1656. There is a curious error in the article on Auxcousteaux in the third edition of ' Grove,' where the title of Gantez's work is given as ' L 'Entretien des muses.'

Music in Scotland

Aberdeen.—As a result of the introduction of ' talking pictures,' a number of musicians employed in Aberdeen picture-houses have been paid off. At a well-attended meeting of professional musicians, held recently to consider the position, it was decided to form an Aberdeen Professional Orchestra, and to give a series of concerts during the winter, the proceeds to be divided among the members of the orchestra, and cases of distress to be specially dealt with.

Edinburgh.—The prospectus of the Paterson Orchestral concerts for the forthcoming season has been issued. The Scottish Orchestra has again been engaged, with Van Raalte, Golschmann, and Heger as conductors. The concerts, twelve in number, will follow the general lines of those of the Glasgow Choral and Orchestral Union, noticed below.——Arising out of the displacement of cinema orchestras by ' talking pictures,' Councillor Gerald Crawford, an ex-president of the Musicians' Union, is endeavouring to secure the establishment of an Edinburgh Municipal Orchestra.

Glasgow.—The thirty-first season of the Glasgow Choral and Orchestral Union will extend over thirteen weeks, with two concerts each week. The Scottish Orchestra will be conducted in turn by Albert Van Raalte, of the Royal Opera House, The Hague, Vladimir Golschmann, from Paris, and Robert Heger, of the State Opera, Vienna. The sketch programmes are more enterprising than usual, and include the first Symphony of Mahler, McEwen's ' Solway ' Symphony, David Stephen's new ' Sinfonietta,' a set of ' Variations ' for orchestra by Guy Warrack, a Suite from ' Les Noces Imaginaires ' by Gavin Gordon, Ireland's ' Mai-Dun,' Delius's ' Walk to the Paradise Gardens,' Honegger's ' Rugby,' Sibelius's ' Tappiola,' Malipiero's ' Cimarosiana ' and ' Oriente Imaginario,' Stravinsky's ' Feu d'Artifice,' Casella's ' La Jarre,' Reznicek's ' Donna Diana,' Goossens's ' Four Conceits,' Bloch's 'Cello Concerto ' Schelomo ' (soloist, Antoni Sala), Casella's ' Pupazetti,' Eugene Cools's ' Prélude pour la Mort de Tintagiles,' William Wallace's ' Villon,' a ' Perpetuum Mobile ' by Heger, and a Dutch-English programme introducing unfamiliar works by the Dutch composers, Wagenaar, Landre, Rud, Mengelberg, and Dopper. Mr. Wilfrid Senior will again conduct the Glasgow Choral Union, the works chosen for performance in conjunction with the Scottish Orchestra being Honegger's ' King David,' Mendelssohn's ' Hymn of Praise,' Haydn's ' The Seasons,' ' The Messiah,' and (with Van Raalte as conductor) Beethoven's ninth Symphony.——The recently-formed Glasgow Chamber Music Society has taken over from the Glasgow Orpheus Choir the responsibility for the October Chamber Music Week which has been one of the most interesting features of Glasgow musical life for the past ten years. Under the ægis of the Society the Budapest String Quartet will give a series of seven chamber concerts in the M'Lellan Galleries during the week beginning October 7. The programmes contain several modern works new to Glasgow. This is stated to be the Budapest Quartet's first visit to Scotland.——The arrangements of the Glasgow Bach Society include : (1) a chamber concert, with Adila Fachiri and Prof. Tovey as soloists, at which the A minor and E major Violin Concertos, the Chaconne for solo violin, and the Trio Concerto for flute, violin, pianoforte, and strings will be given ; (2) a Christmas performance in Glasgow Cathedral—programme, Church Cantatas Nos. 115, ' Ready be thou, my soul,' No. 122, ' Sing we the Birth,' No. 140, ' Sleepers, wake,' and No. 170, ' Vergnugte Ruh '—soloists, the Edinburgh Singers ; (3) a chamber concert—programme, Concerto (transcribed) in G minor for solo violin (soloist, Margaret Ludwig), Concerto in A for oboe d'amore (soloist, T. C. Greig), Mozart's ' Kleine Nachtmusik,' and Handel's Concerto Grosso in B flat ; and (4) an Easter performance of the ' St. Matthew ' Passion in Glasgow Cathedral, with Steuart Wilson and Keith Falkner as principal soloists.

Mr. Henry Havergal, of Fettes College, Edinburgh, has been re-appointed conductor of the choir, and has taken over the direction of the Society's chamber orchestra in succession to Mr. F. H. Bisset. Miss Margaret Ludwig will again lead the orchestra.

General.—The Covent Garden Opera Company, having taken over the dates of the defunct British National Opera Company, will pay a five weeks' visit to Scotland, commencing September 30, devoting two weeks each to Glasgow and Edinburgh, and one week to Aberdeen. Mr. John Barbirolli will be musical director and conductor, assisted by the veteran Mr. Eugène Goossens, sen. The répertoire to be presented includes 'The Mastersingers,' 'Lohengrin,' 'Turandot' (first performance in Scotland), 'La Bohème,' 'Madame Butterfly,' 'The Barber of Seville,' 'Tosca,' 'Falstaff,' 'Faust,' 'Cavalleria Rusticana,' 'Pagliacci,' and 'Il Trovatore.' An orchestra of fifty is promised.

Sebastian.

THE SALZBURG FESTIVAL

The ninth annual Festival at Salzburg was notable for the absence of three men formerly prominently connected with the Festival idea: Richard Strauss, who has kept aloof from the Salzburg events for some time past, and this year again preferred to part from his summer seclusion at Garmisch for only a few occasional appearances at the Munich Mozart Festival; Hugo von Hofmannsthal, literary adviser for the Salzburg scheme, who passed away only a few weeks prior to the opening of the Festival; and Max Reinhardt, whose former and much-debated Salzburg productions had proved a drawing card for the Western visitors, at the same time increasing the deficit of the enterprise by their costly lavishness. With these three prominent men no longer in the Salzburg ranks, the artistic balance of the 1929 Festival was perhaps a bit more slender. Financially, we are assured, the results were better than ever, so much so that the Festival month netted a comparatively large profit for the sponsoring society. Whether this be due to larger attendances or a larger subsidy remains unsaid, but the close observer tends towards the latter assumption. The attendance, while not perhaps smaller than in previous years, was decidedly more 'democratic.' English in its original and in the American variety was less frequently heard this year, but a large contingent of guests from Germany seemingly made up for that. At any rate, the 1929 Festival, according to official enunciations, has helped to ensure the future of the Salzburg Festival Society. So far from again facing the necessity of emitting the annual S.O.S., the Society informs us that the next Festival (the tenth) is assured. In fact, the annual 're-organization' of the Society will be more far-reaching this time, when the Austrian State and the Salzburg provincial governments are to help towards improving the financial welfare of the Society. Reinhardt's return for next year is said to be certain, Schalk and Clemens Krauss are again engaged, and negotiations with Bruno Walter and Furtwängler, it is said, are pending. Optimists dream of bigger things still: of an open-air performance of Verdi's 'Requiem' on a gigantic scale, to take place on the Cathedral Square so far reserved for Reinhardt's annual performances of 'Everyman'; and of Toscanini and his La Scala company.

'DER ROSENKAVALIER'

With Strauss and Reinhardt absent, the chief interest in the scenic portion of the Festival centred more than ever in the offerings of the Vienna Opera troupe, under its new director, Clemens Krauss. The newly-elected director and successor to Franz Schalk presented himself at Salzburg for the first time at the head of his company. The occasion was a performance of 'Der Rosenkavalier.' With the entire cast and chorus and orchestra recruited from Vienna, and with a new (and beautiful) setting made for the forthcoming Viennese revival, it was, in all, a model production, one to rival the memorable performance of 'Fidelio' which was the great feature of Salzburg's 1927 Festival. In musical perfection, scenic sumptuousness, exquisite taste, and vocal splendour, it was a production such as only one opera house in Europe still commands—the Vienna Staatsoper.

There is nothing new to be said about the cast, which was virtually the same as that which Europe's most important opera houses, including Covent Garden, have borrowed from Vienna when an all-star performance of 'Der Rosenkavalier' has been wanted. Suffice it to say that Lotte Lehmann's Princess was never more noble, poetic, and touching; that Richard Mayr's Baron Ochs, so lovable and appealing in all his crudeness, was never more delightfully humorous than here, in Mayr's own native Salzburg. Adele Kern, replacing Elisabeth Schumann, was a Sophie less ladylike and rather more of the sprightly girlish soubrette type, and Vera Schwarz gave an Octavian of vocal richness.

The novel part of the performance lay chiefly in Lothar Wallerstein's stage management, and in Alfred Roller's new settings. Roller it was who created the original and now everywhere accepted setting. Acts 1 and 3 adhered to the traditional, but Act 2 brought a surprise. The big, red-marble hall of Monsieur Faninal for once reflected the personality of this *nouveau riche*, a personality bent more on costliness than on exquisite taste. The rear wall was, for the first time, of glass and transparent. That afforded ample scope for scenic by-play and amusing episodes; and certain 'backstage' moments, now clearly visible, gained in effect. Above all, the advent of the 'Rosenkavalier' bearing the silver rose thus became an impressive ceremony, all the details of which we were permitted to observe. That was effective and interesting; but the thrilling 'great moment,' when the centre doors used to fling open to reveal the silvery vision at the entrance of the brilliant F sharp major chord, lost its element of surprise. With this new setting, then, a bit of the old effect is sacrificed, but a wealth of new ones gained.

Dr. Wallerstein's stage management added an abundance of new and witty details, and showed a control of the chorus masses that was a delight. Clemens Krauss conducted, and hardly an operatic score is more suited to his style than this. His technical skill, his clarity, are unique. His tempi were often new; the quick passages rather quicker, the slow ones rather broader, than usual. That made for variety and contrast, and gave new significance to many scenes. Above all, Krauss knows the secret of gradation; his slow tempi were calculated to prepare for all the bigger climaxes. The orchestra, with this master at its head, responded admirably.

'DON JUAN' AND 'FIDELIO'

'Don Juan,' the second revival, was not quite so happy. For the first time Salzburg shunned the borrowed scenery of the Vienna Opera, which had not always lent itself readily to the altered Salzburg proportions. Oscar Strnad designed it to suit the peculiarities (and scenic primitiveness) of the Salzburg Festival house. Curtains draped right and left and adjusted to the requirements of each scene—an 'elastic stage,' as it were—made for concentration, but, for instance, hampered action in the banquet scene. Settings and scenery laid less than the usual stress upon the external Spanish colour, and thus emphasised the plot as an intense human tragedy of universal appeal. Franz Schalk conducted with the supreme knowledge of the score that this Mozart authority commands. Richard Mayr's Leporello was a feast of good humour, though less in the sense of the Italian *commedia dell' arte* than in the vein of Polichinelle from the old Austrian marionette plays. Carl Hammes, a recruit to the Vienna company, was as convincing a Don Juan as may be found on the German-speaking stage to-day. Maria Németh's top notes, as Donna Anna, were always brilliant though not always beautiful, but her passiveness of acting was often alarming.

Koleman Pataky made the best of his slender possibilities as Don Ottavio, the ill-fated tenor puppet; Claire Born was in all a good Elvira; and Victor Madin (well known in London), a droll Masetto. Adele Kern gave a charming Zerlina, but Franz Markhoff, as the Commodore, was utterly insufficient.

'Fidelio' completed the operatic menu; still a fine performance, but not to be compared with the marvellous perfection of yore. Amid a largely altered cast, Lotte Lehmann's Leonore alone survived in all its old beauty and perfection. Her every tone and gesture were poetry and nobleness itself—her great namesake, Lilli, could not have been a more glorious heroine in her greatest days. Josef Manowarda replaced Mayr as Rocco, Ludwig Hoffmann and Wilhelm Rode alternately took the place of Alfred Jerger as Pizzarro, and Louise Helletsgruber could not efface memories of Elisabeth Schumann's admirable Marcelline. Again Schalk conducted, and won ovations, together with the marvellous Philharmonic Orchestra, after the 'Leonore' Overture No. 3, which is here and at Vienna (after Mahler's model) interpolated before the closing scene.

Max Reinhardt contributed—*in absentia* so to speak—his familiar production of 'Everyman' in Hugo von Hofmannsthal's German adaptation. A few new scenic effects, a trick added here and there, did not suffice to infuse new interest for those who had seen the time-honoured performance of this mystery play on nine consecutive occasions. To the unsophisticated, perhaps, this big-proportioned show is still an impressive affair, and Alexander Moissi's mechanically applied mannerisms a source of surprise and thrills. But the number of new-comers seems decreasing, judging by the visibly smaller 'Everyman' attendance this year.

CONCERTS

A larger portion of the programme was assigned to symphonic music than at the previous Festivals—a wise move, no doubt, since the language of pure music alone is sufficiently 'universal' for the visitors of all nations. With an orchestra so perfect as the Vienna Philharmonic at hand, the large number of symphonic concerts—nine in all—was a welcome part of the Festival schedule. The nine concerts were apportioned to seven conductors, who divided between themselves music of a wide scope. Franz Schalk chose Beethoven and Bruckner; Fritz Busch—Weber, Reger, and Brahms; Dohnányi—Mozart; Bernhard Paumgartner (Salzburg's own conductor)—the Russians; Clemens Krauss embraced the cause of Strauss in its two aspects—Richard the Brilliant and Johann the Charming; Hans Knappertsbusch adhered to no slogan in particular; and Paul Kerby (a British musician) gave an 'extra' concert with an international programme. To hear Straussian waltzes under Krauss was a rare pleasure; seldom will a match be achieved between a conductor and an orchestra equally 'born' for this music. The novelty of Knappertsbusch's programme was Clemens von Franckenstein's 'Dance Suite,' a delightful, well-worked, and splendidly-scored suite of variations on a Russian theme. Three soloists were heard in these concerts: Adele Kern with Johann Strauss numbers; Stefan Askenase as a brilliant performer of Prokofiev's third Pianoforte Concerto; and Madga Tegliafero, a Brazilian pianist from Paris, who came unknown and unheralded, and parted as an established artist of high rank after her excellent playing of the pianoforte part in de Falla's 'Nights in the Gardens of Spain.'

Three events somewhat misleadingly announced as 'chamber concerts' were, in two instances, pure song recitals: the concerts of Ethyl Hayden, an American soprano of vocal finish and notable linguistic gifts, and a recital of Donald Pirnie, an American basso, who created interest for several Scottish ballads. The Budapest String Quartet, with the collaboration of Dohnányi, gave an evening of Mozart's chamber music, playing with more of the proverbial Magyar vigour than true Mozart style. A number of open-air concerts (the annual Mozart Serenades under Bernhard Paumgartner) and several Church concerts lent further variety to the concert programme of the Festival. The latter served to introduce an ecclesiastical pseudo-novelty, the 'Stabat Mater' by Peter Cornelius, an early work from the composer's 'twenties, akin in idiom to his later opera (popular at Vienna, but hardly elsewhere), 'The Barber of Bagdad'—less esoteric, however, more operatic than that opera, and frequently succumbing to the allurements of Italian theatricalism.

Paul Bechert.

Musical Notes from Abroad

BERLIN

After the protracted summer season at Berlin the autumn season is slow to begin. Concerts that in former years used to take place early in September have now been put off to the second half of the month. The three opera houses have been playing nightly since August, but with one exception nothing has been given that claims special notice.

This one exception was the first performance in the Municipal Opera House of Mark Lothar's opera 'Tyll,' which had been given at several other German centres. Lothar had already made himself known by a number of effective and interesting songs and some chamber music. He is not at all revolutionary in his tendencies, but rather intent on melody in the generally accepted sense of the term, and clean writing and sensible construction. Without being old-fashioned his music is of traditional essence, modern traits being added as a particular spice to the dish. These general characteristics are also to be observed in his first attempt at opera. 'Tyll' is by no means a masterpiece, but nevertheless it is a remarkable proof of talent.

The libretto, written (in rather too close an imitation of mediæval German) by a gifted young German poet, Hugo F. Königsgarten, draws on de Coster's splendid Flemish novel as well as on the old German popular Tyll stories. Though lacking in dramatic interest and concentration, it offers to the musician scenes of lyric intensity, and various picturesque, vivid, and interesting situations. But neither the poet nor the composer has convincingly expressed the human aspects of the complicated character of Tyll, in its mixture of juvenile roguery and humour with sarcasm, bitterness, and contempt of the world. Like Faust, Don Juan, and Don Quixote, Tyll Eulenspiegel is accessible only to an artist of mature and broad sympathy, and it was a rather rash attempt of these young men to choose so dangerous a subject. The music, it could hardly be doubted, will count as one of the unsuccessful attempts to deal with a subject which Richard Strauss seems to have exhausted for our age. In detail, however, Lothar's score contains many episodes of attractive and even fascinating character. The performance, prepared and conducted by Rudolf Denzler, was in many respects excellent, and Vargo's picturesque and humorous decorations contributed largely to the impression it made. The chief singers were Marguerite Perras, Joseph Burgwinkel, and the humorous Kandl. The public seemed well satisfied with the opera, and gave it a hearty welcome.

THE WOLFFHEIM LIBRARY

The sale by auction, at Berlin, of the celebrated musical library of Dr. Werner Wolffheim has been an event of international importance. The Wolffheim Library was perhaps the finest of all private collections. Before the war the Wolffheim mansion at Grunewald, near Berlin, attracted musicologists from all countries, and owing to the liberality and hospitality of its owner, it was much used for scientific research. The spacious building was specially designed for a library of music, the collection occupying by far the greater part of the house. After the war, the expense could no longer be maintained. For some years the collection was in

the Berlin State Library, until in 1928 and 1929 it was sold in two sections. The second section, which was sold during the past summer, was of the greater interest, for it contained a vast collection of MS. music, autograph letters, original editions of 16th- and 17th-century vocal music, &c. Altogether there were about half a million works in the library.

A number of the most valuable copies were bought for America. The rarest and most valuable in the whole collection was bought by an American collector for eleven thousand marks. This was a parchment MS. Codex of the 11th century, from the Convent of Reichenau, containing four important Latin Treatises by Hermannus Contractus, Berno, Wilhelm of Hirsau, and Frutolf. Prof. Otto Kinkeldey had been sent to the auction by the New York Public Library; also Yale University, Rochester University, and the Eastman School of Music had sent special representatives with considerable funds. A number of important pieces went to England, but unfortunately detailed information as to the whereabouts of the single items could not be obtained. Ten thousand marks were paid by Messrs. Paul Gottschalk for the famous Petrucci print of 1504, known as the Odhecaton A, one of the rarest and costliest music-prints existing.

The Berlin State Library acquired a considerable number of valuable pieces, like the 'Codex Bakfark-Nauderus,' a manuscript lute-tablature written before 1600, and containing a vast number of original compositions and arrangements for the lute. The Berlin Library also became possessor of Berg & Neiber's precious edition of part-songs, printed at Nuremberg in 1550, of which only one other complete copy is known. A famous and extremely rare Petrucci print of 1515, the *liber primus* of Mouton's Masses, brought five thousand two hundred marks, whereas Monteverdi's celebrated eighth book of madrigals, the 'Madrigali guerrieri ed amorosi,' was sold rather cheaply for four hundred marks. In the department of French and Italian opera scores of the 17th and 18th centuries the Wolffheim library was practically unrivalled, and French collectors like Prunières and Legouix showed a particular interest in this section.

The catalogue of the Wolffheim library, comprising two big volumes of more than eight hundred and fifty pages, with its detailed descriptions of the single works and its numerous photographic reproductions of the finest pieces, testifies to the importance of the collection. It was compiled and published by the well-known Berlin antiquarian firms of Martin Breslauer and Leo Liepmannssohn, and is a valuable book of reference. Before the auction several attempts were made to preserve the Wolffheim collection in its totality for some German institution. Lack of funds, however, frustrated the plan, though the price demanded was considerably less than what actually came in at the auction.

Hugo Leichtentritt.

ITALY

MILAN

Almost the only event of importance, not to say interest, during the summer months was the inauguration of the new Amphitheatre at Erba, a small town which nestles right at the foot of the Alps, within easy distance either by road or rail of Milan. The new theatre is charmingly situated on a little eminence surrounded by trees, and commanding a wide view of the towns that stretch away into the plains below.

'Alcestis' was the first of the classic productions for which it was designed. Under the direction of the poet Ettore Romagnoli, Italy's foremost classic scholar and translator, with the collaboration of the Dal Verme teacher of rhythmic dancing, Jia Ruskaia, and her pupils, the production assumed the character of illusive unreality that contributed most to its success. There is no question that the greatest responsibility lay with the ballet dancers as opposed to the musicians or the actors, as the dancers had to sustain the movement that created the all-essential atmosphere.

Romagnoli's own 'Mystery of Persephone' had a very favourable reception on every hand. As in 'Alcestis,' the dances were of paramount importance, and the splendid results attained in the previous work were repeated in this.

At Verona there was the usual season in the Arena, with the usual operas. The only difference was that the scenery was scarcely fit for a seaside pierrot troupe. Another detail which tended to destroy the public confidence was the refusal of Gigli to appear, since, it would seem, it had rained in the afternoon. Also one of the *maestri* refused to conduct 'Marta' for him, on the ground that he took too many liberties with the score, and wished neither to recognise the rights of the dead composer or the living conductor. Without definitely knowing the points at issue, it is of course impossible to make comment either way, since there are in 'Marta' many inanities that are better skipped over. The precedent established at Rome in the Chaliapin-Bavagnoli affair is a two-edged sword, and, frankly speaking, the younger Italian *maestri* mostly suffer from swelled head. Generally speaking, however, the poor musicianship of Italian *divi* doesn't enhance the value of their claims.

Almost throughout the country, from the Alps to Sicily, there has been open-air opera. Always the same old operas; the costs are too heavy to put on modern works, and until he becomes a celebrity, the artist here doesn't learn new parts, for the simple reason that the possibility of playing them is nil.

Nearly all of these ventures turned out badly from the financial point of view, as this year the weather did not seem to be steadily fine until the middle of August. This month the Dal Verme season is to include only one at all unusual opera, 'Zaza.' The best singers billed to appear include a Welshman, a Canadian, and an Australian; but since they act unpatriotically, in my opinion at least, in calling themselves by Italian-sounding names, their actual identity need not be revealed. The fact that we are all aware of the prejudice against English-speaking singers should surely be an incentive for those whose talents—for kindness' sake we won't mention money—fit them to sing in the high places to proclaim their nationality.

Twenty-five operas are scheduled to be played at the San Carlo of Naples this year. Of this number two are absolute novelties: 'The Last Lord,' by Alfano, and 'The King's Daughter,' by Rualdi. 'Simon Boccanegia' and 'Oberon' are to be revived, and the remainder is a mixture of standard works, and works that have come out during the last five years but have not as yet been given at Naples.

C. d'If.

NEW YORK

One by one the musical 'stars' succumb to the lure of the radio and the dollars its advertisers offer. Thanks to the B.B.C., British readers can have little idea how thoroughly broadcasting in America has been taken over by the advertising profession, and no one who has not heard the programmes broadcast by our hundreds of stations can conceive how grotesque many of them are. Programme makers and advertisers here are almost unanimous in feeling that no product, from breakfast cereals to wire fences, can be advertised without the aid of music, and inasmuch as 'music' means to them a repertory of perhaps fifty weather-beaten favourites, one can never turn the dial of a receiver without hearing MacDowell's 'Wild Rose,' Elgar's 'Pomp and Circumstance,' Tchaikovsky's 'Nutcracker Suite,' and half-a-dozen other pieces of the same sort.

The General Electric Company, to which the enormous expense of broadcasting a symphony orchestra concert seems less than it can to most advertisers, this year sponsored (as the euphemism goes) a series of concerts under Walter Damrosch. A few of the great industrial and radio manufacturing concerns have made use at various times of most of the musical stars, their programmes, of course, usually

well trimmed and pre-digested for the theoretical average listener. Against the tide one or two of the most popular musicians have stood out. Kreisler, it is said, abominates the radio and all its works. Stokowski, the leader of the Philadelphia Orchestra, has until now resisted the general current, but it is announced that the Philadelphia Storage Battery Company has prevailed upon him (for a doubtless not unimportant consideration) to conduct three concerts 'in the interest of' Philco products. It is, of course, really a matter for rejoicing when the very best musicians decide to occupy some of the air time that would otherwise do so much worse than go to waste. But the tactlessness and tastelessness of so much of the incidental commercialism is almost enough to take all the pleasure away. Damrosch, for example, had to cut a selection from 'Walküre' in the middle of its development one evening last season because the time it would have taken to finish it was paid for by another advertiser. The value of the 'good-will' which this latter had bought would seem to have been rather doubtful.

. . . . . .

Henry Hadley, a native born American conductor, announces the formation of a Manhattan Symphony Orchestral Society, with plans for thirty Sunday evening 'popular' programmes during the coming season. Opinions of Mr. Hadley differ. His own idea is that he, along with all native American talent, has been badly treated, and deserved a much higher rank than popular and critical opinion has accorded him. Fortunately, appeals to musical patriotism carry not too much weight here, and it is easy to answer Mr. Hadley: there are numerous American born musicians, with Anglo-Saxon names, who have had a very considerable success—Albert Spalding, Louise Homer, Geraldine Farrar, to mention a few. It appears that Mr. Hadley's programmes will be not only popular but patriotic as well, each containing one American work. Mr. Hadley has, in common with a few other zealots, the curious idea that it is befriending mediocre American composers to play their works in a city which on the whole knows bad music when it hears it, and which will hear just enough good music on each of his programmes to see this native growth for the insignificant imitation that it is. For I do not think it is rashly condemning before the fact to risk the prophecy that if there is any American music which is not insignificant imitation Mr. Hadley will not be likely to play it. On the whole, the Manhattan Symphony Orchestral Society seems hardly destined to fill the place which undoubtedly exists for a second orchestra—a sort of official opposition.

Neither does the Symphonic Ensemble, the conductorless orchestra; but if, at least, is a novel and stimulating experiment, and if its communistic performances sometimes lack distinction they rarely lack vitality. It is more than surprising, and very heartening, that in the home of prima-donna conductors it should have survived an entire season and be preparing already without the box-office assistance of a great name or a magnetic personality, to tempt the fates again. There is no denying that one often misses just the dynamic unity that only a great conductor can give, but it is equally true that one is pleasantly free from the extra-musical sensationalism which permeates most orchestral activities here. At the moment, of course, one is altogether free from the activities themselves, sensational or otherwise—whether 'pleasantly,' or not, the final weeks of the Stadium season have left most of us in no condition to state!

Arthur Mendel.

We frequently receive inquiries concerning musical clubs in London. The 1927 Music Club, started two years ago, seems to be the kind of institution calculated to meet the needs of both amateurs and professionals. The subscription is 15*s.*; and there are fortnightly meetings and musical evenings. The hon. secretary is Miss Christian Hedley, The Hopps, Horley, Surrey.

Obituary

We regret to record the following deaths:

Lucy Broadwood. At the beginning of this year Lucy E. Broadwood was elected to the office of President of the Folk-Song Society in succession to the late Lord Tennyson. She lived only six months to grace the office and enjoy the honour. By her sudden death at the Canterbury Music Festival, on August 22, the Folk-Song Society loses the invaluable services of one who was active in its foundation, and was for many years its honorary secretary and the editor-in-chief of its journal. Miss Broadwood became secretary in 1902, and resigned the editorship as recently as 1926. Her devotion to the Society, however, did not end with her resignation of the editorship, as she continued to serve on the committee, provided a number of annotations to the 1927 *Journal*, and contributed in 1928 a charming article on two early examples of the use of sea-shanties in the Mediterranean. Miss Broadwood's interest in folk-song was originally derived from her uncle, the Rev. John Broadwood, rector of a Sussex village, in which as long ago as the 'forties of last century he collected the rural songs which the villagers sang at festive times. She was herself an accomplished pianist, singer, and composer, and by no means limited her musical interests to folk-song. Her inventive gifts found expression in the felicitous pianoforte accompaniments that she wrote for her contributions to 'English Country Songs,' which she edited jointly with Mr. J. A. Fuller-Maitland. This well-known collection, one of the most generally useful ever made, was published in 1893; it was one of the first hints of the new interest then beginning to be shown in our national folk-music, and it helped to foster the movement. In 1908 Miss Broadwood published a volume of songs collected, edited, and arranged by herself, under the title 'English Traditional Songs and Carols.' Miss Broadwood possessed an immense amount of varied antiquarian learning, including a knowledge of early printed ballads and broad-sheets. She thus combined in herself the two parallel streams of English traditional music—the written and the oral. As an editor she was scrupulously accurate, systematic, and lynx-eyed, with the result that the *Journals* of the Folk-Song Society are models of erudition and order. F. H.

Frederic E. Weatherly, at Bath, on September 7, within a few days of his eighty-first birthday. He wrote the words of nearly three thousand songs, about half of which were set to music and published. The best of these will long be remembered, *e.g.*, 'Nancy Lee,' 'They all love Jack,' 'Up from Somerset,' and many others. He had a real gift for turning out neat verses embodying simple, homely sentiment, and many of his best songs were, in fact, superior to the music to which they were set. He was no less successful in adapting opera libretti, and was also the author of two works of logic and a number of books for children.

Helen Matilda, Dowager Countess of Radnor, at her residence near Ascot, on September 11, in her eighty-fourth year. She was a gifted musician, and early in life, when she was Lady Folkestone, founded an amateur orchestra which was the means of raising large sums of money for various charitable institutions. The orchestra, which at one time had a membership of a hundred and seventy, gave its last performance at the old St. James's Hall about thirty years ago. In addition to her abilities in this direction the Countess was an excellent pianist and a good singer. A well-known String Suite of Parry's was dedicated to her.

Charles Major Anderson, at Forest Hill, on August 9, aged eighty-one. He was a pupil of Stainer, and held several London church appointments, some of them being honorary. He also did much choir work, and was, we believe, the oldest member of St. Paul's Cathedral Special Choir. He was a man of many gifts and hobbies, being among other things an accomplished landscape painter and book-binder.

Mary Layton, in her eightieth year. She was the first woman to gain the F.R.C.O. diploma (1872). Among other organ posts she held those of Westminster Chapel and Westbourne Park Church. She was a distinguished trainer and conductor of women's choirs, and also an excellent teacher of singing. Her interests were by no means confined to music, however, and she played a prominent part in political and social life, especially in movements that aimed at improving the status of women.

Francois Bouriello, aged sixty-three. He was a native of Algiers, a friend of Saint-Saëns, and a composer, his works including a Suite of 'Studies on the Jungle Book of Kipling.' He met with little popular success, however, and died practically penniless.

William Griffith, at Leicester, on August 21. He had held the post of organist and choirmaster at St. Sepulchre's, Northampton, after filling several similar appointments in Scotland. He was Mus. Bac. Durham, F.R.C.O., and L.Mus.T.C.L.

Meta Seinemeyer, a leading soprano of the Dresden opera, on August 19, aged thirty-four. Her recent success at Covent Garden as Elsa and Seiglinde will be remembered; she had been re-engaged for next year.

Stephen Kerner, on August 26, aged sixty-two. He was for many years musical director of the Royal Hungarian Opera House at Budapest, and was a successful composer of ballets.

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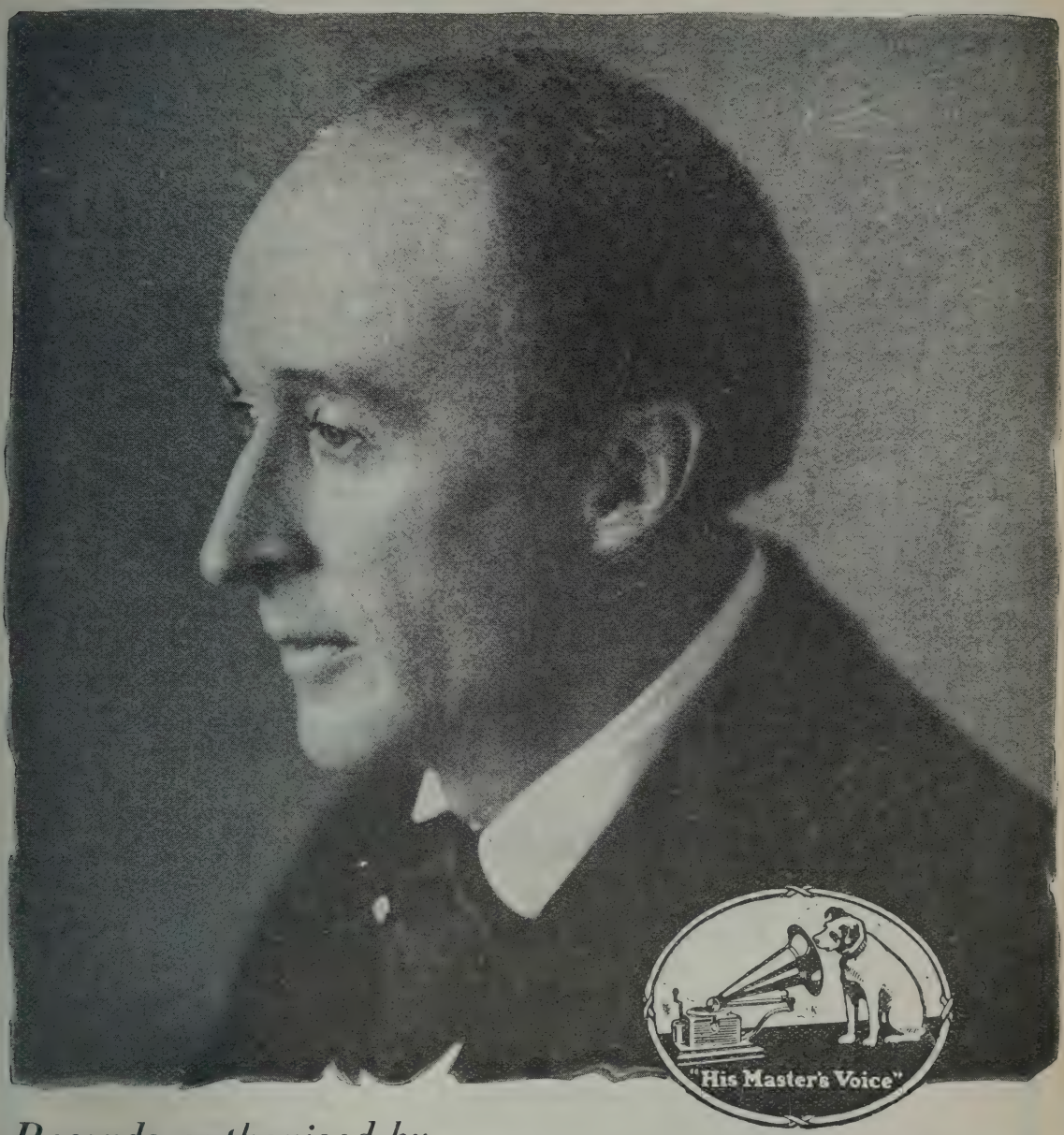

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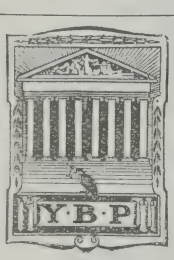

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THE SOLO-PLAYING TESTS for the next F.R.C.O. Examination are:

Fantasia "Valet will ich dir Geben," **in B flat**, *J. S. Bach.* (Novello, Book 19, p. 2; Augener, p. 863; Peters, Vol. 7, No. 50.)

Introduction and Passacaglia in D minor, *Alan Gray.* (Stainer & Bell.)

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The 10 selected pieces and the book set for the Essay for the January, 1930, A.R.C.O. Examination, are the same as those set for July, 1929.

All Candidates for the next Examinations must send in their names for Fellowship by December 5, for Associateship by December 12. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in by November 28. No names will be entered after the above dates.

In conjunction with the Incorporated Association of Organists, the Royal College of Organists has arranged a Lecture on "The Choice of Church Music," by Dr. Harold E. Darke, to be given at the Rushworth Hall, Liverpool, on Monday, December 2, at 7.30 p.m. Members of the College are cordially invited to attend. No tickets required.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927; Paper Work, July, 1924, to July, 1927. Price 4*s.*, to be obtained by members only.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the Revised TESTS set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6*d.* each (post free).

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A.R.C.M.

Examinations for Associateship of the College (A.R.C.M.) are held three times a year, in December, April, and September.

Full particulars obtainable from the Registrar.

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As PERFORMERS: Margaret S. Barrett, Doris Bonsor, James Curr, Miriam Laura Harvey, Mabel Bute Matthews, Frederick Laurence Newnham, Margaret Maud Potts, Jean Trotter.

EXAMINERS: Henry Beauchamp, Madame Larkcom, Marcus Thomson, Mary T. Wilson.

SUBJECT III.—PIANOFORTE

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SUBJECT IV.—PIANOFORTE ACCOMPANIMENT

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SUBJECT VI.—ORCHESTRAL INSTRUMENTS

VIOLIN.—As TEACHERS: Ena Constance Cocking, Maggie Mitchell Couchman, Eileen Sophia Holmes, William Blyth Major, Geoffrey Parker Smith, Sylvia Paulin.

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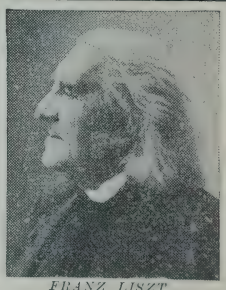

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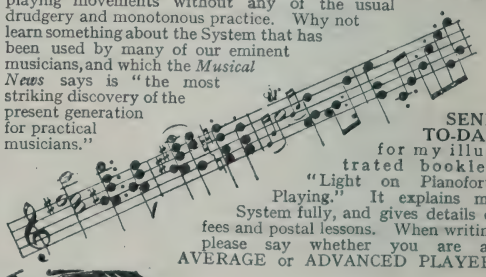

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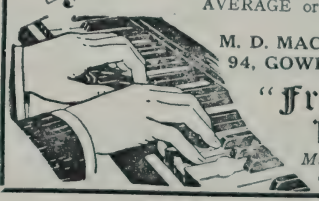

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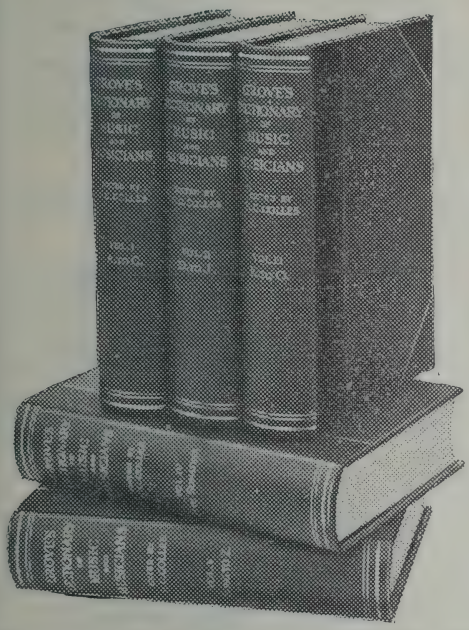

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At the Harpsichord—Boris Ord.

Conductor—Jack Westrup. Producer—Robert Stuart.

Tuesday, December 31st, Thursday, January 2nd, Saturday, January 4th.

CUPID AND DEATH (Matthew Locke and Christopher Gibbons), followed by **DIDO AND ÆNEAS** (Henry Purcell)

Gwyneth Edwards, Doris Lemon, Marjorie Parry, Constance Willis, Charles d'If, Henry Wendon.

At the Harpsichord—Boris Ord.

Conductors—Jack Westrup and Leslie Heward. Producer—Dennis Arundell.

Monday, January 6th, Wednesday, January 8th, Friday, January 10th.

JULIUS CÆSAR (Handel)

Gwyneth Edwards, Denne Parker, Sumner Austin, Arthur Fear, Henry Wendon.

At the Harpsichord—Boris Ord.

Conductor—Gervase Hughes. Producer—Norman Marshall.

Tuesday, January 7th, Thursday, January 9th, Saturday, January 11th.

LA FINTA GIARDINIERA (Mozart)

Noel Eadie, Doris Lemon, Marjorie Parry, Edward Leer, William Michael, Henry Wendon.

Conductor—Leslie Heward. Producer—W. Nugent Monck.

Monday, January 13th, Wednesday, January 15th, Friday, January 17th.

ALCESTIS (Gluck)

May Blyth, Sumner Austin, Charles d'If, Frank Sale, Frank Titterton, Henry Wendon.

Conductor—Aylmer Buesst. Producer—Dennis Arundell.

Tuesday, January 14th, Thursday, January 16th, Saturday, January 18th.

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Conductor—Sir Thomas Beecham, Bart. Producer—Humphrey Procter-Gregg.

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The Festival will be followed by a WEEK OF MATINÉES (January 20 to January 25 inclusive) of HANSEL AND GRETEL (Humperdinck), preceded by CASTLE CREEVEY (Gervase Hughes). The Cast will include Joan Cross, Gwyneth Edwards, Doris Lemon, Constance Willis, Sumner Austin, and William Michael. Conductor—Gervase Hughes.

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The Musical Times

AND SINGING-CLASS CIRCULAR

NOVEMBER 1, 1929

(FOR LIST OF CONTENTS SEE PAGE 1040)

ANTON RUBINSTEIN

(*Born November* 28, 1829)

BY LEONID SABANEEV

It is a general law of musical history that persons of very great authority during their lifetime are more or less undeservedly forgotten, or at all events underrated, after death, whilst those who are denied recognition so long as they are alive are awarded posthumous fame, sometimes beyond their deserts. In this we see the expression of the principle of compensation and equilibrium, or, more accurately, the application of the law of reaction—ideas and tendencies of one generation become wearisome to its successors, who involuntarily gravitate in other directions.

Anton Rubinstein was one of the most brilliant and typical figures of the 19th century. There was a time when he alone was judged worthy to stand beside Liszt in the world of pianism; these two were usually regarded as representing the supreme effort of pianistic genius. In many respects their destinies were similar. It is true that Rubinstein was not an imposingly romantic figure, and his life, unlike Liszt's, was not adorned with the fantastic halo of a legend. Liszt, an artist in the best sense of the term, with a dazzling career in his youth; Liszt, the lion of all the salons, a mystical mind, brilliantly educated, the conqueror of all hearts, a man of imposing appearance, whose career was a fantastic romance; Liszt, ending his life of eternal, beautiful, and successful pose with the extraordinarily effective gesture of religious consecration—this Liszt was infinitely more impressive, more subtle, more fantastic than Rubinstein, whose aspect is one of reserve and moderation. Rubinstein is a belated classic rather than a romantic, a son born out of due time of the Beethoven period, when music invoked mankind and humanity but had not yet been dissolved in the intoxicating aromas of romanticism. It was not mere chance that brought him into the history of the performer's art as the 'lion of music,' as the finest interpreter of Beethoven; even his features (as many have remarked, not without justification) resembled Beethoven's, and the resemblance may have had a more profound origin, testifying to a similarity in the psychical life of these two geniuses.

But if Rubinstein seems to be rather lean and Spartan in his sobriety, and colourless in comparison with his great co-eval and teacher, Liszt, in other respects they have many features in common. Both are noble classical figures on the artistic horizon. Ardent idealists, artists to the marrow of their bones, they did a great work for art, which they regarded, not as an idle diversion, but as a service to mankind. Both began their careers as child-performers and won early laurels and the enthusiastic applause of the public. They were not aristocrats, but belonged to a refined circle and absorbed all that was best in their surroundings. Supremely sensitive and large-hearted, they are examples of a lofty artistic spirit; it is sufficient to remember Liszt's noble gesture in connection with the raising of funds for the Beethoven memorial, and Rubinstein's sacrifice of nearly the whole of his fortune for the purposes of art. The spirit of envy, unfortunately so widespread in these days, was quite alien to them—they were generous-souled men, whose greatest happiness was to discover and develop the talents and genius of others.

Both, again, after achieving fame as pianists, devoted the second half of their lives to composition. Their path was very difficult, since in both cases the composer was always overshadowed by the performer, and their creative work received but little recognition from their contemporaries, to whom it seemed to be an unimportant addition to the supreme achievements of these pianists of genius.

But here their destinies and significance begin to diverge. Rubinstein, as I have remarked, really belonged to the Beethoven period. This is apparent in every feature—from the severe, somewhat Spartan make-up of his psychology, from the positivism of his convictions, to the conservatism of his musical opinions. Rubinstein was in no way a drawing-room lion nor a hero of romance; he was a man of stern principle, and the positive trend of his ideas, most characteristic of him, was, *inter alia*, distinctive of Beethoven's middle period. He was by no means a romantic and still less a mystic, but an adherent of culture and civilization in the scientific sense in which the terms were understood by the 19th century. In his ideas he was a convinced conservative, and moreover an active and militant conservative. Liszt, on the other hand, held advanced and radical views on art, and boldly associated himself with the most modern tendencies of the age, often to his own detriment. The consequence was that Liszt, ignored by his contemporaries, was afterwards (almost in our own time) recognised to be a genius very nearly equal to Wagner, whilst Rubinstein, whose æsthetics were connected with the Beethovenian ideas of the beginning of last century, was denied that consolation.

Rubinstein's conservatism, however, was not fortuitous, but was dictated by the actual surroundings of Russian art, to which, in spite of his Westernism, he was entirely attached.

Thanks to his eclecticism, to his neutrality in every sphere, to the fact that he was not too ardent in his convictions, he was fated to come to the ground between the various tendencies, and was never really the leader of any one of them. Of himself he said truly: 'To the Christians I am a Jew, to the Jews a Christian; to the Russians a German, to the Germans a Russian; to the innovators a conservative, to the conservatives an innovator.' All this came about because his rôle in the history of the Russian musical art was one of enlightenment. To him was allotted something unusually essential to Russian music, which, owing to the peculiar history of that music, had not come into it at the proper time. That something was the musical culture of Western Europe, which was to a large extent foreign to Russia, even in the middle of the 19th century. Russian music was born late, it was late in reaching its flowering period and in creating a musical culture; when it arrived, in the era of romanticism, it found one already prepared and spread for it. I have previously pointed out that the Russian romanticism was organically none other than that of the West. There it was a protest, a revolution, the subversion of certain outworn principles which had eaten deeply into the flesh and blood of music but had lasted too long. In Russia there was no possibility of protest or revolution, since no memory remained of the foundations and there was nothing to overthrow. The romantic innovation was to the Russian musician a savoury dish *à la mode*, obligingly presented to the Russian table by the assiduous and inventive Europeans. In Russia there had been created neither a musical culture nor a solid class of professional musicians, a class which had existed in Europe for more than eight hundred years; there were only individual and exceptionally talented and daring composers, and the impetuosity and disregard of authority characteristic of youth.

Rubinstein, with his reflecting mind and his instinct for culture, was a Westerner by conviction; he saw clearly that Russian music must have a cultural basis, and that for this purpose the professionally-trained musician was indispensable. His gifted and disinterested labours—for which he should be eternally honoured by Russian musicians—were wholly conditioned by this conviction.

But musical culture always implies musical tradition. Rubinstein's reverence for the great works bequeathed by the European masters was such that he could not but be a traditionalist. And as his actual task was the implanting of professionalism and tradition, he was not concerned with innovation, however organized it might be. He felt instinctively that Russian music was not justified in introducing new things until it had undergone the evolutionary stages, even though in a brief and contracted form, which led to the achievements of the music of the past.

In this he was profoundly right, though much that he did had not the desired results, because, as the child of his age and of his own (Russian) culture, he himself was not a finished musician. His insufficient grounding in the culture of Western Europe was manifested in many ways, such as his manner of composition (to which I shall refer later); his vacillation between the different schools; the eclecticism of his opinions; his inconsistency, due not to a lack of conviction but simply to imperfect knowledge and understanding.

It was too late in the day to insert a link of musical classicism in the chain of Russian history, since Russian music had in fact associated itself with romanticism, with a subsequent stage of development. Hence Rubinstein's trend proved to be not conservative—there was nothing to conserve—but reactionary, and he became the enemy of innovation and new aspirations. In this lies his tragedy, and to some extent the tragedy of the whole of Russian music, which also did not contrive to pass through the classical phase in due time; its belated classicism has assumed in our days the form of a feeble caricature.

Rubinstein is of importance to Russian music as the introducer of professional training and education, as the father of all its conservatories, and as a great Russian artist and notable composer. Furthermore, he has a world-wide significance, since his pianism is almost on the same scale as Liszt's, and his compositions, though they have not obtained recognition, reveal an exceptional intensity of creative power, and give him the right to a prominent place amongst the composers contemporary with him.

In comparing him with Liszt as a world phenomenon we observe, first of all, that his culture was considerably inferior. Liszt was one of the most enlightened and widely-read men of his day, a master of literary style, and gifted with exceptional taste. Rubinstein, on the other hand, was born in an out-of-the-way place of a poor Jewish family, had hardly any education other than musical, and arrived at his convictions by his own mental and intellectual efforts; a self-taught man, he delighted like a neophyte in the grandeur of the cultural attainments of the West, and resolved to transplant them to his native soil. There is much that is naïve and touching in this enthusiasm for the West, and it brings to memory the figure of another adept of culture, also a man of genius and as uncultured, or even more so—the figure of Peter the Great. The rôles of both were identical; they brought Western culture to Russia, instinctively feeling the necessity for it, but unable with their insufficiently cultivated minds

to grasp all its details. There is much in common between Peter's attempts at innovation, often crude and simple, and Rubinstein's methods of implanting musical professionalism. We are astonished to-day at the curious discrepancy between the fundamental principle—the introduction of culture—and the comparatively uncultured results achieved.

In coming forward as a composer Rubinstein was impelled by the desire to write the music of a professional; he was one of the first in Russia, where previously the only musicians had been serfs (in the 18th century) and aristocrats. He wanted by his work to declare war on the amateurism incarnated in the creations of the 'mighty band.' As a matter of fact, Rubinstein's compositions contain as many typically amateur traits as those of his foes. His extravagant output, his extraordinary fertility—with which a lack of self-criticism had something to do—was due to his original interpretation of professionalism. It was his protest against the protracted methods of the aristocrats and amateurs, who took forty years to write a single symphony, who, like Moussorgsky and Borodin, could never finish a big composition. Rubinstein tried to show by his example how a professional ought to work; he produced six symphonies, some dozens of operas, oratorios, and ballets, and a vast quantity of chamber and orchestral music. The list of his compositions reminds one of the catalogues of the *Kapellmeister* music turned out by the most fruitful German writers in that genre, with which Rubinstein's manner really has much in common. This striving to create in bulk, to consolidate, as it were, in Russian music the position of professionalism and Westernism, conditions the style of his compositions—a style which I can only compare to that of the feuilletonist, who writes at headlong speed in a fashion peculiar to his craft, sends the results to press without delay, and never turns to them again. Rubinstein did not revise his creations, but wrote them down almost offhand, and his orchestration may serve as a curious example of an abstract attitude to that art; he does not score, but, so to speak, distributes the individual notes amongst the individual instruments as though on the whole it were a matter of indifference who played them. His creative work is hasty and haphazard, and this characteristic carelessness may provide us with the most powerful objection to it and the strongest argument for its composer's lack of profound culture.

The style of this music is neutral. In most cases Rubinstein shows himself to be a successor of Beethoven and Mendelssohn, but his defective sense of style leads him to blend these influences with those of Glinka, the Italian school, Meyerbeer, and even Liszt. In his symphonic and chamber works he is Mendelssohnian without the stereotyped form and feeling for style of the original, but, on the other hand, he often approaches Beethoven in the intensity and dramatic quality of his emotions, *e.g.*, in the fourth Pianoforte Concerto. In opera and music for the stage he is more like Meyerbeer and Glinka. His work is inundated with an abundance of what are called commonplaces. Nevertheless, it cannot be denied that we find in it oases of inspiration, which compel us to bear in mind his rank as a musician, and to admit that, but for the regrettable adoption of the theory of professionalism so curiously interpreted by him, he might certainly have developed into a composer of genius. The oases of great thoughts, and even of grandiose conceptions, are evidence that, if he had not written at journalistic speed, there was no reason why he should not have been the proclaimer of a great musical idea, possibly not of an innovating nature but of the Brahms type. These oases are scattered throughout many of his compositions; we come across them in the opera 'The Demon,' in 'The Tower of Babel,' in the Pianoforte Concertos, and the songs. Like Peter the Great, who wanted by his reforms to make Russia traverse in ten years the whole history of European development, Rubinstein seems to have proposed by means of his compositions to fill in the line of evolution from the strict style of romanticism which was missing from Russian music. Unfortunately, both men were insufficiently cultured to appreciate the impossibility of achieving their aims, and to realise that they were on the wrong path.

Nevertheless—and especially now, when the passions that raged around the name of Rubinstein have subsided and his compositions as a whole are forgotten—in surveying his works one must at times be amazed at the grandiose creative energy which was flung into everything, which wanted to grasp the unattainable, to incorporate in itself the whole of history, and this not for selfish ends, but with the idea of contributing to the culture of Russia. Perhaps this is why he could not concentrate his energy in any one direction, and in that direction achieve results of which his genius was in all probability fully capable. Rubinstein bartered his really colossal and powerful creative talent for trivialities, and frittered it away in so many directions that he ended by creating nothing genuinely great in any of them.

The neglect of his compositions began during his life-time, and his death (in 1894) vastly accelerated the process. By the strange irony of fate, the creations of this remarkable man who devoted his whole life to working for Russian music have somehow not become an organic part of that music; in it he has remained an alien, possibly on account of his origin, but more probably because he failed to divine the general tendency of the age, which in Russia, as elsewhere, dictated the taste for romanticism and nationalism, in spite of the course taken by Rubinstein in the direction of classicism and

internationalism. He was tragically right when he said, 'To the Russians I am a German.'

But if he was not fortunate in his compositions, his pianism was beyond doubt. His genius for the pianoforte was not so universal, so subtle and potent from a cultural point of view, as Liszt's, but in the elemental lyrical and dynamic moods its power was unquestionable. Rubinstein founded a school in Russia from which came not a few first-class pianists. His playing was amazing in its vigour and its laconic vehemence. His technique was not beyond reproach, and in a burst of artistic ecstasy he often smeared and played badly, but the value lay in his general line of treatment, and he imparted to his audience an extraordinary feeling of exaltation. I was able to be present at his last historical concerts only, and afterwards, not long before his death, heard him in a private circle, when he was in bad health and nearly blind (he had a disease of the eyelids which prevented him from raising them). He still played with inspiration and insight, and like no one else, the sonatas of Beethoven, the composer to whom he was most akin. It is difficult to say how much that I felt was organic and how much was dictated by a pious attitude to his name and authority, exceptional and unprecedented in the Russian musical world, but these performances left on me an indelible impression, beyond comparison with those of the great *virtuosi* who came after him.

Unlike other great pianists who were also composers—such as Beethoven, Liszt, and Chopin—Rubinstein did not create a style of his own; nay more, he is old-fashioned in his writing for the pianoforte. It is not easy to decide whether this was due to his general conservatism, or whether it is a further proof that essentially he was not a composer.

But his supreme merit, for which he is entitled to be perpetually remembered, consists in his disinterested efforts on behalf of Russian musical enlightenment. As the creator of the Russian conservatories, he set the Russian musical world going, the nucleus of which was the Imperial Musical Society, also founded by him, and the Conservatory connected with it. Henceforth the history of Russian music may be said to be the history of the Conservatory. There Rubinstein's ideas grew and gathered strength, and though he was unable, much as he desired it, to introduce professionalism into music, this was achieved under his successors. He was thus the originator of Russian musical academism, which, in the persons of Tchaikovsky, Tanéïèv, Arensky, Rachmaninov, and Glazounov, replaced the innovating and romantic nationalism. The contest between the conservative and Western centre created by Rubinstein and the revolutionary and amateur nationalist group was prolonged and obstinate, but by the end of last century it had lost its intensity and we have since witnessed the reconciliation of the former foes. The most prominent representatives of the national romanticism—Rimsky-Korsakov, Borodin, and Liadov—joined the Conservatory, thereby giving practical testimony to the soundness and expediency of Rubinstein's work.

Of his innumerable compositions, many of which had a great success during his lifetime, only 'The Demon,' 'The Tower of Babel' (a sacred opera), the pianoforte concertos, and a few songs have remained in the musical repertory. History has consigned his chamber music and his symphonies to the grave. In spite of this, however, it cannot be denied that this forgotten composer has strongly influenced even his musical antagonists, to say nothing of his companions in arms. We find traces of his manner in the works of Tchaikovsky, Tanéïèv, and Arensky, in Cui, and actually in Rimsky-Korsakov. Perhaps the hundredth anniversary of his birth may arouse an interest in his creations, and may help us to discover something of value which escaped the eyes of his contemporaries, blinded by the polemics of the day. I would draw attention to the curious and interesting resemblance between some of Stravinsky's latest compositions and the instrumental manner and style of Rubinstein. Nowadays many undeservedly forgotten and little appreciated names are being rehabilitated, and amongst them a place must be found for this powerful and colossal creative personality; much that he achieved must be scrutinised more calmly and objectively than has hitherto been possible to us.

(*Translated by S. W. Pring.*)

UGLY TERMINOLOGY

By Alexander Brent-Smith

There is, or should be, a proverb to the effect that when the technician comes in at the door beauty flies out of the window. When, for instance, the layman gives names to surrounding objects he generally invents something picturesque and humorous, but as soon as the technical expert appears, the invention of names becomes harsh and uncouth: even the giving of names is uglified into nomenclature.

There is no branch of learning entirely free in this respect from the evils of technical control. Even the prehistoric ages, formerly presented to us with all the charm of poetry and romance, are stripped of their beauty and simplicity, and are re-clothed in the hideous vesture of expert classification. Once we thought of our first parents under the familiar names Adam and Eve. These names are attractive, but more than that, they present the truth of the origin of man in a poetical form. To-day these same figures have been transformed by experts into Mr. and Mrs. Pithecanthropus erectus. The change may have increased their dignity, but it has certainly reduced their old-world charm.

Again, think how cruelly the most lovely of all subjects, botany, has suffered from technical control. Once upon a time our great-grandfathers, supported by their wives and daughters, strolled through the newly-made garden (in those days they did not build old-world gardens) admiring sweet-williams, love-lies-bleeding, foxgloves, and other simple flowers with suggestive, poetical names. Now that happy method of spending half an hour is no more. After lunch my hostess carries me off to look at the garden. It is a bitterly cold day—April at her unkindest. I long to be sitting by the fire, but her question, 'You would like to see the garden, wouldn't you?' is so obviously an injunction that refusal is impossible. We stop before a vast stretch of brown earth ornamented with beautifully printed metal labels. Of course there are no flowers to be seen, and even if there were they would not be flowers that have attractive names. All flowers have now been edited and cultivated by specialists who crown their infamy by tacking on a Latinisation of their own surnames. A gardener, let us call him Jincksman, experiments with a montbretia producing a really amazing flower. Does he call it Cupid's Hour-glass or something like that? Certainly not; he calls it Montbretia Jincksmaniensis sulphurea et grandiflora (or something equally horrible). Our modern hostess then, stopping before a metal label, seizes our arm and exclaims, 'These are my wonderful Montbretia Jincskmaniensis sulphurea et grandiflora,' and she expects to retain our interest.

Other branches of learning have suffered, no doubt, but none more than music. There is something rather humiliating in the ugly terminology used by musicians, especially when used in the hearing of the unmusical. First we have the ugly method of key reference, so different from the attractive names used by the Greeks in their music. Three thousand years ago, when you had finished playing a little piece on the flute and were asked by Xantippe what it was, you found it pleasant to be able to say, 'Oh! just a little gavotte in the Lydian mode,' or 'Aristides his air in the Phrygian mode.' How much more attractive your compositions appear when thus referred to than when spoken of as something in F sharp minor or in A flat major. Such alphabetical methods simply give opportunities for the unmusical and wags to expose their puerilities by saying, 'Now, let 's hear your Sonata in Z sharp or Q blunt.' And how tiresome such poor jesting is!

But it is not only key references which are ugly; even the names of lovely chords are uncouth and mathematical. When an enthusiastic novice says, 'Oh, I do like that chord; whatever is it called?' it is passing from the sublime to the ridiculous to have to say, 'Oh, that is a dominant major ninth.' Why did not our musical grammarians fit out their musical terminology with apt and pleasing names? For instance, a dominant major thirteenth might be called a Rosabelle; a dominant minor ninth with its sweet sadness might be called a Doloria; a harsh augmented chord might be a Styrax. Then a text-book on musical appreciation, instead of looking like algebra, would be as lovely as a poem of Swinburne.

In regard to the naming of their compositions, there are two types of composer, one choosing fanciful names, the other preferring the cold and unhelpful titles such as fugue and sonata. No doubt there is something rather heroic in writing sonatas with no alluring sub-titles, but from the ordinary man's point of view there is something slightly forbidding and undistinguished in the bald statement 'Sonata in G minor, Op. 22.' Still more unseemly is it from the same point of view that a lovely piece of music should turn out to be merely an Allegretto scherzando from Op. 93. How much more striking and arresting are such names as 'In der Nacht,' 'La cathédrale engloutie'! Though the knowledgable musician prefers the austere type of reference (Op. 21) to the fanciful titles of Schumann, there is something rather valuable in a name which predisposes a listener to an understanding, if not enjoyment, of the music. How valuable to a novel, commercially, is a good title! How difficult, too, to read a poem with an uncouth or uninformative title. Who would expect to find really beautiful and profound lines of poetry in a poem headed, 'To the Spade of a Friend. Composed while we were labouring together in his Pleasure-Ground,' by Wordsworth; or in another poem, 'To a young ass, its mother being tethered near it,' by Coleridge.

There are two composers who have been conspicuously happy in their names—Brahms and Chopin. Both avoided the formality of Mozart and Beethoven, and the rather fanciful titles of Schumann. The former with his generic titles 'Capriccio' and 'Intermezzo' completely dodged the fanciful, yet secured nice-sounding names. The latter is even more successful, because he has provided a series of pleasing titles which stir the imagination without the aid of literary or pictorial help.

On the whole it is safe to say, 'All the world loves a title.'

THE ARTS IN REVOLT

By Rutland Boughton

(*Continued from October number, p.* 882.)

Michel Angelo was like Botticelli in that he was of the popular party, drew ideas from Dante, and sympathised with Savonarola in his revolt against the decadent Roman Church of the Renaissance; but Michel Angelo seems to have been weak both physically and morally, and took extraordinary pains to hide his opinions. In a grave political crisis, when Florence was besieged by the papal forces, the

artist was appointed engineer in charge of the military defences; his nerves could not stand the strain, and he ran away. Later in life he was again at great pains to avoid physical danger. It is not for us to blame him on such scores, but to understand, if possible, how his ideas and circumstances influenced the nature of his work.

He lived at a time when the Catholic Church was being changed from an international and popular organization to a subservient machine of those princes in Western Europe who were intent on dividing up Christendom among themselves, and so needed to popularise the idea of separate nationalities as a desirable reform in the common interest. To what lengths those rulers were prepared to go is evident, not only from the lives of the Borgias, but from the careers of Louis XI. and Henry VIII. It must have seemed to Michel Angelo, as to many another careful man, not merely dangerous, but hopeless and foolish to oppose the current tendency. The conception of Christendom as a federation of Europe under the ægis of the Catholic Church, with guilds of artisans as guarantors of the common freedom, had flamed up in a glory of beauty and hope, but had quickly given way to local autocracies based upon the growing financial power. So it happened that despite Michel Angelo's sympathies with the popular cause, he spent the greater part of his life in the service of anti-popular popes and princelings. His own feelings of revolt were in a state of lifelong repression. The effect of that repression is singularly interesting for our present study.

Botticelli had been brought to a dead end. Michel Angelo, living in a later and even more hopeless time, had before him the alternatives of renunciation of his natural life-work and service of the enemy. He chose the service; but mark the result of the falseness of his position and its influence upon his art.

Like Dante and Botticelli, he started with a complete acceptance of the traditions handed down to him by the sculptors and painters who preceded him. Some of them, like Donatello, cannot be said to have been on the side of the people; yet they tended as artists towards that realism which inevitably leads to an objective presentment of facts, and such statements are generally disapproved by tyrannical powers. So Michel Angelo, living a life of suppressed opinion and accepting an artistic tradition based upon a truthful statement of facts, became, like many another artist of declining Christendom, an allegorist or symbolist. The large and muscular figures of his pictures may have owed something to his sculptural outlook, but, as Mr. Upton Sinclair notes in his 'Mammon-art,' they seem in some ways parallel with Nietszche's gospel of the Superman—also with the old Jewish hopes for a Messiah, and the recurrent faith among oppressed peoples that a great leader shall presently arise to deliver them. However, in Michel Angelo's case the portrayal of superhumanity by no means went hand-in-hand with the expression of increasing divinity, spirituality, and beauty; on the contrary, it was associated with an increasingly lurid force of which the terrible and almost malign Christ-figure in 'The Last Judgment' is the culminating expression.

Starting, then, in the tradition, he seems to have moved from it only in so far as was necessary to express his otherwise unuttered feelings of revolt. There was some 'forcing of the language' of art, as Mr. Gerald Davies so finely expresses it in his monograph; that would appear to have been inevitable when the artist's natural feelings were denied a free utterance in the direct tradition. He dared not paint a picture with a traditional devil arm-in-arm with the recognised head of the Christian Church, but he could subtly express the same thought by placing the mouth of his hell immediately above the high altar. He dared not show that popes and princelings were assuming the functions of imperialists and usurers, but he could take the opportunity of one of their not infrequent exploits as assassins to sculpt a figure of Brutus. Not his the courage of the man of action, but the doubly sharp and bitter tongue of one who is not allowed openly to state his own opinions. The bust of Brutus was conceived according to the tradition. Similarly, though the gentle Christ of the early 'Pieta' grew into the fierce denouncer of 'The Last Judgment,' there was no attempt to revolt against the traditional technique, through the conventions of which only was there any chance for the symbolism to be rightly interpreted by those whom it might concern.

Michel Angelo had a real revolt to express. He dared not state it explicitly. So much the more reason to preserve a sufficiency of the convention which would enforce his meaning in the eyes of those who agreed with him. (Gerald Davies's 'Michel Angelo'; 'Letters of Michel Angelo'; Vasari's 'Lives of the Italian Painters'; W. G. Waters's 'Italian Sculptors'; Ruskin's 'Aratra Pentelici.')

The art of Rabelais was in some ways a grotesque parallel of the art of Michel Angelo. That gargoyle of authorship was on the side of the Protestants in a Roman Catholic country in an age when the Inquisition was not troubled by the pains of human flesh. Rabelais was less nervously constituted than Michel Angelo, but he was quite as prudent. He even pretended to repent his heresies, and received formal absolution for them. His real ideas being suppressed, he wrote allegories; and again the symbolism took giant-forms; Rabelais freely satirised the clerics, but more especially the monks and poorer men—a proceeding quite popular at Renaissance Courts, as might well be understood when we remember the originally

popular nature of Christian thought and the popular associations of the Church before that thought was subverted.

But if Rabelais was in secret revolt against the general debasement of life, he followed the literary tradition of his time, even though he, too, 'forced the language,' incorporating into the art of story-telling ribald and obscene details the better to please the ears of his public. Like the 'Don Quixote' of Cervantes, 'Pantagruel' reads as a parody of a traditional art-form as well as a satire of life; none the less it accepts the æsthetic conditions it satirises. (Translation of Rabelais by Urquhart and Motteux; Coleridge's 'Literary Remains'; Hudson's 'France, the Nation and its Development.')

As compared with the nervous cowardice of Michel Angelo and the scarcely less cowardly prudence of Rabelais, the personal character and artistic importance of Sir Thomas More would seem to place him among the chief heroes of Christendom. Once again the great influence of Savonarola is seen in More's admiration for Pico di Mirandola, disciple of the great Florentine leader. The historian of the English people says of More: 'The brightness and freedom of the New Learning seemed incarnate in the young scholar with his gay talk, his winsomeness of manner, his reckless epigrams, his passionate love of music, his omnivorous reading, his paradoxical speculations, his gibes at monks, his schoolboy fervour of liberty. . . . The Florentine scholars penned declamations against tyrants while they covered with their flatteries the tyranny of the house of Medici.' And of More's literary style Green says that the 'Life of Edward the Fifth' is 'the first work in which what we may call modern English prose appears, written with purity and clearness of style and a freedom either from antiquated forms of expression or classical pedantry.'

Of More's general revolt against the tendencies of his day there is no question. Quite early in his career he led Parliament in a refusal of subsidy demanded by Henry VII., and had to withdraw for a time from public life. He declared that the growing power of finance was 'a conspiracy of the rich against the poor.' He opposed the marriage of Henry VIII. to Ann Boleyn, and the breach with Rome as an act of treachery to the international organization of Christianity.

For all his attitude of revolt he faithfully followed the literary tradition of his time, and, although his English was so free as to place him among our finest men of letters, he yet wrote his chief work of revolt, the 'Utopia,' in the Latin of the literary tradition. (Roper's 'Life of More'; Green's 'History of the English People'; More's 'Life of Edward the Fifth'; the 'Utopia,' in Robinson's English translation.)

Besides the artists I have named there were, of course, others who protested against the evils which accompanied the development of Renaissance politics. Fra Lippo Lippi and Holbein were, judging by the evidence adduced by Ruskin and others, no less forceful in their rebellion than Botticelli, though I have not yet been able to study their lives and work sufficiently to include them here. But they are worth mentioning, for they emphasise a fact which cannot be without real importance for the purposes of this study. Lippi was one of Botticelli's masters, and Holbein contemporary with More. After the deaths of the artists already named we have to wait a hundred years before the appearance of other artists whose work can be regarded as true to the subject of this study. The active struggles of the people were brought to an end; all that remained of the real original effort for liberty were its theological shadows. Just as great artists had found it necessary to conceal their ideas in forms of allegory and symbolism, so the ideas of the people themselves were now couched in forms of credal disputation. The artists, having no longer to deal with real things, but with things remote and unclear, tended more and more to accept the position of pleasure-servers for those who could afford to pay them; or, if they themselves were informed by original intellectual faculties and natural virtue, they became more and more scholarly, less and less instant with the need for expression. Shakespeare may be cited as one of the noblest of them, an artist of profound poetic nature smothering his stage-plays with pillows of rhetoric. Dowland, the lutenist, may also be mentioned, inasmuch as the melancholy which had first shown itself definitely in Dante and Botticelli, and was most perfectly expressed in Durer's 'Melancholia,' that pictorial assembly of scientific symbols, brought Dowland's work also to an end. This cloud was not lifted in the arts until the struggle for real liberty once more burst out in life itself.

Of Milton as an artist of revolt it is not necessary to say much. Enough to quote one of his biographers, and recall the nature of his chief work. 'He defended religious liberty against the prelates, civil liberty against the crown, the liberty of the press against the executive, liberty of conscience against the Presbyterians, and domestic liberty against the tyranny of canon law.' He, like Botticelli and Dowland, set his work aside; but not like them, because he was hopeless of better things. Milton temporarily discarded his essential work as poet because he was convinced that a better world could only result from revolt in the sphere of action. When once again the cause of the people had been betrayed, he took for his subject, not the story of King Arthur (the Messiah-like story of the king who should come again to save his people), though it had haunted him during the period previous to Cromwell's Protectorate—not that, but the 'Story of the Fall of Man,' the lost Paradise; and, as has

been noticed by many who have read the work, the hero of that Paradise is not the King of Heaven, but the preacher of revolt, the creature who was regarded by all respectable folk as the devil himself.

But if Milton had a song to sing passing the rebelliousness of all such songs before his time, for his technique he chose the most conventional form he could lay hands on, while for his most vehement outpourings on contemporary subjects he chose, not even the popular ballad-form, much less the rebellious technique of the æsthetic revolutionist, but the classic sonnet. (Milton's ' Prose and Poetry ' ; Mark Pattison, Milton in the ' English Men of Letters ' Series.)

John Bunyan's opposition to the ways of the world was as strong as Milton's ; but that opposition also had no faintest reflection in the style of his writing, which was a mixture of the common speech of his day with the language of the English Bible.

With the restoration of royalism in England, the noble protests of Milton and Bunyan were succeeded by the blatant pornography of Wycherley and Aphra Behn. The expression of revolt in terms of art passed to France.

(To be continued.)

CRITICS IN CONGRESS: THE INTERNATIONAL GATHERING AT BUCAREST

By Percy A. Scholes

The Music Critics of the world now have a Federation—in combination, *bien entendu*, with their humble colleagues the Dramatic and Art Critics.

If you were asked in what city the historic act of union had taken place you would perhaps guess Paris, London, Berlin, or Vienna, and would be surprised to learn that it stands to the credit of far-away Bucarest.

The story of the event is something like this. In 1926 the Paris critics called an international meeting in their city and many warm international friendships there began. Salzburg (in 1928) was the next place of meeting, and the friendships were perceptibly deepened. A body of colleagues known to one another, appreciative of one another's qualities and desirous of regular discussion of common professional problems, had thus come into existence. The logical next step was the definite foundation of an organized Federation with a scheme of annual perambulation of the cities of Europe (perhaps eventually with occasional visits to America also).

One of the most active inspirers and organizers of the whole enterprise had been the well-known music critic of the Paris *Figaro* (and equally well-known composer—his works are not unheard at Queen's Hall), Stan Golestan. He is a Rumanian born and bred, and perhaps his connections with his native country had something to do with a generous invitation of the Rumanian Government, which amounted to this : ' Let the critics of every country send representatives to a congress in Bucarest ; you can secure them half-fare on all the railways they use until they reach our frontiers, and when they cross these they shall not have a penny to pay either for transport or hotels.' Faithfully the Government carried out its offer, and, under the direction of Mr. Emil D. Fagure, President of the Association of Rumanian Critics and at the same time (I believe) an official of the Foreign Office of the country, the pledge was fully honoured.

The general order of the pilgrimage was as follows : At Paris there were shepherded into special carriages the French, Belgian, and Portuguese critics (no Spaniards—curious !). At Zurich there joined the party a Swiss critic and two British critics who happened to be in Switzerland—Mr. Dunton Green, always a most active member of the Executive Committee of the London Critics' Circle, and myself. At Vienna a two days' halt was made, and here the Austrian, German, Polish, Danish, and Czecho-Slovakian critics were awaiting us, so as to join in the round of official receptions, automobile excursion, and other entertainments which had been planned for us. Then we took flight once more. The party had now reached the dimensions at which it could arrange for collective meals in its own restaurant car and induce the railway authorities to grant it a special two-hours' pause at Budapest for sight-seeing. At the Rumanian frontier it began to feel its importance yet more pleasantly, for here at midnight, marshalled by representatives of the Ministry of Fine Arts and of the various musical and dramatic associations, who had come from still far-away Bucarest to welcome us, we took our places in our own special train of sleeping and restaurant cars. At Sinaia, in the Carpathians, about twelve hours further on the route, we descended to the heartening strains of a military band, heard and replied to brief passages of official oratory, left the station in a fleet of automobiles, and were whirled into the lobby of the great Palace Hotel with the strong feeling that we had become the guests of a country that adequately recognised our high community value.

Now began a fresh round of feasting and of excursions. One of the latter whisked us by winding roads along precipitous edges to a mountain top whence we surveyed a fine stretch of Alpine scenery and drank the famous Rumanian sour milk (which makes you live for ever) from the King's Own Cows. Another took us to the Royal Summer Palace, built in a Walter Scottish style during the closing year of the 19th century by Rumania's first king, Carol, and his queen, Carmen Sylva. The romantic and somewhat painful circumstances of the accession of the present king, Michael I., are sufficiently fresh in the minds of sympathetic newspaper readers. He is now eight years old, and a sturdy, sensible, friendly little fellow, who charmed us all. His mother and his grandmother (the Queen Regent—an English princess, as will be remembered) were with him, and not one of us was left out in the intimate personal conversations that took place.

By what mysterious means does tactful Royalty obtain and retain its abundant information ? After the representatives of the nations alphabetically precedent to Great Britain had enjoyed recognition, Queen Marie approached the senior member of the British delegation with the remark : ' I understand, Mr. Dunton Green, that you speak French with the perfection of a native ; how have

you, an Englishman, achieved that ? ' And here it may be remarked that my colleague's complete command of languages, combined with his experience of the sound British code and practice of chairmanship, proved later to be of the utmost value to the Congress.

On this day it was that the other member of the British delegation began to think a little uncharitably of some of his Latin, Teutonic, and Slav colleagues. There was offered us by the Rumanian Association of Music and Dramatic Critics a dinner of thirty or forty courses (speaking from memory). It included ' Mamaligutza cu Okiuri, Ghiveciu Natzional, Frigarui cu Muski, Cartofi Pai, Gogosari, Negru Domeniile Coroanei,' and such-like delicacies. The eating began at 9 p.m. and (with speeches) lasted until near midnight. The individual in question, intimating that the party was to be called at 5.30 next morning to catch the train for the next place of call, prudently crept away and sought slumber. Could he win it ? Not a bit ! His fellow-delegates (and the incident is related as typical of their never-flagging magnificent yet annoying activity), having at last exhausted the resources of their dozen languages in private conversation and public oratory, began to work off the remainder of their energy in dance, and to the strains of a miniature yet loudly-resounding Rumanian band, kept it up until but three hours were left for the remaining programme of saying their prayers, getting into bed, sleeping, rising, bathing, shaving, packing, and catching their train.

The one redeeming feature from the perhaps biassed point of view of the would-be sleeper was the character of the music that rang along the corridors and echoed from the bedroom walls. If you have never yet heard the panpipes played, except as a mere adornment to our traditional open-air dramatic performances, go to Rumania, where there is a virtuoso exponent of this instrument, worthily companioned by fellow virtuosi on cymbalon, bowed instruments, and pianoforte. And what the Rumanian gipsies can do in the way of compulsive rhythm is amazing. Were I the B.B.C. I would invite this little band to Britain and give it a week's tour of the stations ; this would be the end of jazz !

And here let it be added that we had plenty of evidence that the less purely instinctive music of Rumania is also worthy of hearing, for the festival concert in the wonderful hall of the Bucarest Athenæum, with its programme of works of Alessandresco, Andrico Mihalovici, Jora, Golestan, Otesu, and Enesco, pleased everybody in this severely critical audience—and especially those items of it which frankly admitted national influences.

Rumania is a largely Latin country. Its inhabitants are, as is well known, descended from Roman colonists left by an Empire in difficulties to battle for centuries with all sorts of Slav antagonists, yet retaining through all their vicissitudes a large measure of their Latin speech and the Latin sympathies. For the most part their young composers (of whom they have a good many) now go to Paris for their higher education, but they do not let the Conservatoire wipe from their memories the idiom of their own land.

And now, space rapidly running down, less expansive treatment of the real ' business ' of the Congress is suggested. Fortunately, our doings can be quickly told, for a full report of the meetings would interest nobody and the record of decisions reached will be sufficient. The great Federation was formed—duly and regularly. But to settle its details of constitution in a highly excitable assembly of representatives of twelve nations, and with time now running short, was not to be thought of. Hence a special committee was appointed, and it is to meet at Paris and report next year to the Congress at Prague (for in the fight for the honour of next entertaining the delegates Czecho-Slovakia won). In the meantime the committee's proposals are to be submitted to the various national Critics' Associations, who will offer their suggestions. Some of the countries represented at the Congress have as yet no regular Critics' Association, but during the coming twelve months they will form them. The initial expenses are to be met by a levy of one (gold) franc on every member of affiliated Circles. The permanent seat of the Federation is to be Paris. The members of the special Temporary Committee are Messrs. Stan Golestan (Paris), Herman Springer (Berlin), and Dunton Green (London).

These matters settled (and two days' debate went to their settlement), I took upon myself personally to put into the form of a definite resolution some of the ideas of M. Emil Vuillermoz, of Paris, expressed at the earlier stage. In the most urgent terms this famous critic had put before us the dangers that confronted music and drama, and us as their critics, in the present neglect of proper apparatus for bringing under professional critical observation gramophone records, reproducing piano rolls, talking and musical films, radio performances, &c. It was madness, he said, for critics to neglect the performances which were heard by millions, whilst giving high attention to those heard by hundreds, and if this continued he prophesied the extinction of the critical profession. The resolution, which was heartily and unanimously carried, read as follows :

> ' That this Congress calls the most earnest attention of the Associations of Critics in all countries to the great and growing importance of the mechanical and electrical means of reproducing and conveying speech and music, and to the necessity of retaining the criticism of drama and music so reproduced and conveyed in the hands of the qualified and professional dramatic and musical critics—and this in the interests equally of the critical profession, of public taste, and of the arts themselves.'

It was M. Vuillermoz's particular wish, in which everybody supported him, that in putting this resolution forward to the Associations there should be added a few words calling special attention to the danger of allowing the criticism of talking and musical films to drift into the hands of unqualified newspaper writers and even of ' publicity ' men.

There is surely some importance in the fact that this prominent French critic, famous as one of the early protagonists of Debussy and Ravel and as one of the first to appreciate the works of Stravinsky, Schönberg, and Bartók, should now be turning his special attention to the modern movement for the mechanical reproduction of music, and should

have become the founder and editor of a journal devoted to its interests.

There, then, are the two definite resolutions of the Congress—to found a Federation of Critics, and to call the attention of critics everywhere to certain big new duties confronting them. Neither of these comes a moment too soon!

In closing, I collect a few odds and ends of observations: (1.) Rumania has a Ministry of Fine Arts, and we haven't. (2.) It has a National Opera House and several National Theatres, and we haven't. (3.) It has a daily paper solely devoted to the arts, and we haven't. (4.) Its Government carries out an official phonographic collection of thousands of folk-tunes, and ours doesn't. (5.) Hungary has radio in its express trains (I listened to Vienna playing waltzes—one pengo for as long as you like; the carriages 'plugged' and headphones brought in as requested). (6.) The Congress has a marvellous honorary interpreter, Madame Peyrebères, of Wiesbaden; she listens to a speech in French, German, or English, without taking a note, and then repeats it in either or both of the other languages, in literal translation without a second's hesitation anywhere and without forgetting a single point; this is the most amazing feat of memory of which I have ever had experience. The League of Nations ought to take this lady over.

THE RARITY OF THE SOPRANO

By H. Travers Adams

Among popular fallacies one of the most general seems to be that the deeper voices among women are the most uncommon.

It is freely recognised that the highest voice is most seldom possessed by men, but it appears to surprise many to learn that the highest is also the rarest among women.

The existence of this fallacy is largely due to the procedure of many of the present-day popular singing masters, so large a number of whom are conductors, pianists, composers, musical theorists, accompanists, coaches, &c. Many of them, though undoubtedly brilliant in their proper sphere, are not fitted to teach that all-important branch of the art of singing called 'voice production.'*

But no singer can be a true artist unless he is as perfect on the physical side as on the spiritual. One must place a proper value on the teaching of artistic rendering, but almost the whole of a teacher's attention must be directed to voice-production and voice-building in the early stages of the study of singing. Even the songs that are then recommended are made use of solely for the sake of voice-production.

But it may be asked: Why should the origin and continued existence of the fallacy alluded to be laid to the charge of the popular singing master? I will attempt to explain by bringing forward the following fact. After (at most) one month's unprejudiced investigation, it would be quite clear to a voice-producer, except in abnormal cases, whether a pupil was soprano or contralto. But this is often not the case where an unqualified teacher is concerned. For I confidently maintain that many a singer who is really a high contralto is, by a certain method of treatment, trained to produce a voice or sound which may become in the case of exceptional organs and under the manipulation of a clever, gifted artist fairly powerful, smooth, and pleasant, and able to pass muster for a time as a soprano.

This voice, however, has not the quality, weight, depth, or volume, which a high contralto should exhibit. I will presently describe the method of treatment alluded to. But this counterfeit voice (if I may so term it), however cleverly manipulated, cannot really be compared to that of the true soprano.

In course of time it invariably deteriorates, particularly on the highest notes, the quality of which gradually becomes harsh, cutting, and wiry, and very much caught in the lowest part of the throat if power is forced beyond a certain degree.*

If such a case, however, come into the hands of a teacher who adopted a proper method of procedure (described later) the true voice would eventually make its appearance, and the change be marked by an accession of sterling beauty, richness, warmth, and sympathy that would be delightful to hear.*

Now it is utterly impossible by any method of treatment to cause a natural soprano to descend into a contralto. A general knowledge of this fact would prevent much suffering. It is therefore above all imperative that the true nature of every voice should be discovered as soon as possible. There is but one infallible method of arriving at this knowledge.

As an introduction to a clearer understanding I draw attention to a fact (which I have already hinted at) that there are at least two kinds of production natural to the human voice which differ fundamentally the one from the other, with respect to quantity: (1.) A voice of small volume and depth (and consequently of weight and power), called 'mezza-voce'; (2.) A voice of full volume and depth (and consequently also weight and power), called 'full' voice. Differences can also be effected in the same voice with respect to quality, *i.e.*, the mezza-voce can be made open, or, on the other hand, closed.† The same is possible in the case of the 'full' voice. I will give full details at the close of this article.

Both these productions, whether of open or closed quality, are legitimate in their proper place, and should be brought into use (excepting the open 'full' voice) from the beginning of practice, helped by the class of songs suitable to each, provided that a greater proportion of practice be first devoted to the mezza-voce.

But the former (full voice) must receive some attention from the start in order that the whole organism may receive a proper foundation. Full-voice practice does not necessarily mean full *power* of the voice or full expiratory effort. A full, deep sound is on occasions positively required to possess comparatively little solidity, firmness, power, penetration, or forcefulness.

I will expound this fact at the close when I deal with full voice of the quality called 'dark.' Having

* Full information concerning this point will be found in the writer's work, 'The Central Point in Beautiful Voice Production,' p. 4.

* *Op. cit.*, p. 18. † *Op. cit.*, p. 6.

mentioned the existence of the two voices, I can now proceed to explain that the one infallible method of arriving at the true nature of a voice is to endeavour to bring into existence in all students the full voice, *i.e.*, the biggest, deepest, and richest voice that the singer can produce (omitting at first the extremes of compass), and above all to avoid shirking reasonable practice on the lower part of the voice. The fact is that this full voice, which we may define as the 'grand' or great voice, exists in every singer. No first-class vocalist ever claims a high note as legitimately belonging to her compass unless produced without strain in the 'full' voice.* This voice does not always, especially on the low notes, readily make its appearance in young people. But though hidden, it is there, and the honest attempt to produce and develop it should be made at the start of practice on a certain amount of the compass. For one of the evils resulting from entire neglect of 'full' voice practice is that without the development of the richness, depth, and fullness which the latter contributes to the quality of a sound, the light and often exquisitely pleasing mezza-voce will deteriorate, and may even almost die out.

Now the high contralto (the voice most generally possessed among women) possesses in a specially marked degree these two distinct productions. If gifted vocalists are persuaded by their teachers to practise and develop the mezza-voce production alone, they can in many cases reach a passable top C.

But it can never be compared with that of a natural soprano, because it is possible for this voice when perfectly trained and fully developed to take up to D in *alt.* in bonâ-fide 'full' voice.

In most operas and oratorios many top B's and C's and multitudes of G's and A's must be taken in this 'full' voice only. This is what is expected of a real soprano. The counterfeit soprano cannot approach this standard.

This being so, it is now necessary to supply some simple information with respect to the safest method of bringing into existence and developing the full voice.

I may say at once that it is effected by practice of the full voice of closed quality. First a few remarks to illustrate the meaning of 'closed' and 'open' may make the matter clearer.†

1. The dark or closed voice is a sound characterised by a mellow, round, smooth quality. It is absolutely necessary for the proper artistic rendering of songs of a quiet, sad, serious, tender, dreamy type, which always require a peculiarly *legato* attack of the sound. Practice principally on the vowel *oo* (in 'pool') is in early stages imperative in order to gain it to perfection.

The seriousness, &c., in the closed mezza-voce voice is of a lighter and quieter kind than that portrayed by the closed 'full' voice.

2. The open or bright voice is a sound characterised by a bright, clear, hard, ringing, penetrating quality, such being necessary for the artistic rendering of songs of a lively, humorous, bright, or at times boisterous, passionate, or angry nature, which generally demand *staccato* attack and the use of the vowel *ah*. The life, brightness, &c., of the mezza-voce open voice is of a lighter description than that of the full voice of open quality.

But when starting to develop the 'full' voice it is in every way far the safest and best plan to use the closed production: for besides its inherent beauty, its practice (on account of its richness, smoothness, roundness, &c., and encouragement of the sinking and expanding of the larynx) is of the greatest possible value in preparing and moulding the vocal mechanism for the proper production of the 'full' open voice. For songs which demand expression of a rather grand but at the same time markedly tender and yearning sentiment, the quality of the voice would be particularly dark, rich, and mellow, and the attack of the sound would be very *legato*. The all-important fact is that the production of such a sound in the case of a normally healthy pupil exacts comparatively little extra-ordinary effort from the breathing muscles, and places little strain upon the sound-producing mechanism. At first, therefore, I insist upon my pupils using none but these classes of songs.

On the other hand, it cannot be too clearly emphasised that the production of the full voice of open quality, especially in declamation, demands the forcing of a great deal of strength from the breathing muscles and the imposition of a certain amount of strain on the sound-producing mechanism. The practice of so magnificent and glorious a voice as this needs the most careful consideration. It may proceed gradually, and for only short periods of time, with fairly long rests between the practices. Its use is distinctly dangerous in the case of young people.*

* *Op. cit.*, p. 6. † *Op. cit.*, p. 4.

HARMONIC COLOUR: DOES IT WEAR?

By Norman Hay

Pre-occupation with harmonic colour for its own sake, the love of chord-making *per se*, has not been a characteristic of many of the significant figures in the history of music. It is, I think, well so.

Diaphony itself, so often pointed to as the first rude harmony, was in point of fact the first rude counterpoint. Just as the octave must have been recognised in the earliest times—long before the days of the song-schools of Gregory—even by the most untutored, as the natural difference between the voices of men and women or boys, so those fourths and fifths which became the suspects of a later age were surely the outcome of a natural necessity in melody-making, created by the difference between the 'highs' and 'lows' of either sex—the fourth or fifth being selected as the interval causing the least variation from the tonality of the *Cantus Firmus*. Indeed, I would suggest, in passing, that the taboo of successive fifths which lasted from the age of counterpoint right down to Brahms (and of which the theorists have given such lame and futile explanations) can be accounted for by the simple fact that art runs in cycles and therefore that the over-ripe meat of one era becomes the poison of the next. Thus the thirds and sixths which were the strong suit of Teutonic sentiment in the classics reached their *ad nauseam* stage in the hymn and anthem and ballad of Victorian England, to be followed, as republic succeeds monarchy, by Schönbergian

* *Op. cit.*, p. 4.

frightfulness in Germany, or by a reversion to the principles of diaphony and the modes in the coterie of Vaughan Williams and his like. In plain words, those things which, however contrapuntal their origin, became in time harmonic obsessions, have always suffered a fall.

It has been said, and truly, that Bach was as a harmonist a hundred years in advance of his time. But Bach's most enduring work in chord-making was the logical outcome of his counterpoint. So, for example, we still hear with affection most of his diminished sevenths, while those of a Barnby anthem are only a painful symptom of the age of valentines and samplers and Jane Austen. Wagner, too, was a contrapuntist at his best. Theorists may speak of his chromatics and his development of the appoggiatura, or write a chapter about the decorated French sixth in the opening of the 'Tristan' Prelude; but in the end it is Wagner's interweaving of parts that constitutes his biggest claim to immortality. And even Wagner is toppling for a fall in the estimate of those of us who have become bored with certain of his spicier harmonic obsessions—things which had a blameless enough contrapuntal parentage.

Discord for its own sake is mere nonsense; nor can it be justified, as Mr. Newman has been trying to do recently, by any 'programme.' Harmonic colouring for its own sake is not mere nonsense; but it is a perilous path for any but a born Delius.

Even Delius, who stands, I think, quite unique in the evolution of musical art as one who has been almost entirely preoccupied with sonorously harmonic sweetness, is racing for immortality under a severe handicap. One at least who heard the first concert of the Delius Festival could not help asking himself: Admitting all his ravishing beauty of harmonic thought, all his supremacy in expressing that thought in dazzling tints of orchestration (and surely he is unrivalled in those two respects), could I swallow large repeated doses of it? Is it not possible to have too much of the aroma of a heavily-laden garden in June? When Delius has any great concern with rhythm (as in 'Brigg Fair' or the 'Dance Rhapsody'), the rhythm, like the melodic figure, seems to emerge as a mere incident of the shifting blocks of harmony. When he becomes definitely rhythmic, under force of circumstances, he is least typically Delius: witness the Fair scene in 'A Village Romeo,' which is not greatly better than or different from the Kermesse scene of 'Faust.' In saying all this, I can still pronounce myself a worshipper at the shrine of the composer of 'Sea Drift'; I merely suggest that the apotheosis of harmony is a dangerous ideal for most men.

The Handelian 6-4 5-3, the mannered chromatics of Wagner, the clichés of the Grieg coterie, the tonic added sixth of Gounod, Cyril Scott, and many others (Delius included), Corelli's chains of sevenths or Scriabin's chains of superimposed fourths, Scott's eternal ninths—what are they all, and hundreds of other clichés, but examples of colour that soon pall save when vitalised by line? In this sense we must accept, whether or no we like them, certain things of, say, Bartók's or Bliss's or Ireland's as the result of a logically conceived movement of parts.

Corot's landscapes, however beautiful the tints and shades, are essentially counterpoint; and therein is their undying glory. And Walford Davies uttered a profound truth when he wrote in 'Grove' that the next great genius, whoever he be, will assuredly be a great master of counterpoint.

STAGES IN THE HISTORY OF OPERA: IV.—MOZART AS A WRITER OF OPERA

By Scott Goddard

If it is maintained that Mozart's operas contain the essence of his creative effort—a thesis that can be strongly supported—then here in England practically nothing can be known of his real genius, which is as much as to say that Mozart is still a minus quantity in our general knowledge of music. It is as though we knew Shakespeare only by the sonnets and the comedies, or Milton by 'Paradise Regained,' or Shelley by 'Queen Mab,' being in ignorance of all the extremely important remainder. For although it requires a fairly long but retentive memory, it does not demand any great powers of mental calculation to account for the performances of Mozart's operas in England since the beginning of this century. Some good ones at Covent Garden, Cambridge's epoch-making 'Magic Flute' (the very adjective serves, true as it is, to show a definite rarity in 1911), Charles T. Smith's remarkable popularising performances of that opera with his L.C.C. schoolboys in the Isle of Dogs and at Whitechapel some ten years later, and this year's production at the R.C.M.—that, roughly, is what we have allowed ourselves.

Mozart, the operatic composer, is something of which we have never had an opportunity of forming any but an exceedingly sketchy and vague idea. Sporadic performances help hardly at all. The works ought to be lived with, should be continually available, and until that is possible there is no chance for English musicians to reach that necessary state of close acquaintanceship, when the music is so present to the mental ear and easily recalled to memory, that it can be used naturally and without effort as a basis for critical appreciation. A few people know the operas well. But the general run of concert-goers cannot trust their memories to help them with Mozart's scores, as they can to find their way through a discussion of Beethoven's symphonies. Mr. Lowes Dickinson can talk with intimate knowledge about the 'Magic Flute' in his broadcast 'Point of View' ('to my mind one of the most religious spirits that ever lived is Mozart'), and use that opera as an example of 'one of the greatest religious experiences.' (I am doing an injustice by taking such minute excerpts; the whole thing may be found in *The Listener* for October 9). But then his is a case apart. He followed the 'Magic Flute' through Europe, and has not been forced to rely on performances here for his knowledge of that work. Nevertheless, rare as Mr. Lowes Dickinson's case may be among English musical amateurs, the very fact of his having been so inextricably caught in the tide of Mozart's operatic music is in itself a contribution to any inquiry into the hold that music has on minds of a wide intellectual range. It shows us what we are missing. It is

also a warrant for closer contact and greater accessibility.

It is not to gird at our famed disability to provide for ourselves, musically, that the foregoing sentences have been put down. That disability is getting a fair enough publicity at the moment, and clearly audiences are as much to blame as impresarios and concert-agents if they do not get what they want—or rather, if they get, and complacently applaud, what they do not want. The purpose of these remarks is rather to start a train of thought which it may be interesting to follow to some possible conclusion, and principally to welcome (whether it be decided that Mozart's operas are or are not the most significant among his works) a production of 'La finta giardiniera' announced for performance at the Scala Theatre on January 7, 9, and 11, 1930. These performances will be under the direction of Mr. Robert Stuart, who has already shown by his work for the Oxford University Opera Club that he is able to compass the difficult feat of making the past live for himself, without which no producer of Mozart's operas can hope to succeed.

Let us examine more nearly the thesis proposed above, that of the significant position of the operas among Mozart's works. It will not be found necessary to belittle any one type of work, as music, in favour of any other type; indeed, that method would at once appear useless for the purposes of serious argument. The line of inquiry will tend to dissociate the purely æsthetic aspect of Mozart's operas, and keep hold on considerations of their importance as expressions of his personality—or better, of his philosophy. For strictly speaking, an opera cannot be the expression of its composer's personality, for the simple reason that in itself it is first and foremost the expression of the personalities of the characters. That is, if the opera is a proper stage-representation, which Mozart's certainly are. The dramatist never really exists for us as a personality, and any attempt to deduce his character from his plays must always be futile. The surprise felt that the Wagner of real life (as we try and see him in his letters, his autobiography, the commendations and condemnations of others) is not the same as the Wagner of the operas, is, in reality, the result of a faulty reasoning. Wagner's operas still exist, Wagner, the man who wrote them never did exist *in them* as far as the hearer is concerned. What Wagner gives to the hearer—and is it not his greatest title to fame?—is a series of characters which are never Wagner but always themselves. So, too, with Mozart. His superb talent for characterisation enabled him literally to create personalities which still have such an abundant life and still hold our attention with such a grip that their actions, sufferings, emotions, cannot be ignored by us from the moment they start their stage-life up to the time the situation is put an end to. They live for us to such an extent that Mozart, the man who formed them, is forgotten while we watch. From that fact comes their force as dramatic representations, and they are no more an expression of Mozart's personality than 'King Richard the Third' is of Shakespeare's.

Neither do they show very clearly what Mozart thought about life, his philosophy. Only in one case is it possible to reach anything definite here; the 'Magic Flute' could hardly have been written by anyone with his tongue in his cheek. Or let us go warily. It is unlikely that anyone could have pulled off that immense feat without himself feeling deeply about it, but it is not impossible. An astounding master of dramatic personisation might have succeeded, though it is almost unthinkable that he could have done so. For in that work there is a peculiar quality of what can only be called philosophy, which exists through the characters, but also apart from them. And one large fact about this opera seems to justify our taking the risk, and trying to deduce the thought from its result—the finished work. The evidence before us is that Mozart altered the whole trend of the 'Magic Flute' half-way through, transforming it from a preposterous fairy-medley into something which has an intense significance and seriousness. That known, there can be little doubt that in the 'Magic Flute' we have a rare opportunity for seeing one of the most fugitive aspects of a composer whose actual music is always felt to be transparently clear.

The other operas could certainly have been written, as far as the technique of stage and music goes, by any equally able craftsman with a similar gift of melody. Mozart hides behind his own creations, and there is no getting at the man through his works. To know 'Don Juan' or 'Figaro' thoroughly is to become aware of Mozart's impeccable sense of dramatic fitness, his unhesitating aim at the vital spot of a given situation, his expert handling of the orchestra, his skill in using all the arts of vocal embellishment, and yet never losing an ounce of dramatic effectiveness. All of that is easy to realise, and these operas provide one of the finest, as well as earliest and still greatest, examples of perfect operatic workmanship. They give us a quality of enjoyment nothing else does. But as documents to serve for an inquiry into the workings of Mozart's mind they are of no service. Because of their representational character alone they could never be that. There is in them no strange illuminating beam thrown from the composer's mind, as in the 'Magic Flute.'

When we say that anyone could have written these other operas, because not knowing Mozart's reasons for writing them we are at liberty to imagine that anyone else as talented could have done so, we really mean that anyone *might* have written them. For there is nothing superhuman in the way they were brought into existence. Probably there were a good many equally talented composers at that period. But it is none the less true that Mozart possessed some peculiar quality, of mind rather than brain or heart, that enabled him to take the signal step of creation that others had not felt impelled to take. This added quality of mind which, when combined with certain technical facilities, resulted in the creation of specific works of art, is what one would dearly like to trace to its origin and analyse. That chase has long gone on, and is still in full hue and cry. But an end will never be reached. Less in opera than elsewhere is there likelihood of solving the problem.

And so it seems that we who know little of Mozart's operas are after all in no worse plight as regards knowledge of Mozart the man than are those whose opportunities are greater for hearing the operas. And as to Mozart the philosopher

there is only one glimpse in the 'Magic Flute.' Is it, then, possible to uphold the thesis that Mozart's operas contain the essence of his creative effort? If so, the sooner we get into closer touch with the operas the better. If not, then we may be contented with the symphonies, the chamber music, the pianoforte sonatas, that we already know, and do nothing to give the operas a more constant publicity.

To answer that question would entail a full, and of necessity lengthy, inquiry into what constitutes the essence of his creative effort. Such a search would be of great interest, and unlike that other problem we have just mentioned, could probably be brought to some adequate conclusion. Let us take it for granted that this essence can be fixed upon. Mr. W. J. Turner has spoken of the 'infinitely protean.' Well, if it be inconstant it is also all-persuasive and ever-present. It can be felt strongly in the G minor Symphony, a set of movements that no one but Mozart could have written, whoever might have and did not. And it is precisely this purely Mozartean quality of utterance, which, whether we can name its constituent parts or no, we yet can always recognise, that is to be found at its most authoritative in the operas. It manifests itself in 'Don Juan' as tragedy, in 'Die Entführung' as comedy, in 'Figaro' as tragi-comedy, in the 'Magic Flute' as a commentary on life itself. In 'La Finta Giardiniera' it is all lightness and grace, in 'Così fan tutte' all wit and brilliance. Without the operas we should still have a workable knowledge of Mozart's music, and be in possession (if such a phrase is permissible) of enough beauty to last any reasonable being a lifetime of contemplation. But we should have missed most of the greatest moments of music, and above all many of Mozart's highest achievements. Not to know the operas may not be to lose all Mozart, though it very probably may be to miss the most significant music he wrote.

Any discussion of Mozart comes back to one work: the 'Magic Flute.' There surely this vague quality we have called essence can be felt, and if it is to be analysed at all it is from that work that examples can most helpfully be taken. Other pens have praised it, and there the matter can be left as regards this article. If any case is to be made out for a nearer acquaintance with Mozart's operas bringing with it a clearer realisation of his essential qualities than could be obtained from the non-operatic works, the 'Magic Flute' will provide the firmest ground for argument.

Music in the Foreign Press

PARISIANS' PREFERENCES IN OPERA

M. Jacques Rouché, manager of the Paris Opéra, recently asked his subscribers to inform him of their likes and dislikes. *Le Ménestrel* (September 20) gives the results of this inquiry as set forth by him:

'Wagner's works head the list of preferences. "Boris Godunov" comes next, and the third place is given, curiously, to the stage arrangement of Berlioz's "La Damnation de Faust." "Don Giovanni" is fourth, and Reyer's two operas "Sigurd" and "Salammbo" come next—ahead of Gounod's "Faust." Among works by living composers, Ravel's "L'Heure Espagnole" is the most popular, and Rabaud's "Marouf" comes second. But many subscribers have definitely expressed their aversion to modern music. One of them wrote: "I would rather hear 'Faust' a hundred times than hear any modern work a second time." Another struck the true note by saying: "We *abonnés* are not very keen musicians. We go to the Opéra to seek relaxation and to meet our friends. Therefore, modern music bores us." Special mention should be made of one subscriber who, after having named nine favourites, concluded: "As for a tenth, I hesitate between 'Pagliacci' and 'Don Giovanni.'"'

(It should be remembered that works not yet performed at the Opéra were not to be included in the list, and that many very popular works—such as 'Carmen'—belong to the repertory of the Opéra-Comique; for these two reasons the significance of M. Rouché's interesting experiment is restricted.)

THE FUTURE OF THE RUSSIAN BALLET

Le Ménestrel (September 13) announces that the Russian Ballet will henceforth be under the leadership of Serghei Grigoriev, who for many years had been Diaghilev's stage manager. Walter Nouvel will continue to be the business manager. They, let it be added, are the only two remaining members of Diaghilev's original staff (of 1909).

ITALIAN FOLK-SONGS

The August-September *Musica d' Oggi* contains interesting examples of Italian folk-songs, collected by Giulio Fara (whose book, 'L' Anima Musicale d' Italia,' is one of the best that deal with Italy's musical lore).

A FRIEND OF THE RUSSIAN 'FIVE'

Muzyka i Revolutsia announces the death, at the age of eighty-six, of Mrs. Alexandra Molas, *née* Purgold. She and her sister (who became Mrs. Rimsky-Korsakov, and died a few years ago) played an important part in Russia's musical life during the 'seventies and after. A gifted singer and pianist, she took part in countless private performances of operas by Moussorgsky, Borodin, Rimsky-Korsakov, and Cui, given prior to their appearance on the stage. It was she who, with Moussorgsky, played the pianoforte when scenes of 'Boris Godunov' were performed in 1871-72; on these occasions she also sang the parts of Marina, the Hostess, the Tsarevich Feodor, and the Nurse. She became famous as an interpreter of songs.

AN EXPERIMENT IN WIRELESS TRANSMISSION

Musique (September) describes how six instrumentalists playing in Berlin, Vienna, Paris, London, Zurich, and Milan respectively went through a programme of chamber music, forming an ensemble which was broadcast from the central receiving station, Zurich.

M.-D. CALVOCORESSI.

The gold medal of the Royal Philharmonic Society will be presented to Mr. Gustav Holst, at the Society's concert on January 16 (when the ballet music from 'The Perfect Fool' will be in the programme); and to Dr. Vaughan Williams, on March 13, following on the first performance of his new Rhapsody on Sussex Folk-songs.

The Musician's Bookshelf

'The Origin of the Family of Bach Musicians' ('Ursprung der Musicalisch-Bachischen Familie'). Edited, with Pedigree Tables and a facsimile of Bach's manuscript, by Charles Sanford Terry.

[Oxford University Press, 12*s.* 6*d.*]

In 1917 the Neue Bachgesellschaft published a facsimile of the family record compiled by Bach and subsequently annotated by Carl Philipp Emanuel. Dr. Sanford Terry has done well to supplement his already vast labours in the Bach field by issuing this record in facsimile, with a translation, copious notes, several unfamiliar portraits, and seven Pedigree Tables showing the whole of the Bach tree down to the last shoot put forth from a collateral branch a few months ago. The result is a compilation of great historic value, at first sight dry, but on closer inspection richly interesting on the human side. Often the biographical touches are of the kind that bring the subject before us with delightful intimacy. For example, old Veit Bach, Thuringian miller and lutenist, and founder of the family, has been little more than a name to most of us. The few words John Sebastian writes of him make him a very real personage :

> 'He delighted above all things in his lute, which he would actually take with him into the mill and play when it was grinding. A pretty blend the pair of them must have made! But he learnt to keep time, and that apparently is how music began in our family.'

Take again this note added by Carl Philipp Emanuel concerning Gottlieb Friedrich and his son Johann Philipp. The father was Court organist and painter at Meiningen, and, says C. Ph. E., 'his son is associated with him in both offices. His son visited me [at Hamburg] last summer and painted an extremely good likeness of me.' (This portrait is now in the German States Library.)

Hear C. Ph. E. on some notable twins, Ambrosius and Johann Christoph, sons of Christoph :

> 'The twins were so alike that even their wives did not know them apart; they were objects of wonder and interest to all classes. They thought alike, and resembled each other in their music and playing. If one was ill the other sickened also, and the second died soon after the first.'

We see the beginning of the end of the family gift in a note by C. Ph. E. on Johann Ernst (1722-77) :

> '. . . is Hofcapellmeister at Weimar, though no longer in active work. He lives comfortably and quietly at Eisenach as organist, and receives a pension from the Duke. His sons apparently are unmusical.'

One likes to think of this descendant ending his days 'comfortably and quietly' on the spot where his mighty ancestor ran about as a youngster nearly a century before. Probably, however, Ernst was anything but 'quiet' in his youth, for we learn from 'Grove' that he 'briefly attended' the Thomasschule in his fifteenth year, being promptly dismissed for exceeding leave of absence—an offence not unknown to John Sebastian. Ernst was of the Johannes Bach branch, which is seen to have produced a good many non-musicians—a captain of artillery, several merchants, a bookseller, banker, postmaster, engineer, and so forth. Pedigree Table No. 3 gives us the beginning and the end of the Bach family, with Miller Veit at the top, and Annaliese, daughter of Aldred Schwalbe, a chemist, at the bottom. Annaliese was born as recently as last April. Let us hope that she will be a musician—a keyboard player for choice, so that she may benefit from the little book of studies and pieces Bach wrote for Anna Magdalena.

'Modern Russian Composers.' By Leonid Sabaneev.

[Martin Lawrence, 10*s.*]

The author needs no introduction to readers of the *Musical Times*. In this book, published originally in France two years ago, he deals with practically every Russian composer of importance from Tanéïèv. The articles are critical rather than biographical, and the criticism is throughout of that penetrating yet sympathetic type for which the author is distinguished. No translator's name is given—probably it is Mr. S. W. Pring. At all events, it reads easily and well, though there are a few slips, *e.g.*, on p. 64. '. . . . heroes of this type become anachronism *as bad*, if not worse, *than*, &c.' And we wish the numerous unnecessary and irritating inverted commas could have been removed. Thus we have : 'as regards for instance the "subjects" of his musical composition,' 'too many sounds and too few "values,"' 'like every other "philosophy," Medtner's music is for the few,' 'Medtner's music with all its seriousness is "philosophical" and not religious.' Such eccentricities disfigure the page and reduce the value of quotation marks when they are really necessary. This, of course, is a trifling blemish, but it calls for mention. It is a pity, too, that the spelling of names is not in accordance with that now usual in English books and journals. There is much to be said for uniformity in such matters. Everybody knows Rebikov, Rachmaninov, Tanéïèv, Medtner, &c.; and as they are never likely to spell them Ryebikoff, Rakhmaninoff, Tañeyeff, and Metner (however correct these forms may be), it seems a pity to adopt a method that may confuse but will never convert. However, these details do not seriously diminish the pleasure with which one reads this first-rate book. To the student of Russian musical history it is indispensable.

'How to teach Class Singing; and a Course of Outlined Lessons which illustrate the Psychological Principles upon which Successful Tuition is Based.' By Granville Humphreys.

[William Reeves, 5*s.* 6*d.* cloth ; 3*s.* 6*d.* paper.]

This book consists of twenty lessons in teaching a class to sing from both Sol-fa and Staff notation. The lessons are given as they have actually been delivered by the author. In his preface he says they 'are recorded with a fullness of detail which may possibly appear superfluous, but justifiable on the ground that the filling-in of a lesson outline is often the most troublesome part of a teacher's task.' They strike us as being models of their kind—as indeed might be expected from a teacher

so practical and experienced as Mr. Humphreys. We are glad to see that from the start he emphasises the importance of sight-singing. It is, as he says,

> '. . . the best foundation for a musical education, singers being peculiarly sensitive to the operation of the laws which govern musical thoughts and expression. Moreover, it is eminently suitable for class teaching; while, more perhaps than any other subject of musical study, its successful prosecution depends on the skill with which it is taught.'

He rightly insists on the use of the teacher's voice rather than the pianoforte:

> 'Singing is best learned from a vocal pattern. The voice of the teacher, though poor in quality, if it be but true in pitch and of fair sustaining power, more effectually stimulates vocal activity than the tones of a pianoforte, be it never so well played. Like produces like; song produces song. . . . The pianoforte indeed serves many a good purpose in the singing class—it can indicate pitch, speed, and force; it is useful for illustration and accompaniment; its distinctive tone-quality, if not persistently in evidence, refreshes the ear. But it can give no suggestion of vocal quality, and little of vocal style. So the teacher is well advised to dispense with its aid as far as possible.'

Commonsense things are said about illustration:

> 'This feature of the lesson is where the imagination of the teacher finds its special opportunity. "Everything is in anything," it has been said, and certainly deep thinking reveals a oneness of spirit in widely divergent aspects of Nature and circumstance. The field of illustration is, therefore, practically unlimited. Generally, no lesson should be considered complete until the æsthetic purpose and meaning of the thing learned has been illustrated either musically or by analogy. But an illustration, though true, may yet be ineffective through lack of one important virtue, which may be expressed by the word Proximity. Proximity may be of Time, Place, or Circumstance, and, whenever possible, an illustration should meet the condition of the class in one or more of these aspects. A musical illustration, for example, is often more telling if taken from some well-known piece, which, as music, may be "cheap" stuff. A popular song of the day will often serve the purpose better than an unfamiliar classical excerpt. One must sometimes stoop to raise.'

Singing *with* the class is condemned. It may help lame dogs, but it leaves the cause of the lameness uncured:

> 'The singer's self-reliance must be cultivated from the very first lesson. Good singing demands moral as well as musical qualities. Character must be trained along with the voice. The disposition of many children to shirk the trouble and risks of individual effort must receive no countenance from the teacher. A fearless spirit of adventure must be inculcated. "Safety First" principles belong to the street, and, for the time being, may be left there.'

We wish this principle could be more generally recognised in other departments of music teaching, wherein the over-use of the short cut and gilded pill shows that the character-building side of teaching is too often overlooked.

The practical good sense shown in the Introductory Section from which these quotations are taken is exhibited throughout the lessons. We warmly commend this book.

'A Record of the Music and Musicians at Eton College.' By Albert Mellor.

[Spottiswoode, Ballantyne & Co., 5*s*.]

Although this work is mainly for local consumption, it contains much that will interest the general reader. Brief biographical sketches are given of the successive Precentors, and the forty illustrations include portraits of musicians identified with the College (Welldon, Arne, Joah Bates, Elvey, Parry, J. F. Bridge, F. S. Kelly, Butterworth, Lloyd, Henry Ley, &c.), pictures of the College organ of various eras, the College and the Chapel, and (as extremes of the ancient and modern) a page from the 'Eton Manuscript' and a photograph of the electric blowing apparatus of the School Hall organ. Specifications of the various organs are given in full, and there is much interesting matter concerning the instruments. Of the Chapel organ designed by L. G. Hayne (1869-81), we read that the pedal touch was so heavy that 'it was a physical feat to accomplish a creditable performance of the more difficult preludes and fugues of Bach. Dr. Maclean (1872-75) was said to have lamed his left foot for a week owing to an effort to grapple with the pedal organ in a Bach fugue.' Nothing in the record is more interesting and heartening than the comparison the reader is enabled to make between the ante-Parry days, when music was scarcely recognised in the school, and the present time, when (as is shown by programmes of school concerts and particulars of the 'house competitions') it is a regular and popular feature. Mr. Mellor, who, as senior music master, has played his part in this remarkable progress, has produced a book both capitally planned and well written.

'Proceedings of the Musical Association: Fifty-fifth Session, 1928-29.'

[Whitehead & Miller, Leeds: One guinea.]

The subject of these six lectures (condensed reports of which have already appeared in the *Musical Times*) are 'Wind Bands and Music,' by Major Charles Hoby; 'Some Musical Instruction Books of the 17th Century,' by H. C. Colles; 'The Performance of Music in Spain,' by J. B. Trend; 'Some Problems of Present-day Music,' by H. C. C. Moule; 'Suppositional Hearing,' by Edward J. Chadfield; and 'The Alliance of Singers, Composers, and Conductors,' by Cyril B. Rootham. Set out thus *in extenso* they make interesting and instructive reading. In the discussions we notice that Dr. Froggatt pulled up Dr. Rootham for his use of the word 'diction' in reference to a singer's delivery of words. As Dr. Froggatt said, this word is not in any musical dictionary, and applies solely to the choice of words, and not to the manner of uttering them. But we think he will protest in vain. We ourselves were for a long time stiffly against this perverted use of the word, but we have now succumbed, for there is no musical term to meet the case. Language being made for man,

and not man for language, 'diction' must now join the growing number of words that have to do double duty.

'A Forgotten Psalter, and Other Essays.' By Richard Runciman Terry.

[Oxford University Press, 7*s.* 6*d.*]

This is a collection of articles contributed, with one exception, to various periodicals over a good many years, the new essay being that which gives the book its title. The psalter resuscitated by Sir Richard is the Scottish book of which the words appeared in 1564 and the tunes in 1635. The discussion thereof and the examples quoted will make many anticipate with interest the new edition which the author (we believe) now has in hand. The reprinted papers cover a wide field—English and Italian polyphony, The Troubadour, Merbecke, Some Unpublished Tallis, Some Sistine Chapel traditions, Organs and Choirs, Church Music, Sailors' Shanties, Samuel Sebastian Wesley, &c. On all these diverse subjects Sir Richard holds forth in his customary attractive and informing way.

Two further numbers of the 'Musical Pilgrim' series have appeared. One is by Tom. Wotton—'Berlioz: Four Works,' the four being the 'Fantastic' Symphony, the Overture to 'Benvenuto Cellini,' 'The Captive,' and the Overture to 'The Corsair.' Readers of the *Musical Times* are well aware that Mr. Wotton knows more than most people concerning Berlioz, and his knowledge is here readably set forth, backed up by ample music-type illustrations.

In the other, Prof. Sanford Terry completes the studies of Bach's choral works which he has contributed to the series. He deals with the Magnificat, the Lutheran masses, and the six Motets. Of particular interest are his remarks on the Lutheran Masses. He gives several examples of Bach's method of adapting material from the cantatas for use in these works. The little book is a mine of information of all sorts. Dr. Terry's constant reference to Bach's reaction to the words he was engaged in setting is quite justified. As he says, an exposition of this side of Bach 'offers the most stimulating incentive to more technical analysis, and at the same time arrests the interest of the amateur reader.' (Oxford University Press, 1*s.* 6*d.* each).

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'A Simple Introduction to the Principles of Tonality.' By Stewart Macpherson. Pp. 60. Joseph Williams, 2*s.* 6*d.*, paper; 3*s.* 6*d.*, boards.

'Tonality and Expression.' By Greville Cooke. Pp. 58. Joseph Williams, 2*s.* 6*d.*, paper; 3*s.* 6*d.*, cloth.

'The Real Rhythm in English Poetry.' By Katharine M. Wilson. Pp. 171. Aberdeen University Press, 7*s.* 6*d.*

'The Style of Palestrina, and Dissonance.' By Knud Jeppesen. With an Introduction by Edward J. Dent. Translated into English by Margaret W. Hamerik. Pp. 272. Oxford University Press.

'Adam Krieger (1634-66).' By Von Helmuth Osthoff. Pp. 107. Leipsic: Breitkopf & Härtel.

'The Acoustics of Orchestral Instruments and of the Organ.' By E. G. Richardson. Pp. 158. Arnold, 10*s.* 6*d.*

'Musical Appreciation: Practical Class Lessons.' By Ethel Home. Pp. 31. Boosey, 2*s.*

'A Door-Keeper of Music.' By J. A. Fuller-Maitland. Pp. 310. John Murray, 10*s.* 6*d.*

New Music

SONGS

There is little music to notice this month, but among the songs are one or two good things. Martin Shaw's 'Two Songs from Shakespeare' are sound, straightforward music, the more acceptable for being unpretentious. 'Come away, death,' in particular, gains from the directness of its treatment. The words are allowed their natural flow, and are not held up for over-emphasis or pointless subtleties. This success in setting the rhythm of the poem as a whole adds much to the effect of the song. 'When that I was and a little tiny boy' is suitably brusque and bustling, but does it really match the end of the poem? Perhaps; though there is more to be said than this. It is a very strange poem. It admirably fits its place in the play; there is a real but curious satisfaction to be had from reading it; but what 's it all mean? Goodness knows.

The same publishers (Cramer) send George Dyson's 'Sea Music,' a duet for soprano and mezzo-soprano or contralto to words by Longfellow. It is a musical and sensitive little work that has been known for some time as a school song, and will reward performance by soloists. T. C. Sterndale-Bennett's 'Will she be waiting up' is an addition to Cramer's list of light songs. You think the song is revoltingly sentimental until you find out that 'she' is a dog. That 's the sort of song it is.

Joseph Williams issues two songs by Greville Cooke—'Eileen Aroon' and 'Yesterday.' The composer writes fluently, and treats his poems with care; but his music is fulsome and commonplace, and despite its luscious pianoforte writing, sounds essentially empty.

Herbert Ferrers has done a good setting of Byron's 'So we'll go no more a-roving,' which is published by Curwen. The poem dictates certain clear lines of treatment, and this setting is not subtle. In fact, its success lies in its note of sincerity and lack of pretension. The poem has its beauty, certainly, but it would be silly to try to treat it as anything but a sentimental beauty.

The Oxford University Press publishes Robin Milford's 'Four Miniature Songs,' and 'Two Songs' by John Henry Collins. These last are the work of a man who died at the age of twenty-four. He was not a trained musician. They show a sensitiveness to atmosphere and a certain freshness which, as the editors remark, might have been lost if the grammatical errors had been corrected. The composer, who in one case sets his own poem, was a painter by profession.

To Dawson Freer's 'Edition of Classical Songs,' published by Joseph Williams, is added Chaminade's 'Golden Memories.' T. A.

PIANOFORTE

The biggest thing this month is Ronald Chamberlain's 'The Four Winds,' an ambitious-looking pianoforte suite published by Curwen. The music, frankly, is disappointing. It is patchy, affected in style, and at times commonplace in the extreme (look at p. 4, the last eight bars). In the last number these weaknesses are less marked, but even here there is little individuality or impulse. York Bowen's Valse in D flat (Joseph Williams) is No. 2 of his 'Suite Mignonne,' published as a separate piece. It has all York Bowen's fluency and graceful flow of melody, and though it makes no claims to be more than light music it is well written and effective. H. E. Randerson's 'An Oxford Quadrangle' (Oxford University Press) begins well, and has some distinction of pianoforte style. Lack of connection between the various sections of the work makes it unsatisfactory as a whole, but it has effective moments and considerable atmosphere.

T. A.

CHAMBER MUSIC

Two famous minuets—Handel's from 'Berenice' and Beethoven's in G—are published by Messrs. Novello in a neat arrangement for pianoforte and string quartet. The compositions are too well known for either praise or description. It may be suggested, however, that their style, so strikingly different, is well worth the attention of the young student. The Beethoven minuet is by no means characteristic of the composer, and must be considered rather as an instance of the gracious way in which he could unbend when he chose to do so. Mr. John Pointer is responsible for the arrangement, which is straightforward and in every way correct.

A Lyric Sonata for violin and pianoforte by Armstrong Gibbs (Curwen) attracts and disappoints in turn. The composer never errs in matters of taste; the melodic material like the harmonic structure has unquestionable distinction, and the personality which emerges from the music is, on the whole, sympathetic and attractive. The disappointment is occasioned not by any error of style, but by the occasional insistence on a design or idea when the interest aroused at first begins to evaporate. And the changes of tempo which occur in every one of the three movements appear to suggest that the composer himself is not unaware of what may be a temperamental failing. But for all that the Sonata makes pleasant reading.

F. B.

UNISON

W. L. Smoldon's 'River Song' rolls pleasantly between familiar banks of harmony. Its shading, and the graceful manipulation of its skips and windings, will agreeably occupy a class with a fair amount of tonal resource (Novello).

MUSIC FOR CHILDREN'S AND FEMALE VOICES

A 'new and revised edition' of the children's operetta 'Bo-Peep and Boy Blue,' by Florian Pascal and Clifton Bingham, is issued by Joseph Williams (3*s*.). The lines are sometimes a little stilted, in an old-fashioned style, but there is a good deal to interest and amuse not too young children. There are two Acts and nine characters (four girls and five boys). The chorus work is mostly in two parts, and the finales work up broadly. The Sol-fa vocal score, it should be noted, is issued separately for 9*d*.; the libretto costs 8*d*.

W. R. A.

MIXED-VOICE

A few months ago I hailed one the soundest bits of teaching material produced for years—No. 104 of 'Novello's Music Primers,' entitled, 'A Handbook for Choralists' (1*s*. 6*d*.). That meaty, bovrilised book contained, it will be remembered, studies specially written by various composers. Now appears 'Supplement No. 1: Twenty-four Studies,' 1*s*., in which our old friends T. F. D., E. T. S., G. S., W. M., H. G., J. H., H. W. D., and C. A. G. conspire to arm the keen young singer with all manner of studies designed to develop his technical and expressive powers. There are short pieces for *sostenuto*, for breadth, for detached style, vigour in rhythm, phrasing, true chording, lightness and delicacy, and all the powers and graces of choralism. An excellent point is that many of the exercises can be sung by different combinations of voices. Thus, in the first seven the alto part is given in the treble stave, and is also notated, on a separate line, for tenors, so that the piece may be sung by S.A.B. or S.T.B. In the first set, a good many of the tests were in short score; now all are in open score, as in ordinary part-songs, to the study of which these exercises will bring marked increase of assurance and subtlety. Sol-fa is given separately, at the end. If I were a conductor, I should not be too proud, whatever my choir's capacity, to run through these exercises, and see whether there might not be something good for the little weaknesses in my flock. And if I were a new starter, with an inexperienced choir, I should press a copy of the book into each willing hand, and invite the choir to join with me in calling down blessings on the heads of T. F. D., E. T. S., G. S. (and 'band as before,' as they say of Nebuchadnezzar's players).

W. R. A.

Dr. Sweeting has arranged for S.A.T.B. the lively ditty of 'The Derby Ram' (from 'English County Songs') quite simply, with sufficient variety of treatment to please choirs that do not care to tackle music with highly independent parts. A solid and resonant body of tone can be used with bold effect (Cramer).

The choruses only of Purcell's 'The Fairy Queen' are handily issued by Novello at 2*s*. There is any amount of good fun and whimsicality in this work, which choirs that do not know it ought to look at. The 'Scene of the Drunken Poet,' for instance, with which this score opens, recalls the humours of Falstaff's punishment in 'The Merry Wives,' and gives scope for lightsome, zestful singing. There are impressive choruses, too, in this capital collection of varied delights.

W. R. A.

CHURCH MUSIC

From the Oxford University Press comes a Harvest Cantata, 'The Sower,' which should find favour with good choirs. The words have been compiled by Claude Aveling and the music is by Harold E. Darke. The choral writing is strong

and effective without being difficult, and the admirable solo numbers for tenor, bass, and soprano provide ample scope for intelligent singers. The opening and closing choruses are also issued as single numbers. The first, 'Rejoice in the Lord,' is a jubilant, vigorous movement with a well-contrasted middle section. The final chorus, 'Praise Him in His noble acts,' is based on the hymn 'Ye watchers and ye holy ones.' The use of the tune is at first confined to the accompaniment; later the voices enter imitatively over an interesting pedal point and a brief instrumental passage leads directly into the hymn, in which the congregation joins. It should be noted that chorus parts (Staff and Sol-fa) are published separately.

Under the title 'The Simple Mass' the same publishers issue a short setting of the Holy Communion to easy plainsong melodies. All the melodies are taken from the Plainsong and Mediæval Music Society's 'The Ordinary of the Mass,' which states that none are later in date than the 10th century. The tune of the Creed 'is probably at least as early as the 6th century.' There is an excellent organ accompaniment by J. H. Arnold, who also has some helpful things to say in an interesting preface. Another useful plainsong publication, 'Evening Canticles,' comes from the Plainsong and Mediæval Music Society (Nashdom Abbey, Burnham, Bucks). Under one cover are eight settings of the Magnificat to simple tones and four settings with solemn mediations, a list of alternative endings, and eight settings of the Nunc Dimittis. Suggestions on the chanting of psalms and canticles are also given.

An air by Bach, 'O praise the Lord,' from Cantata No. 28, 'Gottlob nun geht das Jahr zu Ende,' has been arranged as an anthem for S.S.A. by W. Rigby, the English version by W. G. Rothery. The arrangement is excellent, and in its new form this bright, joyous number should prove widely acceptable. It is issued in Novello's octavo edition of Trios, &c., for female voices.

Two works by Felix White may be recommended to the notice of efficient choirs. 'Wings of Peace,' an anthem for S.A.T.B. with organ, is a musicianly setting of words attributed to Dr. Nicholas Postgate (died 1679). An expressive, tender melody is supported by gently moving lower parts. The tone is nowhere loud and the utmost delicacy of treatment is called for. 'This gospel sang the angels bright,' poem by William Canton, is a carol for S.A.T.B. and organ (*ad lib.*). Here again, with the same 3-2 signature, is a soprano part accompanied generally by more florid lower voices. The quiet expressive opening of each verse leads in this case, however, into a quicker section (bold, joyous), closing *ff* with an optional seven-part arrangement of the voices (Stainer & Bell).

Some additional numbers (Nos. 10 to 20) of Bach's Extended Chorales, with English and Welsh translations and arranged and edited by W. G. Whittaker, come from the Oxford University Press. Choirs should welcome these movements from the Cantatas; they provide a welcome change from the ordinary anthem and are mostly quite easy to sing. Those who have not yet made their acquaintance might look at Nos. 10, 11, or 14. No. 10, 'Now I know that Thou art loving,' is the final chorus of Church Cantata No. 105, and is notable for the treatment of the orchestral part. 'The conception,' writes the editor, 'is one of the most remarkable of Bach's innumerable fantasies on chorales.' Schweitzer comments upon the transition in the orchestra, with its unusual changes of time-signatures, from terrified trembling to peace. In No. 11, 'So let me sing God's praises,' 'the instrumental portion interprets the meaning of the verse by a flowing *siciliano* measure.' No. 14, 'Jesu, Joy of man's desiring,' is already known to many through its pianoforte and organ arrangements. It is published in five forms, including one for treble voices in unison. There is no space to comment on the various numbers of the Oxford Series of Bach Arias, arranged and edited by W. G. Whittaker, ten of which are to hand. Reference may be made to No. 7, Soprano Recitative and Aria, 'Life's last moment,' of which Schweitzer says that the poet and musician unite in mystic reverie upon death, and that Bach writes a 'glorified cradle song'; and No. 4, Tenor Aria,' O Treasure of Treasures.' The same writer points out that this number is based on a 'joy motive,' and thinks it overpowering in the energy of its flight.

Two recent additions to Cramer's 'Library of Church Music,' edited by Martin Shaw, may be cordially recommended. C. H. Kitson's setting of the Te Deum in F is a skilfully written, dignified piece of work, effective and not difficult. John Langdon has made excellent use of traditional Hebrew melodies in his setting of the Magnificat and Nunc Dimittis in A flat. The music is soundly written, straightforward, and quite easy.

Sir Walford Davies has edited for the National Council of Music, University of Wales, Beethoven's 'The Heavens declare the Creator's glory' (for voices in unison with organ accompaniment, and with English and Welsh words) and Palestrina's 'O Bone Jesu' (S.A.T.B. unaccompanied, Latin and Welsh words). They are published in one copy, with music in both notations, by Paxton.

G. G.

Gramophone Notes

By 'Discus'

H.M.V.

The Delius Festival is being well backed up by the gramophone. The composer having published his approval of the various recordings of his works now issued, the reviewer has nothing to do beyond giving his opinion of the reproduction. Happily, this side shows a marked improvement. In the past many of us felt that the essential quality of Delius had somehow eluded the gramophone; the dreaminess too often came out as mere fog, and the shifting harmonies became vague and sticky. These defects no longer exist, and the gramophonist may now take up a Delius record with confidence instead of with misgiving. 'In a summer garden,' played by the London Symphony Orchestra and conducted by Geoffrey Toye, is on D1696, and one side of D1697; on the odd side is 'A Song before Sunrise,' played by the New Symphony Orchestra conducted by John Barbirolli.

May Harrison and Arnold Bax are recorded in the first Sonata for violin and pianoforte. Bax is so successful as a gramophone pianist that this

should be only the first of a series of records made by him. Many will wish to hear him in some of his own pieces. The Sonata is beautifully played and recorded, and is enjoyable therefore, although it doesn't show us the best side of the composer; only the orchestra does that (C1749-50).

Harold Bauer gives us in the Appassionata Sonata one of the best Beethoven pianoforte records I have so far heard. The tone is better than we expect in a work where power has to be laid on. There is, however, some lack of contrast; more degrees of *forte* would be welcome. Technically, the playing is above reproach. Rarely does one hear such speed and clarity as that of the Finale. These fine records remind us that the gramophone has not so far done its duty by Beethoven's sonatas. There are treasures among the less hackneyed numbers that would, I am sure, be warmly received (DB1293-94).

Those who still have a liking for Strauss's 'Salome' will welcome the record of the Finale, 'Salome and the head of Jokanaan,' played by the Berlin State Opera Orchestra conducted by Leo Bloch, with Gota Ljungberg as Salome. Many will find its hectic and grisly strains out of date (I do). The performance is all that we should expect from such performers (D1699).

Here is Toscanini again, putting Dukas's 'Sorcerer's Apprentice' through his paces. I use the term advisedly, for pace and power seem to be the outstanding characteristics. I do not find the work particularly interesting, either because of a lack on the conductor's part, or it may be because the bloom of this picturesque scherzo has worn off with the passage of years. But there can be no question as to the excellence of the recording or the brilliance and finish of the playing. So if your concern is mainly with the execution and the reproduction, this is a record you should not miss (D1689).

Keith Falkner is one of our best young basses, but he must watch his words. Many are indistinct and some are unnatural. He sings Korbay's 'Shepherd, see thy horse's foaming mane' and 'Had a horse' with due dramatic intensity, but he puts himself out of court by such distortions as 'no mattor,' 'Shall he nevor be,' &c. No amount of good vocalism can balance such vagaries as these (B3105).

COLUMBIA

What was said above concerning Delius records applies to that of 'Brigg Fair,' played by Sir Thomas Beecham and His Symphony Orchestra (the use of the possessive in this connection is spreading) (L2294-95).

I have heard more vivid and heart-wringing—more suicidal, so to speak—performances of the 'Pathetic' Symphony than that of the Philharmonic Orchestra, conducted by Oscar Fried, but perhaps none more uniformly good, despite a few shaky moments in the ensemble. The March is playful rather than barbarically swaggering, owing no doubt to the hot pace. The recording reaches and maintains a capital level, and as the price is down to 4*s*. 6*d*. the set is really good value (9867-71).

I wish I could get up more interest in the Strauss Waltzes; they seem to me to be all desperately alike and badly 'dated.' Here is 'Tales from the Vienna Woods,' excellently played by the Symphony Orchestra, conducted by Bruno Walter (L2334).

The Capet Quartet are heard to advantage in Schumann's A minor Quartet. There is an amount of variety that I missed in their Beethoven recording. The Scherzo is very neatly touched off, but elsewhere in some of the busier passages there is shaky intonation (L2329-31).

There are two violin solo records—widely contrasted. Jelly d'Aranyi plays with fine breadth and classic style a Vitali Chaconne—one of those old string works which, it must be confessed, interest violinists more than ordinary people (9875). Bronislaw Huberman puts any amount of dash and show into a Mazurka by Zarzycki. His loud tone rises to noisiness, but the performance as a whole captures one. The companion piece is No. 3 of Sarasate's Spanish Dances, also well played (L2332).

There are three very good vocal solo records. Heddle Nash is heard in a couple of arias from 'Don Giovanni.' His long phrasing is notable (9880). Harold Williams sings the 'Toreador's Song' and 'O star of eve.' The English version of the former sounds rather trite, and the orchestral accompaniment is scratchy, so that the excellences of the record are centred in Mr. Williams's admirable singing (9873). Norman Allin makes Loewe's 'Edward' a thrilling affair. Some might feel that there is just a wee bit of over-acting; however, it did what few songs manage to do per gramophone—it made my flesh creep. That overrated song, Glinka's 'Midnight Review,' calmed me down again. Mr. Allin is in fine voice in both songs, and his words are unusually clear and significant (9874).

DECCA

This month's parcel shows a falling-off in interest. The orchestral part is limited to John Ansell's Irish Suite, 'Innisfail,' played by the Decca Light Symphony Orchestra under the beat of the composer. The work is a fair sample of its type, well played and recorded. But the inimitable Edward German has made us very hard to please where light music is concerned (M65-66).

There are three military band records. Vaughan Williams's English Folk-Song Suites are drawn on for two of them, played by the Decca Military Band, conducted by Charles Leggett. The third gives us selections from the 'Faust' Ballet Music, the players being the Chenil Military Band and the conductor Julian Clifford. Of the Vaughan Williams movements, 'I'm seventeen come Sunday' and a March on 'Bonny Boy' are on M67; 'Folk-Songs from Somerset' and a Toccata Marziale are on M68. The Ballet Music record is F1520. The Vaughan Williams pieces are, of course, the better music, but I have a feeling that the composer has not made the most of the lively medium. The music is too 'busy' perhaps; or is it that folk-song material does not lend itself to this treatment so well as we thought it did? or that it doesn't wear well? or any other reason why? Anyhow, I like these movements less than I expected to. The Toccata has some rousing moments, however.

There are two vocal records. Norton Collyer has an expressive and musical tenor voice, which

ne uses a little over-strenuously in Coates's 'Bird Songs at Eventide.' He sings also 'The Devout Lover,' a song that takes us back to the good old days before women developed a preference for the cave man and his methods. Perhaps the devout lover was a little *too* abject, and it is as well, therefore, that the song has been shortened by a verse. Mr. Collyer omits the one in which the lover tells us that it is not his in flowing melodies to tell the umpteen (I think a thousand, but anyway a lot)—the umpteen graces that he knows so well (F1522).

Roy Henderson sings finely in Tchaikovsky's 'To the Forest,' but something seems to have gone wrong with the recording of the companion song, the same composer's 'Don Juan's Serenade.' Here the voice becomes metallic and edgy, and the sibilants are over-hissed. It sounds as if Mr. Henderson turned on the sinister tap and the microphone exaggerated it unduly. Of course, the defect may be peculiar to my sample only (M69).

MID-OCTOBER LIST

Probably more discretion is required in the choice of material for military band transcription than for any other medium. Not every string tune by a long chalk can stand transference to the wood-wind, and the brass may easily be fatal to the mood and style of pianoforte and chamber music originals. Wagner's 'Album Leaf,' arranged by Moses-Tobani, and Bach's so-called Air on the G string, arranged by Winterbottom, are cases in point. The new medium is far too solid for the 'Album Leaf'; the splodges of brass especially are quite out of the picture. The Bach is a bit better, but we miss the sensitive feel of the strings. The players are the Chenil Military Band, conducted by Charles Leggett. As Mr. Leggett can hardly have gone through life without hearing the Bach piece in its original form, it is surprising to find his performance almost entirely lacking in the occasional easing of the rhythm that a good string player would give it as a matter of course. His pace is on the quick side, and his style prosaic—business-like is the term that was in my mind while listening (F 1534).

A far more successful transcription is Weber's 'Perpetuum mobile,' arranged by Jaeger for pianoforte duet and strings, played by Herbert Jaeger and his Salon Orchestra, the pianists being Mr. Jaeger himself and E. Kaschubec. (By the way, what a lot the Mendelssohn of such pianoforte solos as the 'Bee's Wedding,' owed to this piece!) On the other side is Saint-Saëns's 'Le Cygne,' played as a 'cello solo by Hans Metzler with rather meagre tone, Mr. Kaschubec providing an almost apologetic pianoforte part (F1535).

Frank Titterton sings Eric Coates's 'Sea Rapture,' and Lane Wilson's arrangement of 'Phyllis has such charming graces.' I like the latter the less; the singer takes this ditty too seriously, and the melodic line is not well defined. Old songs of this type call for clearness and grace rather than emotional warmth (M73).

Dale Smith's performance of Arne's 'Celia's charms' suffers from the same defect, I feel. The lover in these ditties of this period was never very hard hit, despite all his talk about 'sighs' and 'flames.' He usually had at least the tip of his tongue in his cheek, and another Celia round the corner. The companion song is a rattling good thing—Herbert Hughes's arrangement of 'Palatine's daughter.' A bit clearer diction would have made this record a topper. Leslie Howard's accompaniment is a capital feature (M74).

Last month I made acquaintance with the Irish Protestant quasi-folk-song 'The ould Orange flute.' Here it is again, sung this time by Florence Marks, unaccompanied (which is a gain) and with the right racy humour and style. I don't get all her words—perhaps the brogue beats me at times. On the other side she is recorded reciting 'The Harbour,' by Letts, and a very good skit by the late Percy French—'A sailor courted.' These are well done, especially the latter, though again some of the words elude me. This record confirms the view I expressed last month as to the promising field opened up by such unsophisticated treatment of folky material (F1538).

Player-Piano Notes

ÆOLIAN

Audiographic.—A new and exceptionally attractive series for children comes to hand this month in the form of 'Playtime Music.' These rolls are intended to serve as a sort of gateway to the bigger classics. The choice of music is excellent, this batch consisting of Grieg's 'Puck' (D1002); Grainger's 'Shepherds' Hey' (D1008); Tchaikovsky's 'Dance of the Reed Pipes' ('Casse-Noisette') (D1010); MacDowell's 'To a water lily' (D1014); Poldini's 'Dancing Doll' (D1006); and Schytte's 'Forest Elves' (D1004)—all for pianola. Each piece is provided not only with many delightful little pictures, but with a 'programme' as well, which is printed on the roll in large, clear type, a slightly fuller form being given in an accompanying pamphlet. Mr. G. Kirkham Jones is the writer. The reproduction is edited so that the most inexperienced can obtain really good results. The editorial staff, however, will do well to moderate its transports in the matter of *rubato*; there is rather an overdose in some of the rolls mentioned above. Used by an experienced artist, *rubato* is effective, but it should be administered cautiously where youngsters are concerned. This, however, is an easily remedied defect, and in all other respects the series is most promising. All the rolls mentioned above have been tried on the younger members of a family, who voted them 'jolly good,' and expressed a desire for more.

Duo-Art Audiographic.—We now have the second and third movements of Mozart's 'Jupiter' Symphony. The playing, by Rudolph Ganz, is first-rate; the simple analysis is easy to follow, and should be of great assistance to the student (D823, D825).

Ernest la Prade is responsible for the introduction and running commentary on an arrangement of Wieniawski's Romance from the Violin Concerto in D minor. Like most string solos, this is not very satisfactory on the pianoforte, although Geneviève Pitot's performance leaves nothing to be desired (D835). There is also Liszt's arrangement of Mendelssohn's 'On wings of song,' with notes by Percy A. Scholes, the excellent pianist being Desider Vecsei (D913).

It is interesting to have Ravel's 'Birds of Sadness,' played by the composer. This is not

everyone's music, and its appeal is not immediate, but the piece grows on one, and the actual performance is beautiful. The notes are by Paul le Flem (D929). A successful arrangement of Schubert's 'Death and the Maiden' movement from the String Quartet is played by Carolyn Beebe, with notes by Ernest la Prade (D917).

George Copeland's playing of Debussy's charming 'Moonlight' is good; the notes are by Forbes Milne (D883). On the whole, this is perhaps the most attractive roll of the batch.

Duo-Art.—There are two successful transcriptions—the Prelude to 'The Mastersingers,' arranged by Ernest Hutcheson (7301), and a selection from Moussorgsky's 'Boris Godounov' (6972). The Prelude is played (needless to say, extremely well) by William Backhaus. The Moussorgsky lends itself less well to transcription than the Wagner, but makes an interesting roll, and Robert Armbruster does all that is possible so far as performance is concerned. Josef Hofmann gives us the second and third movements of Beethoven's Sonata in C, Op. 2, No. 3, and maintains his usual high standard (7306). In rhythm and clarity the Scherzo is particularly striking, and the pedalling in the Trio is exemplary.

Themodist.—The only two of interest are a clear, well-cut roll of Elgar's 'Lullaby' (T30445*b*), and an exceptionally good one of Dohnányi's brilliant Capriccio, Op. 23, No. 3. This is most satisfying, and will give great pleasure to the enthusiastic player pianist (T30444*b*).

BLÜTHNER

Animatic.—One of the most attractive rolls in a generally interesting list is 'Valse Impromptu' for four hands, by Pierné. The duettists, whose ensemble is extraordinarily good, are the composer and Marthe Dron. The music is of the light, brilliant type (57114).

The delightful Chopin study generally known as 'The Spring' (Op. 10, No. 8) is good, too, Francis Plante's rapid passage-work being remarkable for its clarity (55765).

Another excellent Chopin roll is that of Godowsky playing the well-known Nocturne in F minor (Op. 55, No. 1). He avoids stressing its somewhat monotonous melancholy, with attractive results (55783).

Grieg's charming little Berceuse (Op. 38, No. 1) is sympathetically treated by Albert Friedenthal (55983).

Roderich Bass's playing of Tchaikovsky's 'Chant sans paroles' is an example of how not to use *rubato*, although good in other respects (57534).

There is a capital performance of Paderewski's 'Légende' by Oswin Keller. Though on the long side, it is interesting enough to hold the listener's attention throughout (55557).

There are rather violent and uncalled-for changes of time in the roll of Brahms's Impromptu, Op. 117, No. 1. The pianist, Delafosse, starts off at a smart pace, and makes too great a contrast by pulling up heavily later on (55746).

An attractive Suite by Raff is well played by Ernst Heuser (57179), and there is a clear and well-finished performance by Willy Rehberg of Mozart's Concerto in E flat (two rolls, 57023-24).

Last, but by no means least, is Beethoven's Sonata, Op. 81a, in E flat, played by Lamond—a performance whose excellence may be taken for granted (two rolls, 55724-25).

D. G.

Occasional Notes

In our September issue we commented at some length on Mr. James Agate's notice, in the *Sunday Times*, of Noel Coward's 'Bitter Sweet.' The following letter from Mr. Agate arrived too late for insertion in our October number. He asks us to give it the same publicity as that given to our 'ill-founded attack,' and we accede gladly; hence its appearance among the Occasional Notes instead of in the correspondence columns.

SIR,—My attention has been drawn to your 'Occasional Notes' of September last. The writer starts by paying me a charming compliment in my capacity of dramatic critic, after which he proceeds to a full-dress attack upon me, commencing with the words, 'Let us begin at the beginning.'

He begins by saying, 'Mr. Coward also (we are told) "composed" the tunes.' Obviously the *Musical Times's* informant can only be that dramatic critic against whose 'hyperbolising' the writer has deemed it time to make a stand. May I ask here what word other than 'composed' the writer of your Notes would suggest? Does he suggest that Mr. Coward plumbed or brick-layed or boiler-scraped his melodies?

The writer then goes on to suggest that I instituted a comparison between Wagner, Mozart, and Mr. Coward. It is true that I instituted a comparison, but not as musicians. My comparison was strictly limited to these composers' capacity to do something else as well as compose. If I say that Schubert and Sousa both suffered from in-growing toe-nail and floating kidney, no comparison between them as composers is established or attempted. The comparison is between them as sufferers. If I say that Shakespeare had need of Burbage to play his chief characters, whereas the late W. S. Penley played his own, the comparison is not between Shakespeare and Penley as dramatists pure and simple, but between them as dramatist-actors. I pointed out that in the world of big music Wagner was his own librettist, but that Mozart was not. Further, I pointed out that in the world of little music Coward, so far as I knew, accomplished something outside the music which nobody else has achieved. Wagner did both jobs, but I noted for the benefit of anybody who might be stupid that 'Die Meistersinger' was 'not strictly an operette,' implying that it was a big thing, whereas Mr. Coward's work was strictly an operette, and therefore a little one. No person with even an elementary sense of logic will suggest that anything that I wrote in my article in the *Sunday Times* of July 21 hints at any comparison as a composer between Mr. Coward and any of the dozen or so I mentioned. The discussion was purely between Mr. Coward's ability to write his own libretto and the inability or refusal of other composers to do the same thing.

The writer ends by saying: 'We make this comparison for the benefit of Mr. Agate. He is not likely to find a music critic writing about plays and books and turning out nonsense comparable with that written by himself about music. If ever he does, we hope he'll have no mercy.' I should certainly have no mercy on anybody writing about the drama with the same looseness of thought as is displayed by the writer of your 'Occasional Notes.' Is it too much to ask the possessor of a musical mind to have a logical mind, or even an ordinary one? If I say that a magpie and a Hereford cow and a fox-terrier are three objects

in Nature which are black and white, I do not institute a comparison between their merits as thieves, milk-givers, and watch-dogs. You will agree that if I say that a horse can draw a load whereas an ostrich can't I am not instituting a comparison between their relative speeds. When I say that Mr. Coward can write his own libretto and that Mozart couldn't I am making no comparison as to their relative merit as musicians, and this in spite of the fact that I am mentioning them in the same breath. In conclusion, I must ask you to give the same publicity to this letter which you gave to your Note-writer's ill-founded attack.—Yours, &c.,

25, Palace Court, W.2. James Agate.

We thought, and still think, that our Occasional Note was quite clear, but as Mr. Agate's perception is evidently far less quick than his temper we must go over some of the ground again. As Mr. Coward's share in the musical part of 'Bitter Sweet' consisted of merely picking out tunes on the pianoforte, the writing down, arranging, and orchestration being done by other hands, we held that he had no right to the title of composer. A composer, we contended, is one who not only conceives musical ideas; he gives them shape and form—in a word, he creates the music from start to finish. Let us put an analogous case—one that should appeal to Mr. Agate as a dramatic critic: imagine a man unable to read or write, and ignorant of grammar, but yet ambitious to shine as a dramatist. He hits on a few conventional ideas for a play, dictates the scenario and dramatis personæ, gives some general idea of the production, and leaves such not unimportant details as the writing of the dialogue and the 'business' to assistants. Mr. Agate would rightly refuse to describe him as a playwright or author. Called on to criticise the first night production of the result, he would probably mention with scornful quotation marks that Mr. So-and-so 'wrote' the play, just as we said that Mr. Coward 'composed' the music of 'Bitter Sweet.' Mr. Agate asks, 'What word other than "composed" meets the case?' It is no part of our job to provide a terminology for musical dabblers such as Mr. Coward; we think the inverted commas are enough, and that normal readers will see our implication if we say that Mozart was a composer and Mr. Coward a 'composer.' If another term is really needed we should say that Mr. Coward concocted the music—though here again another word is wanted to describe a concoction that bears even less relation to music than a 'Heart Salve' novelette does to literature.

Mr. Agate says that he did not institute a comparison between Mozart, Wagner, and Coward as musicians. Then why mention Mozart and Wagner at all? Because, replies Mr. Agate, of their capacity, or otherwise, 'to do something as well as compose.' But if Mr. Agate discusses Mozart, Wagner, and Coward in that connection, he evidently regards Mr. Coward as a composer, in spite of his musical illiteracy; and no less clearly he *is* instituting a comparison between the three as musicians—not, it is true, as composers alone, but as operatic composers who could write their own libretto (like Wagner and Coward) or could not (like poor limited Mozart). All the talk about floating kidneys, ingrowing toe-nails, cows, fox-terriers, horses, and ostriches cannot alter that fact.

The weakness of Mr. Agate's position is his failure to realise that there can be nothing approaching a parallel between Mozart, Wagner, and Coward. Mr. Coward is a dramatist, and his creative faculties are entirely in that direction. The same may be said of Schikaneder, Hofmannsthal, Barbier, and the rest of the librettists. He is unlike them in that he has rashly attempted to provide his own music. Probably several of the well-known librettists could also have tapped out, with one finger, reminiscent tunes; but they didn't. Realising their limitations, they saw the wisdom of the adage that tells the shoemaker to stick to his last.

Mr. Agate makes great play with logic. We wish his own logical sense were keen enough to enable him to see that the *Sunday Times* passages to which we took exception, and the whole of the above load of verbal bricks, are based on a fallacy. When he says that Mr. Coward can write his own libretto and that Mozart couldn't, he is saying something that has no point whatever unless it is agreed that Mr. Coward is an operatic composer worth mentioning in the same breath as Mozart. That is the whole point of our complaint. We never suggested that Mr. Agate made a comparison between them as musicians.

Finally, a careful re-reading of the *Sunday Times* article, of our comments thereon, and of Mr. Agate's letter, leaves us convinced that our 'attack,' so far from being 'ill-founded' was justified down to the last comma (especially the inverted ones), and was if anything on the mild side.

We are glad to see that at three of the six concerts to be given at Queen's Hall by the Hallé Orchestra a liberal amount of Berlioz will be heard. —the Overture to 'Benvenuto Cellini' (November 15); the Overture to 'The Corsair' (November 29); and three extracts from 'Romeo and Juliet,' the Royal Hunt and Storm from 'The Trojans,' and the 'Rakoczy March' (December 13). At this last concert, by the way, Constant Lambert will conduct what we believe to be the first concert performance of his 'Rio Grande,' in which a contingent of the Hallé chorus will take part.

It is good news that Sir Thomas Beecham's Imperial League of Opera will start activities next year. Sir Thomas asks for at least fifteen thousand new members during the next few months, and this will give him the total of sixty thousand for which he has been asking. However, even with its present membership, the League is surely the largest musical organization in the world, and certainly the largest enrolled in support of opera—a fact that, on reflection, is a pretty good answer to the half-bricks thrown at the English musical public, including the periodical shower of missiles from Sir Thomas himself. A distinct fillip to the activities of the League should be given by its latest enterprise—the issue of a monthly journal entitled *Milo*. This will be sent to all members, besides being on sale at 6*d*. Mr. Philip Heseltine is the editor, and among the contributors to the first number are Sir Thomas Beecham, Mr. Cecil Gray, Mr. Kaikhosru Sorabji, and Mr. H. Proctor Gregg. A list of prospective contributors promises a good literary and musical standard. We wish our new contemporary all success. By the way, we are glad to see that Mr. Cecil Gray in his article 'Opera: A Vindication,' refers to the unconverted in terms

both sensible and courteous. He says that it would be idle to deny the existence of

> 'a strong and influential body of enlightened opinion which is definitely hostile to opera, particularly among musicians themselves, on the alleged ground that it is an unnatural combination of two arts, and an impure, hybrid, and therefore, at best, a lower form of art than what is called pure or absolute music.'

This is more politic, as well as more just, than labelling the antis as highbrows, or narrow-minded pedants. Our own view has long been that the quickest way of converting that 'strong and influential' hostile element is to enlarge and improve the repertory. It has long been a standing reproach that some of the finest operas are among the most rarely performed, and vice-versâ. Hence we believe that a good augury for the success of the League is the enterprising programme announced for its first season. It will get away from the rut with such comparative novelties as 'The Italian in Algiers,' 'The Bartered Bride,' 'The Snow Maiden,' 'Prince Igor,' Berlioz's 'Faust,' and 'A Village Romeo and Juliet.' Given anything like adequate production and performance, this is the kind of fare that will bring into the operatic fold thousands of musicians who have hitherto had good reasons for staying outside.

Among the wealth of interesting concerts announced for the coming season, sight should not be lost of those promised by the New English Music Society, now in its second season. Of its six concerts one will have been given by the time these lines are in print, and the remainder will be on November 19, December 17, February 11, March 4, and March 25, in the concert-room of the Hyde Park Hotel, at 9. The performers will be the London Chamber Orchestra (conducted by Anthony Bernard), Elisabeth Schumann, Alice Ehlers (harpsichord), Francis Poulenc, &c., and the programme will be a richly-diversified scheme that will include old English chamber suites from 16th-, 17th-, and 18th-century manuscripts, concertos and divertimenti of the Italian, French, and German schools (including a manuscript Haydn Concerto for harpsichord and orchestra), songs with orchestra by Scarlatti, Pergolesi, Pepusch, Mahler, Strauss, Villa-Lobos, &c. Among the works to be heard for the first time in London will be an Aubade for pianoforte and orchestra by Poulenc, with the composer at the pianoforte, a Divertimento di Camera by William Walton, an Orchestral Suite by Vaughan Williams, and a Concerto for viola d'amore by Hindemith. The address of the Secretary is 19, Ladbroke Grove, W.11.

'Feste' writes: 'I shall be glad if you will allow me to correct a wrong impression that might have been given by some comments of mine in last month's "Ad Libitum." I mentioned this journal and *Musical Opinion* as having some years ago discontinued the insertion of advertisements and other announcements referring to certain musical colleges, and I added that as such advertisements still appear in most, if not all, of the remaining musical journals published in this country, *Musical Times* and *Musical Opinion* are being penalised for having acted in the interests of the teaching profession. I ought to have taken the opportunity of paying a tribute to the stand made in the same cause by the *Music Student* under Mr. Scholes's direction, a stand that has been continued by that journal's successors, *The Music Teacher*, both under the editorship of Mr. W. R. Anderson, and its present editor, Mr. H. S. Gordon. I did not make this clear, because Mr. Scholes's journal needed no conversion, having, on the contrary, led the attack. I confined my mention to the two journals that, as far as I know, were the only ones that took action as a result of representation from the Teachers' Registration Council. I add that the sooner the remaining English musical journals come into line on this important point the better.'

We recently quoted a paragraph from the *Musical Courier* in which was announced the demise of *Musical America*. We are glad to hear, however, that the report of the latter journal's decease was much exaggerated. (We use the ancient quip because we know it will be expected in this connection.) *Musical America* had merely been through a financial crisis, and has been reorganized and given a change of directors, under whom it will revert to the form and style with which its English readers have been familiar for many years. Judging from the numerous letters quoted in a recent issue, the changes meet with wide approbation. We wish our entertaining contemporary good luck.

With the same breath we regretfully say good-bye to *The Dominant*. Its career was very short, but during its brief innings it had a note of its own, and its literary standard was high. Apparently the fatal defect was its lack of size. In order to stand any chance whatever a musical journal to-day has to cover a field so wide that ample space is a prime necessity.

With the opening of the concert season the stars have begun their usual twinklings, *viâ* their press agents. Here are a few flashes:

'I believe I am the only prima donna in the world who eats potatoes. I love them *sautées*.'—*Jeritza*.

'I would not diet. If I diet, my face sag.'—*Tetrazzini*.

'I am proud that I am wealthy. If you see me wearing jewels, no matter how many, you can know that they are real. I have never worn a piece of artificial jewellery.'—*Tetrazzini*.

'I think I have surpassed Liszt, especially in the technique of the left hand.'—*Pachmann*.

'My voice is as good as ever—as fresh as a young girl's.'—*Melba*.

'Oh, I have plenty animal. I have fifteen dogs, five cats, and two peacocks, and I had a tiger. I call him "Poossy." '—*Tetrazzini*.

Apparently Madame Jeritza has entered the ranks of the journalistic profession. We regret to notice, however, a tendency to repeat herself. Thus, in the *Derby Daily Telegraph* of October 9 appears an article signed by her entitled, 'Life, Laughter, and Grand Opera: the Crocodile that Cured me of Shyness and the Dog that Saved me from Death.' On the same day the *Cambria Daily Leader* contained an article entitled 'Life and Laughter and Grand Opera: the Cat that

stopped a Performance, and the Dog that Saved me from Death.' Except for that little difference in the title the articles are word for word the same. This would not be surprising in these days of syndicated journalism; but we observe that each paper contains a prominent announcement to the effect that 'the article was specially written' for that paper. As for the article itself, it is small beer chronicles of no importance whatever. We do not advise journalists to retaliate by venturing on to the concert platform, but we are sure that many of them would be able to sing quite as well as Madame Jeritza can write.

Jeritza's literary work must have kept her busy that week, for two days before those 'specially written' articles appeared, she had one in the *Daily Mail*. As she had just arrived in this country for a series of engagements we are not surprised to find her, true to type, beginning in this strain:

> 'ENGLAND! The name has leaped joyfully to the lips of countless children of this great Motherland when they have returned to it after being long away, and it is with like fervour that I exclaim it after my absence of two years. For I love England, and I love the English people.'

That word love, by the way, has a pretty good innings towards the end of the article. Madame 'loves' England, and she 'loves' the English people. Why does she love us? 'I have said that I love the English people because they love music and song. I love them for other things—because, for instance, of their love for animals, sport, and the country life which I, too, love.'

What a game it is!

Trinity College of Music has just made some notable new appointments to its staff. Additions to the solo singing department are Messrs. Maurice Binden and Albert Garcia; Mr. Archy Rosenthal becomes a pianoforte-teaching professor; Mr. John Barbirolli will take charge of the College orchestra, and Mr. Charles Kennedy Scott of the choir. So much of the virtue of a college training lies in its corporate activities that the orchestral and choral appointments are of special importance. Mr. Barbirolli has already distinguished himself as a conductor, and Mr. Kennedy Scott has long been in the very forefront of English choral trainers.

Many of our readers will remember that in 1924 we referred to the remarkable performances of 'The Magic Flute,' and other operas, by a party of elementary schoolboys at Todmorden, trained by Mr. Ronald Cunliffe. Mr. Cunliffe has since come South, and is now teaching music at the Latymer School, Edmonton. The boys of that school will perform 'The Magic Flute' on December 2, 4, and 6. Tickets may be had from Mr. Cunliffe, at the school, at 2*s.* and 1*s.* We had to miss the 1924 performances, Todmorden being out of our beat. Edmonton isn't, so we shall be there.

PRETTY WEDDING AT HOOLE

'. . . The bride has been in the office of the District Manager of Telephones. The hymn was, "How welcome was the call."'

But like a good operator she tried another ring.—*Punch.*

A correspondent sends us a cutting from a London daily paper containing the announcement that 'three of the forthcoming B.B.C. concerts will be choral, and the National Circus will take part in them.' Our correspondent suggests extracts from 'The Ring' as the most suitable material for this new body of performers.

THE LONDON OPERA FESTIVAL

The Festival of Opera at the Scala Theatre, already announced in previous issues of the *Musical Times*, will open on December 30 with the first London production of Monteverde's 'Orfeo' (1607), conducted by Mr. Jack Westrup and produced by Mr. Robert Stuart, the organizer of the Festival. On the following evening Purcell's 'Dido and Æneas' will be given, preceded by the Locke-Gibbons Masque 'Cupid and Death.' These works will be conducted by Mr. Leslie Heward and Mr. Jack Westrup, and will be produced by Mr. Dennis Arundel. These productions will alternate throughout the week. During the following week performances will be given of Handel's 'Julius Cæsar' and 'La Finta Giardiniera,' a work composed by Mozart at the age of eighteen. Mr. Gervase Hughes will conduct the Handel opera, and will co-operate with Mr. Norman Marshall, a producer whose work in connection with the Festival theatres at Leeds and Cambridge is well known. Mr. Leslie Heward will conduct the first performances in England of 'La Finta Giardiniera' and Mr. Nugent Monck, founder and director of the Maddermarket Theatre, Norwich, will produce. The last week of the Festival will be devoted to performances of Gluck's 'Alcestis,' with Mr. Aylmer Buesst as conductor and Mr. Dennis Arundel as producer, and Weber's 'Der Freischütz.' The latter work will be conducted by Sir Thomas Beecham, and produced by Mr. Procter-Gregg. The Festival will be followed by a week of matinées (beginning January 20) at popular prices, of Humperdinck's 'Hänsel and Gretel,' preceded by 'Castle Creevey,' a short, one-Act operetta which was given with great success by members of the late B.N.O.C. in the provinces during the summer of 1928.

Among the artists appearing are Mesdames May Blyth, Joan Cross, Noel Eadie, Gwyneth Edwards, Norah Gruhn, Doris Lemon, Denne Parker, Marjorie Parry, Thea Phillips, Constance Willis; Messrs. Norman Allin, Sumner Austin, Tudor Davies, Arthur Fear, Charles d'If, Edward Leer, William Michael, Dennis Noble, Frank Sale, Frank Titterton, Harry Wendon.

Mr. Boris Ord will be at the harpsichord for the Monteverde, Purcell, Handel, and Mozart productions.

Considerable time and trouble have been expended in the editing of the earlier operas. 'Orfeo' and 'Cupid and Death' have been newly edited by Mr. Jack Westrup. Mr. Gervase Hughes has produced a new edition of Handel's 'Julius Cæsar' more in keeping with the spirit of the 18th century than the version popular in Germany. Special new translations of 'Julius Cæsar' and 'La Finta Giardiniera' have been made by Mr. Robert Stuart.

As much attention is being paid to the purely dramatic side of the performances as is normally given to the spoken drama, and it is confidently expected that the London Opera Festival will establish a new standard of operatic production in this country. Booking will open on Monday, November 4, for members of the Imperial League of Opera only, who will obtain, on production of their membership cards, a reduction of ten per cent. on the advertised prices. Booking for the general public will open on Monday, December 2. Further particulars may be obtained from The New Scala Theatre, London, W.1.

Attention is called to the fact that there is no official connection between the London Festival of Opera and the Imperial League of Opera, and that no I.L.O. funds are being applied to the purposes of this Festival. (For the price of tickets *see* p. 970.)

Teachers' Department

THE ASSOCIATED BOARD PIANOFORTE EXAMINATIONS FOR 1930

By Ernest Fowles

(*Continued from October number, p. 911*)

HIGHER DIVISION.—LIST A

No. 31. Czerny. Study in C, Op. 299, No. 11. (Dotted crotchet 69-76.)—Note that the fingering of the broken thirds is practically always that which would be applied to them in unbroken form. It would therefore be most profitable first to practise them in the latter form, and in hand *staccato*. This is a modified form of my frequent advice to play decorated harmony in plain form; but in this case, the idea is to promote fluency in a general command of the passages before they are played as written. It is almost unnecessary to add that the study is an excellent test of hand freedom.

No. 32. Handel. Minuet and Variations from Suite 10. Menuetto (Crotchet 80).—The organic nature of this movement must be realised. The molossus-like three sounds of bar 1 come again and again into the picture, and their original rendering is preserved throughout irrespective of the tone-changes. Scan the phrases with care, but make no rhythmic breaks likely to disturb the uniform progression of the whole. Two or three of the graces are annotated, but nothing is said with reference to the shakes in bars 6, 10, &c. We may assume that these shakes should start on the principal sound, if only in deference to the first four melodic sounds at the beginning of the movement.

Var. I. (Crotchet 120.)—A facile commentary upon the theme, moving gracefully in both sections towards the final cadences. That is, in brief, the way in which this variation should be regarded. The tone-markings do not, of course, belong to the original, but they are acceptable, provided that no exaggeration of sentiment spoil the flow of the movement.

Var. II. (Crotchet 138.)—Reversion to a clear melodic outline with an undercurrent bass-part which may often sink to *mormorando*. The *cantabile* style manifestly dominates the whole.

Var. III. (Crotchet 152-160.)—In brilliant contrast. It may be played with but small variation of tone. A too great insistence upon the two suggested *pianos* would destroy the vigour obviously intended by Handel.

No. 33. Glière. 'Album Leaf,' Op. 31, No. 11. (Crotchet 96.)—Music which recalls the style and idiom of Arensky and Liadov rather than that of the Russian modern school. Let the student play the first four bars with the left-hand harmony unbroken. That will give him a lead in his task of outlining melody and harmony in their just proportions. Note the three-bar rhythms in the episode, and how gratefully they contrast with the relative angularity of the first section. *Ped. con discrezione* is good for the cultured player, but is hardly enough for students of this grade. Yet there is wisdom in the limited counsel, for it is impossible adequately to indicate pedalling in music of this kind. Roughly, the pedalling, say, of bars 1 to 4 is harmonic, whereas in bars 9 to 12 (which contain precisely similar material) it is melodic. In the episode, while the pedalling is also harmonic or melodic, or both, it is also rhythmic, as at the close of the third and sixth bars, where a sudden damping helps the clear scansion of the rhythm.

No. 34. Harold Rutland. 'Rigadoon.' (Crotchet 152.)—A clever piece of diatonicism. Surely a record, even in modern elementary music, of forty-four bars of music without a single chromatic sound! This is a dance of the name of the more moderate type, and presents the rigadoon in an atmosphere of some delicacy. The phrase-marks ought therefore to be accurately observed, together with the *staccato* signs—which, however, should not be understood in an exaggeratedly shortened sense. The pedal markings are few, and it will perhaps be wise to limit the student to those actually indicated.

HIGHER DIVISION.—LIST B

No. 35. Bertini. Study in A, Op. 100, No. 25. (Crotchet 72.)—The chief and, perhaps, the only problem is that with which the study opens. It is evident that the intention is to outline the tune indicated by the upturned stems, as well as to furnish a quiet accompaniment in the same hand. Therefore, first treat the two things separately. Let the tune alone be played with suitable *cantabile* and to the accompaniment merely of the left-hand chords. Then let the twelve semiquavers of each bar be practised as though no melody were in question, also with the chordal accompaniment. Thus, the relative significance of each part will become clear and a foundation laid for enabling the right hand to perform its double function.

No. 36. Maurice Greene. 'Allemanda.' (Crotchet 92-100.)—This most enlivening movement brings to mind one of the old English worthies of the time of Bach. It represents the French *allemande* in a thoroughly English manner—buoyant and vigorous. Thus should it be played. The tone-markings—added by a later hand—may be observed if they fit in with the mood of the player, but not otherwise. My own feeling in the matter is that nothing should be allowed to rob the music of its vigour and of its fine effect of onwardness. This does not exclude personal tone-shadings. On the contrary, it invites them; provided that the atmosphere of the music be not thereby lost. Apart from all these considerations, the movement affords a particularly good opportunity for the practice of the more brilliant forms of agility.

No. 37A. Chopin. Prelude in A, Op. 28, No. 7. (Crotchet 69.)—A piece which, as regards pure keyboard difficulty, looks perfectly innocent and innocuous, but which requires not a little musical experience for its artistic interpretation. Observe its construction in two-bar groups. It is evident that something must be done to counteract such rigidity of rhythmic alignment. The true compensation will be found in the tone employed, and particularly in the variety of treatment accorded to the cadences. Of the latter, there are no less than eight, and no two of them should be alike in tone. This does not mean that violent contrasts are required. The variations must be subtle—and very personal. The key to the whole effect is the climax reached in bar 12. The chord ought not to be hurriedly spread, but played with dignity

and power. This short Prelude is a big thing, and must be played with a sense of its bigness.

No. 37B. Chopin. Prelude in C minor, Op. 28, No. 20. (Crotchet 46.)—When one has learnt the art of playing chords with full, firm, and round tone, this Prelude offers as fine practice for further study of the kind as any work in the whole of pianoforte literature. Moreover, it is magical in its harmony, and the combination of the two qualities make it almost indispensable to the pianoforte student. Battles have been fought over the last E of bar 3. Natural it should, of course, be—as in this reprint. Remember that the tone is presumed as diminishing gradually from bar 5 to the end, one slight, very slight, uplift only occurring just towards the end, and then momentarily.

No. 38. Walter Niemann. 'The Mirror Lake,' Op. 95, No. 2. (Crotchet 76.)—The most important feature is probably concerned with the pedalling. It is obvious that purely harmonic pedalling, following in the main the arpeggio lines, is possible throughout. On the other hand, a very clearly outlined melody is present, and it is manifest that any pedalling applied must take this also into account. Consequently, while the pedal may be used harmonically, the ear must be on the alert to damp at every place where it threatens to obscure the clear course of the melody. On the other hand, there are melodic features which demand exclusive pedal attention, such as the minims in the bass-part of bars 10 and 11. The whole movement should be played in softened light, and with climactic points reduced to their lowest intensities. A touch of the mystic predominates, and a help towards the atmosphere will be found in remembering the title, and the picture intended by the composer to be visualised by the player.

HIGHER DIVISION.—LIST C

No. 39. J. S. Bach. Two-part Invention in E. (Quaver 116-126.)—Bach's lesson in the pitch-treatment of the lower mordent. Observe how consistently the lower sound is diatonic. I suspect, however, that some examples in this copy are not as they were in the original. Some have claimed this Invention to prove that the notes of normal mordents *may* come before the time-position of their main sounds. The answer to this argument is that these are not mordents at all, but merely the frames of mordents denuded of their original significance and adapted to another purpose. The effect of the movement depends in a great measure upon the character given to the demisemiquaver figures, which should be rippling rather than sprightly. Each part should end in an atmosphere of climax.

No. 40. Haydn. Adagio from Sonata in E minor. (Quaver 108.)—A movement which illustrates the effect of sonata form upon the mind of Haydn when he set out to write a short piece of a decorative kind. Here we have the four component parts of that form, a coda even being included. The particular keyboard need is superlative clearness and an entire avoidance of the pedal when its use would militate against such clearness. The movement affords a proof of grasp in pure time-values, and will be of great use in that respect. If possible, the physical or even the mental divisions of the beats should be avoided, the accentuation dealing only with the three beats of each bar. This point is important, for it is unfortunately possible to be perfect in the observance of time-values and yet to have no real understanding of their relation to the larger questions of accent and rhythm.

No. 41. Mendelssohn. 'Venetian Gondola Song,' Op. 30, No. 6. (Dotted crotchet 60-66.)—When *cantabile* and the need for attention to points of climax are mentioned, all that is needful on the musical side of this piece is said. The chief keyboard difficulty rests with the left-hand part, which must be smoothly played and with no thickening such as would be produced by an excessive use of the pedal. Perhaps the best use of the latter would be for the slight prolongation of the low bass-note, such prolongation being naturally increased in moments of stress, as for instance in bars 12, 13, and other places of the kind. An example of cross-pedalling occurs after the second double-bar, where the pedal follows the syncopated chords in the right-hand part.

No. 42. C. à Becket Williams. 'The Ruined Chateau of Nieppe.' (Crotchet 76-80.)—Perhaps this music has a particular association for its composer, and therein may lie the justification for writing it. Yet it is unfortunate that it should be deliberately wrongly barred from start to finish. The classics did this often (*cf.* No. 25), but this was merely occasioned by their frequently casual outlook upon notation, and perhaps by their ignorance of the best manner of expressing accentual phenomena. But we, at any rate, have changed all that! The piece conveys the impression of a slow march. Accordingly, care must be taken to avoid shortening the dotted quavers and thereby reducing the movement to 'compound' time. The far more attractive episode calls for a flowing and sensitive rendering. Its actual tempo (in obedience to the direction *Più mosso*) depends upon the power of the individual student to portray its qualities with freedom.

INTERMEDIATE GRADE.—LIST A

No. 43. Cramer. Study in C, No. 43. (Crotchet 100-112.)—Another world of pianism opens before us in this study. All the best qualities of executive agility are here needed. The finished study should not be represented by struggle or tension, but by freedom and ease in arm, hand, and finger. Cramer is one of the noted band of study-makers whose work rests upon a fundamentally musical basis. His presentation of problems is nearly always through an atmosphere of true art. This fact should be remembered by students who are too often affrighted by difficulties which they allow to absorb their full attention. To feel the presence of the beautiful is in itself an invitation to make the beauty manifest, however great the toil. There is an atmosphere about this study which makes for effort, which stirs the pulse of the worker and enables him to reach the great climax (to which all before bar 27 gives the lead), and then, finally, invites him to rest through the relaxation of tone and speed at the end.

No. 44. Beethoven. Bagatelle in G, Op. 126, No. 1. (Crotchet 88.)—One of the most thoughtful of the master's miniatures. The first sixteen

bars contain two appearances of the main thought; but no artifice is needed to make the point clear; Beethoven himself diversifies the thought. Yet the two melodic starting-sounds at the beginning of the thought should in each case (bars 1 and 8) be similarly approached and by means of a personal *cantabile*. Thus far, the music passes along in regular groups. In the middle section, however, Beethoven shows his powers of extension. He adds three sounds to the close of a four-bar phrase (bars 16 to 20), and proceeds to develop the sounds in a phrase of some extent. Note the chain of shakes. They are played without a break. The final sound of the first is the principal, D; that of the second, the auxiliary, also D. The cadenza need not be hurried, but strict tempo must be taken up at the third beat of the bar. In the final section, outline the tune in the bass at bar 31 and in the top part at bar 35 (third crotchet). Play the coda from bar 39 with distinction. Let the hands talk one to another. Finish in an atmosphere of peace, with a sense of complete fulfilment.

No. 45. Schubert. 'Moment Musical' in F minor, Op. 94, No. 3. (Crotchet 84.)—One of the sweetest instrumental lyrics in the whole of music. Modern associations have robbed it of its true character, and transformed it into a robust dance-tune. This, I am convinced, is far removed from the intention of its composer. Note the ascending significance of the three opening sections—the tenderness of the first, the surprising change of sentiment in the second (bar 11), leading to the climactic thought of the third (bar 19). Note, also, the charm of the alternating major and minor in the concluding section, and touch the major of bar 41 with a sense of its infinite charm. In the last ten bars, slightly outline the upper sounds of the left-hand part, especially where it proceeds from F, through F sharp, to G. The tempo must to a large extent depend upon individual taste, which may, or may not, agree with that given above.

No. 46. Chopin. Mazurka in A minor, Op. 7, No. 2. (Crotchet 116-120.)—Readers of my annotations in past years will remember my injunction to interpret the music of Chopin upon the basis of mood. In this case, the three moods so often apparent in his Mazurkas are strongly marked. Mood 1 absorbs the whole of the first section, Moods 2 and 3 belong to the middle section. The first mood contains a touch of melancholy, not assuaged by hints of climax here and there. The second (at change of key-signature) is Chopin's usual bridge from sadness to brightness, and leads in comparative lightheartedness to the vigour of the third mood (seventeen bars from the end). The latter is just long enough to give colour to the whole. It is not unlike a splash of bright paint on an otherwise sombre canvas.

No. 47. Richard H. Walthew. 'Entry,' from 'The Masqueraders.' (Crotchet 120 or faster.)—The title and associations of this effective piece of writing are sufficiently indicative of its character. Brilliance, tempered by contrast, is the key to interpretation. Notice the division of the main thought into two sections, beginning respectively in bars 12 and 20. The first division is piquant, and the anæpests must be clear-cut and well accented; the second is at first arrestive, but gathers vigour as it proceeds. It is essential to an adequate interpretation that the first and last sections (bars 1-11 and 48 to the end) should be played with exhilaration. A sense of expectancy is in the air. The masqueraders are coming out. Up, and greet them!

INTERMEDIATE GRADE.—LIST B

No. 48. Czerny. Study in B flat, Op. 299, No. 13. (Quaver 126-144.)—This study suggests many useful varieties for keyboard practice. Thus the combined notes of each beat may be played together in chordal form, and at various speeds, for hand *staccato* practice. This, moreover, is the best way to learn the musical content of the whole. Auxiliary sounds, as in bars 19 and 20, may of course be omitted while working in this manner. When played as written, the study affords capital practice in hand-rotation, as well as in the acquirement of perfect equality of movement. Care should be taken to ensure that the continuity throughout is not allowed to obscure the rhythmic construction. It would be useful to add some phrase-marks showing the construction, and also a few including the three demisemiquavers with the following sound in the left-hand part. The latter would at any rate help the student to understand the need for rhythmic progression towards the following unit, a need which notation of this kind entirely conceals.

No. 49. J. S. Bach. Prelude in F sharp minor, No. 14 of the 'Forty-eight.' (Crotchet 84.)—One of the most invigorating Preludes of the immortal set. Note, in the first place, that the old binary form is employed, with sections of equal length. It would be well to compare this Prelude with some of the two-part inventions, notably that in G minor, in order to observe Bach's method of working in a fugal atmosphere apart from the strict conditions of a formal fugue. Then follow the characteristic subject of this Prelude, the semiquaver phrase with its anacrusis—the starting quaver. Expect to find it in various guises—inverted as in bars 14-15, without its anacrusis as in bar 9, with the anacrusis decorated or amplified as in bar 7. A secondary subject appears in bar 4, and three times later on. This also should be observed. The ornament on the last beat of bar 21 should, correctly speaking, be played as a short shake, ending immediately before the time-position of the dot; but custom has accepted the mordent rendering, and the fingering of the editor shows this also to be his conception of the grace. The major close I cannot away with, but, since the Prelude is played as a single piece, I presume it to be appropriate.

No. 50. Mozart. Last Movement of Sonata in C. (Crotchet 76.)—It is strange, but nevertheless true, that many players of a movement like this emerge from its study with a keyboard experience only of its musical worth. Nothing can excuse laxity of knowledge where form is concerned, particularly when that form is expressed as clearly and succinctly as in this very characteristic example of Mozart's way of regarding the problem of form. Here is an analysis:

Exposition.—Two main keys.

a. Zone of the first subject, bars 1-20; transition from *A* to *B*, bars 21-32.

b. Zone of the second subject, bars 33-68. Comprising: first thought, bars 33-47; second thought, bars 47-61; third thought, bars 61-68.

Development.—Various keys.

Extending from bar 69 to 95.

Recapitulation.—One main key.

a. Zone of first subject, bars 96-115; transition from *A* to *B*, bars 116-131.

b. Zone of second subject, bars 131-169. Thoughts as before.

Coda

The last two bars.

To have such a plan thoroughly in the mind is an indispensable preparation for the study of the interpretation at the keyboard.

No. 51. Edouard Schütt. 'Solitude,' Op. 97, No. 4. (Dotted crotchet 72.)—The title gives a clue to the intention of the writer. The constant and unbroken quaver movement is a little hard to manage, especially as its tone has to be well controlled and never allowed to get out of hand. The melodic phrases stand out beyond the *quasi* contrapuntal part formed by the quaver movement, and carries on an interesting undercurrent of tone throughout. The possible sentimentality of the first section is compensated by the effect of the climactic section, which, however, will derive its force less from vigour on the part of the player than from any conviction he may feel with respect to the sincerity of the music. Should reading difficulty attach to the chromatic harmonies, the chords should first be studied apart from the music itself. It is hard to retain interest in music when a large part of the effort to learn it has been absorbed by the problems of notation. To any student of this grade able to read the music with fluency, this piece would offer no problem whatever. That, in other words, is the cost of poor reading power!

No. 52. Frank Bridge. Minuet in B flat minor. (Crotchet 80.)—This interesting version of the old dance-tune will amply repay earnest study. In its modern dress, it yet retains the original spirit of a minuet. After the rhythmic side, the harmonic comes strongly into view. Observation, aural and mental, of the chords will help towards clear ideas upon the development of harmony. To this end, this minuet might well be contrasted with one by a classic master. All the chords should be played in a piquant and personal manner, as though recalling the old keyboard instruments upon which dance-tunes were first played. That is to say, the old atmosphere should be seized and retained in spite of the modern touches abounding throughout. Pedalling must be reticent. Musical pedalling in music like this needs a background of experience. Note the three-part form of the music, and take heed that a slight difference of style is perceptible in the rendering of the middle section. Newness of thought starts in bar 17. This must be reflected in the interpretation.

INTERMEDIATE GRADE.—LIST C

No. 53. Sterndale Bennett. Prelude and Lesson, Op. 33, No. 25. (For both, about crotchet 112.)—One of the musically stimulating fugitive pieces by Bennett, but little known among students of the present day. The chords of the Prelude should be played with clearness and decision, and, in particular, with no casual handling of the semiquaver chords—a frequent vice of pianists in chordal passages of the kind. The Lesson calls for the true Bennett *legato* with abundance of tone-shadings and with unbroken equality in the passage playing. The pedalling must on no account obscure the clearness of the broken chords, and may, indeed, be reserved for a very slight prolongation of the bass-note at each change of harmony.

No. 54. Rameau. 'Les Tourbillons.' (Crotchet 108-112.)—This supremely satisfying piece requires diligent study. Cast in a form which Rameau loved, it carries on its message from thought to thought with the most perfect coherence of idea. The changes of note-grouping, from normal quavers to triplets or to semiquavers, must be perfectly timed. The tunes demand a full *cantabile*. The graces are all of the period. The mordents should be biting. The shakes in bars 7 and 15 start on their auxiliaries, that alone being the reason for the preparatory small notes. That in bar 11 also starts upon its auxiliary, and, in view of the nature of the grace, it will be wise to apply the Bach rule, viz., to close the shake immediately before the entry of the low A in the bass, and to turn the following quaver into a semiquaver. The ornament in bar 22 is a mordent with prefix, which makes a grace of four quickly succeeding sounds, the first of which, the G sharp, comes with the A in the left hand, *i.e.*, on the beat. The shakes in bars 45 and 56 are played without closing turns. The long semiquaver passage brings a touch of humour into the music, and, it goes without saying, should be played with a vivid conception of its effect upon the whole.

No. 55. Beethoven. Last movement of Sonata, Op. 14, No. 2. (Dotted quaver 63-69.)—This movement is planned in older rondo form with incidental features almost peculiar to the master. Some facetious commentator once remarked that there was authority for the story that Beethoven intended the music to represent a quarrel between a man and his wife. Unkind people might disprove the legend by pointing out that Beethoven gives the last growl to the man! It is curious how stories of the kind retain their power to amuse, but it is almost tragic when they become identified with the music they desecrate. My advice to all musical people is to put all such suppositions behind them, and to apply their intelligences to the appreciation of music without the 'aid' of ridiculous props. This movement calls for much practice in detail. The proper accentuation of the first subject will prove a difficulty. It must be timed and played exactly as written. The triplet passages present a two-fold problem: (1.) The executive side, especially where it is intensified by the normal semiquavers in the Coda; (2.) the difficulty of preserving a uniform beat in passing from the normal to the triplet semiquavers, and vice-versâ. It would be wise to master the first sixty-four bars thoroughly before proceeding to the last section. The episode furnishes a fine opportunity for some good *cantabile* work.

No. 56. Gabriel Grovlez. 'Petites Litanies de Jésus.' (Crotchet 63.)—This fanciful little piece deserves the greatest possible consideration. There is a strong devotional side to the music, and the direction *naif, tendre, et fervent* exactly fits the case. Observe that the music is for the most part

played in half-light. One climax only disturbs the course of calm thought. A keen pedal instinct is needed in every bar throughout. The pedalling is mostly harmonic, but there must be no blur in the passage from chord to chord. Take bars 5 and 6 as a first test in managing the pedal. Every harmonic change must be helped by sensitive response on the part of the foot. A slight, very slight, emphasis upon the uppermost part will add greatly to the effect of the melody which, in itself, virtually suggests a *quasi* vocal atmosphere.

No. 57. Chopin. Waltz in D flat, Op. 70, No. 3. (Crotchet 132.)—One of the lesser known and less satisfying of the waltzes, but full of good material for study. The foremost difficulty is, of course, the two simultaneously moving melodies in the first thought. Some would slightly emphasise the upper, but it is more in keeping with the thought to make both melodies equal in significance. The tempo of this subject should be very moderate, an increase of speed being needed at the contrasted thought starting in bar 17. Similar features attend the interpretation of the Trio. The more melodic sections require an easy tempo to give breadth to the concurrent tunes. The rather commonplace but bright, short episode calls for an increased tempo. Refer to my remarks under No. 46. Similar features, in somewhat modified form, may be observed in this waltz.

(To be concluded.)

'Eye-Training.' By Mabel Chamberlain. [Novello, 2*s.* 6*d.*]

It is a prime merit for a music text-book to contain no waste; another for it to show no haste. This work possesses both merits. I can honestly say I have never read a work with less waste of words than Miss Mabel Chamberlain's 'Eye-Training,' nor one that is wiser in making haste slowly. Every detail necessary for the teacher's guidance and warning is there, yet not a thing that could be spared.

The book is the companion to the same author's 'Ear-Training' (also published by Novello), and is intended to be used concurrently with this. It is based on the syllabus of the L.C.C. suggestions for class-singing and ear-training in schools for children aged five to nine (although Miss Chamberlain starts earlier and covers the ground in a shorter period), and aims to lay sound foundations for the ability to read music and to hear mentally what the eye sees.

The general method adopted is to introduce each new musical fact first through Sol-fa, then through Staff; but here the author gives a word of warning:

> 'Experience suggests the desirability of using one notation only at a lesson. A definite subject for study should be chosen, and all exercises, though varied in type, should bear upon this point. Emphasis on this point is necessary, for aimless teaching in Eye-Training meets with constant retribution.'

The course is divided into three Steps, and its scope and the logical manner of its presentment will best be realised by a brief summary:

> '*Step I.* (*ages* 4-5).—*Doh, soh, me* in Sol-fa—Addition of bar-lines—Music to which (*a*) two's can be counted, (*b*) three's can be counted—*Doh, me soh* on lines (Staff)—The crotchet—*Doh, me, soh* in spaces (Staff).
>
> '*Step II.* (*ages* 5-6).—Addition of upper *doh* (Sol-fa and Staff)—Music to which four's may be counted)—Treble clef and key-signatures—Time-signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$—Lower *soh* (Sol-fa and Staff)—Counting lines and spaces—Two, three, and four pulse measures—*Te* (Sol-fa and Staff)—Lower *te* (Sol-fa and Staff)—*Ray* and upper *ray* introduced in same way—The *Soh* chord.
>
> '*Step III.* (*ages* 6-7).—Two-pulse note (Sol-fa and Staff)—Naming notes of Nursery Rhymes—Addition of *fah* and *lah* (upper and lower) as described above—Two-pulse note in three-pulse grouping (Sol-fa and Staff)—Six-pulse measure—Introduction to notation of a Nursery Rhyme—The *fah* chord—The quaver—The Scale.'
>
> (The order of some items in the above summary has been slightly altered to save space.)

The presentation of each new fact is done in a way which shows the experienced hand. Many teachers make the transition from Sol-fa to Staff at a bound. Here are the stages which lead up to it in this course:

1. Picture of an ordinary three-runged ladder with *doh, me, soh* written on the different rungs.
2. Removal of side-pieces of ladder, thinning rungs down to lines.
3. Lines produced to form stave, the syllables taking the position of the clef at the left.
4. Memory tests pointed on this three-line 'modulator.'
5. Tune written on these lines, using letter abbreviations of Sol-fa syllables instead of notes.
6. Addition of bar-lines after listening to tune sung.
7. Crotchets (one-pulse notes) substituted for letters.
8. When the notes of the *doh* chord are thoroughly familiar on lines, the processes are repeated with spaces, and, later still, with *doh* on second line and second space with enlarged stave.

Here is an instance of making haste slowly!

Unless reading music leads to mental hearing it never fulfils its real object. So from the start children are given music-thinking practice. In the early stages each test is prepared by being sung throughout with pauses on the notes which are presently to be 'thought.' Next, different coloured pointers are brought into play for the same tune. The notes to be sung, perhaps are pointed with the red pointer; those to be thought, with the blue. This minimises the chances of notes being sung instead of thought.

Special chapters are devoted to this subject, also to Music Memory Work, Blackboard Work, Modulator Practice, and Individual Practice—on all of which the author has something important to say. All exercises pointed on Sol-fa or Staff modulator, she urges, should be tuneful and have a definite rhythm, instead of (as sometimes heard) wandering aimlessly along in a way that is neither musical nor commonsensical.

Children like to have their own music books, and in this course, when they reach the proud eminence of Step III., an ideal First Music Reader is put into their hands. Each tiny lesson is founded on a nursery rhyme, while at the end of every one a silhouette drawing gives a satisfactory pictorial climax to the pupils own achievement.

The large-type directions are so simple and clear that a six-year-old child could read them for himself.

The last lesson is an Elves' and Fairies' Concert, in which a number of the songs previously studied are performed. The teacher has the task of performing certain of these badly, so that the chorus may set her right: 'Listen to the way one fairy sang it and see if you can tell me what she did wrong.' . . . (Interval for teacher's impersonation of the offending fairy.) 'Now *you* sing it through properly.' A tactful way of securing keen listeners!

On the last page, the mouse who should have 'run up the clock' waves a dejected tail. He, it is explained, came to the concert, too, but his voice was so high that it couldn't be heard! *We* are tempted to wonder whether he came to the concert because there wasn't room for him on his proper page!

The details given of the Pupils' Book as well as the course itself are sufficient to show that the child's own co-operation is encouraged throughout the course, and this is the vital thing in all music study, for it ensures keen music learners and eager music makers. E. M. G. R.

POINTS FROM LECTURES

Sir Dan Godfrey, interviewed at Torquay, asks, 'Why is it that practically the only place in the country which has maintained its prestige and still has its orchestra is Bournemouth? Simply because it has catered for the various classes of musical tastes. I have been called a highbrow, but have always recognised it to be wise to run popular programmes to get the ear of the public.'

'Personally,' continued Sir Dan, 'I do not think the 'talkies' are going to have a lasting detrimental effect upon orchestral concerts. I am inclined to think the mechanical side will tire the public. I know that the 'talkies' have thrown many musicians out of employment, but I don't think the proposal of the Musicians' Society to provide orchestras for all the London boroughs on a basis of fifty-fifty profits or losses will work. Municipalities could not afford to pay the minimum rates of the Society, and it must be remembered that cinema musicians are not always concert-hall musicians. Many of them would be useless in an orchestra. . . . . A municipal orchestra should be considered as part of the equipment of a first-class resort, You cannot replace the municipal orchestra by the military band, which is all right for the purely popular taste. Before the orchestra replaces the military band outside, it must have a suitable place to perform in, with a shell to project the sound. This is a most important matter.'

Part of Prof. A. E. Heath's philosophy at the University College of Swansea is his preference for saying things he ought not to. Speaking of 'The Fun of Learning,' at a rally of adult education students at Hull, he said that in Wales they profess to be very musical, but it is extraordinarily difficult to rouse an audience for an orchestral concert on a wet night. There was an attitude of mind that could not get over the first barrier to learning—the attitude that always asked what the thing was for, as if everything must be a means to something else. 'If someone says modern music is bad—well, listen to it and see if you can get anything from it. If people say it is thoroughly naughty to drink beer, try it, and see if it feels naughty. If anybody says it is shockingly highbrow to read Plato, don't believe it; just read some of the merrier passages of the Dialogues. There are people who think it positively indecent to enjoy a thing for itself alone. What the teacher has to do is to create a sense that there is a value in things for themselves, and to help people to get rid of their pruderies and prejudices, whether they label them "highbrow" or "indecent" or any other name.'

'My Job' (that of a professional musician) was Sir Henry Coward's subject at the Sheffield Rotary Club last month. 'Many people exaggerate the pleasant features of my job,' he said, 'and have a notion that it is all a bed of roses; but, alas, it is not. The amount of persistent labour involved in attaining the consummate skill demanded in the advanced stages of artistry is almost unbelievable. I often say a solo-pianist's life is one of penal servitude, and in other branches when one is successful the tyranny of a reputation is at times almost unbearable, as I know from experience. I would warn everyone who thinks of making a son or daughter a professional singer, first of all to see that the essential—a fairly strong voice of sympathetic quality—is secure, and then there is something to work on. There are more failures in this branch than in any other, because so many aspirants have just good voices, but nothing above the average in power or interpretation. In pre-war days everyone who had an academic qualification and fair teaching ability was sure of a comparatively good income. To-day, the falling-off in pupils is very pronounced. This is due to the general craze for pleasure—motoring, golf, tennis, dancing, and bridge.'

The musical director to the Buxton Corporation, Mr. Horace Fellowes, proposes that concerts for children should be given periodically by the Gardens Orchestra. Speaking of municipal orchestras in general, he told the local Rotary Club that people on the Continent took their music as part of their daily food; it became part and parcel of their lives. At Cologne, where he lived for three years, it was impossible to gain admission to a symphony concert unless one booked a seat weeks in advance. In this country the very word 'symphony' frightened a certain proportion of the community away. 'What is the use of schools of music that turn out numbers of musicians if we can't get the listeners?' asked Mr. Fellowes. 'A public is necessary. Where are we to find it if people are not educated up to good music? That is why I say that the chief function of a municipal orchestra is to create a love of beautiful instrumental music, first in the children and afterwards in their parents and in the public in general.'

Speaking at the York Centre of the British Music Society, Mr. W. H. Kerridge said that the question 'Is England Musical'? must be based on relativity. *E.g.*, whereas England had the finest choral singing, that form of music-making was comparatively rare in France, and was generally limited to women's choirs. In Germany and German Switzerland men's choirs were in the majority. Again, England, though lacking a permanent opera, stood almost alone in such fine activities as competition festivals and children's concerts. J. G.

ANSWERS TO CORRESPONDENTS.

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.

H. P. E.—(1.) 'Orchestration,' Cecil Forsyth (Macmillan). A smaller and less expensive primer that would no doubt meet your needs is Prout's 'Instrumentation' (Novello). (2.) 'Fugue,' by James Higgs (Novello), 'Fugal Analysis,' Prout (Augener). (3.) We should say both A.R.C.M. and L.R.A.M. (4.) The title 'Professor of Music' means little when adopted by a local musician, no matter how good his qualifications. (We have known chimney sweeps who dubbed themselves 'Professors.') It is best reserved for use by holders of Professorial chairs in academic institutions. (5.) For a beginner in singing we suggest a good teacher (if only for a few lessons) rather than a book. (As you spell 'beginner' with two g's, and show illiteracy in several ways, we suggest that other books and studies need prompt attention before you enter the musical profession. As this comment is made in all kindness, and in your own interests, we hope you'll take it in good part.)

VOCALIST (SOUTHFIELDS).—Your letter is a bit on the incoherent side, but we gather that you won't take our word for it as to Beethoven's never having visited England. You say, 'I can assure you that he lived a part of his time in Brook Street, the same as Handel. He would have been starved to death in Germany, like Schubert and Wagner were, if we English had not protected him, also he used words by the poet Goethe for his songs, but a lot of words he wrote himself; he was a fine poet, but melancholy.' This is as much of your letter as we understand, and it happens to be inaccurate. Beethoven did *not* come to England, though he considered the project. He stayed in Vienna and did *not* starve. 'We English' certainly did him a good turn through the Royal Philharmonic Society during the last year or so of his life, but even then he was far from being so hard up as he appeared to be. In fact, he had managed to put by quite a tidy sum.

J. A. G.—(1.) You had better inquire of the publishers as to copyright of the words. (2.) You ask if your Vesper Hymn is 'good enough to attract choirmasters.' It is not a good tune, so our reply is that it is bad enough to attract *some* choirmasters. Answering your further questions about it, we say that its harmony is certainly *not* 'good enough'; and it does not show originality. From our experience of Vesper Hymns, however, these defects are not fatal to its chances of publication. All the same, we hope you won't try to publish it. Take a stringent course of harmony lessons instead. (This is frank; but you asked for our opinion, didn't you?)

H. X. A. D.—The A.R.C.O. diploma does not rank as high as those of L.R.A.M. and A.R.C.M. Comparison between the two latter and the F.R.C.O. is unsatisfactory, because much of the ground they cover is different. For an organist who aims at church work the F.R.C.O. is the best possible diploma.

IGNORANCE.—The diploma whose initials you inquire about is of little value, so we prefer not to recommend a course of study for it.

A. L. R. M.—We think you will find any of the following pianoforte solos suit your purpose: Romance in A flat, Arensky; 'L'Absence,' Esipoff; 'Chanson de Matin,' Elgar; 'Pantomime,' Scott-Baker; 'Two Arabesques,' Debussy; 'Reflection,' Fletcher, and 'Valse Lyrique,' Fletcher. You might also overhaul the smaller pieces by Mendelssohn and Schumann (your list indicates that you haven't already done so). All the above may be had from Novello—who, by the way, issue a catalogue of pianoforte music graded in order of difficulty.

S. M.—Yes; we feel sure that the undue stiffness in your hands would be lessened by massage and the rubbing-in of oil. We have never tried the remedy, but have heard it recommended in authoritative quarters; and its use is supported by some gymnasts and athletes. Probably the benefit is due to the rubbing rather than to the oil, so put plenty of work into it.

T. H.—Get 'Hand Gymnastics,' by Ridley Prentice (Novello), and work at the exercises daily. We cannot advise you as to a tutor, because we know nothing of your present attainments; but you would be safe, we think, with 'The Pianoforte,' by Ernst Pauer (Novello). Take up some of the studies recommended at the end of the book.

C. T.—We think your teacher's advice is sound; but don't be satisfied with anything less than the F.R.C.O. diploma in the long run. The L.R.A.M. or A.R.C.M. Teachers' Diploma (pianoforte) would be of great value in your case.

L. G. T.—Macpherson's organ arrangement of the 'Allegro con grazia' from Tchaikovsky's 'Pathetic' Symphony: in bar 9, both hands are on the Ch., and continue there until the end of the section.

ARGYLL.—'The Twelve Days of Christmas' is published by Novello, arranged by Frederic Austin (2*s.*); 'I'll sing you one O!' is to be had from Curwen (4*d.*).

J. W. T.—Kitson's 'Counterpoint for Beginners' followed by the same author's 'Applied Counterpoint' (Oxford University Press).

F. R. W.—We should play the Saraband from the Holberg Suite at about crochet=82—the pace marked in the Peters edition.

M. C. and W. G. S.—Answers deferred until next month.

In the *School Music Review* for October, Norah Bore discusses in a helpful way various methods of overcoming the average pianist's weakness in pitch perception. Just as singers are usually the worst musicians, so pianists generally have the worst ears; and although some excuse (not much, though) may be made for both defects, those defects should be overcome. We are glad to see that Miss Bore advocates the encouragement of playing by ear—a terrible crime in our young days, but now seen to be a useful side-line. Robert Hull continues his studies of 'The Development of Harmony,' Kirkham Jones re-tells the story of the 'Yeomen of the Guard,' Florence Axtens describes some simple technique for pianoforte classes, Egerton Lowe carries on with his 'Two Hundred Questions and Answers for Pianoforte Diploma Candidates,' Raymond Tobin contributes his sixth article on 'Everyday Teaching Problems'; and the usual budget of reviews, musical supplements, notes, and news, make up the balance of a capital number.

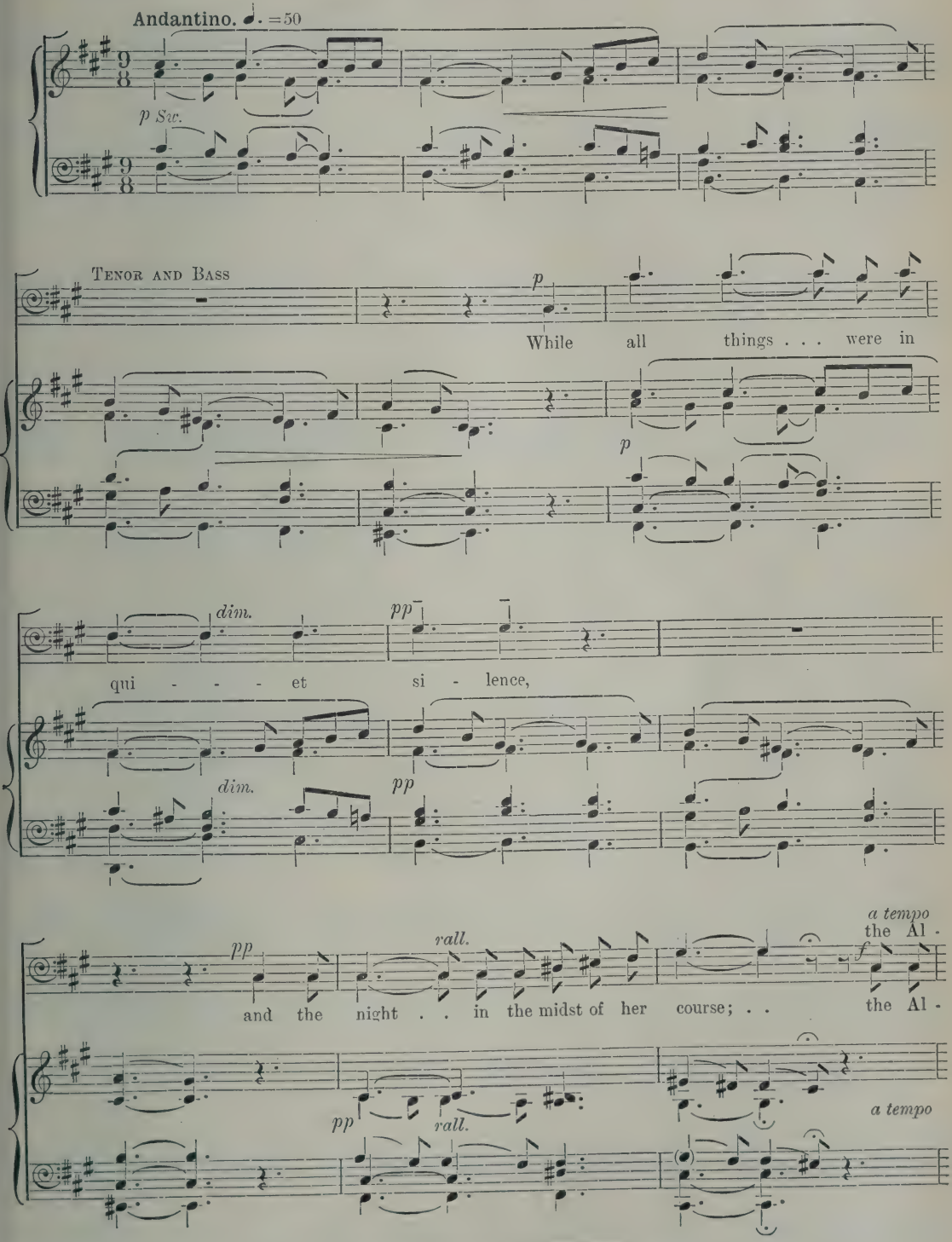
While all things were in quiet silence

FULL ANTHEM FOR CHRISTMAS

Wisdom xviii., 14, 15 ; Luke i., 32, 33

Music by H. A. Chambers

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



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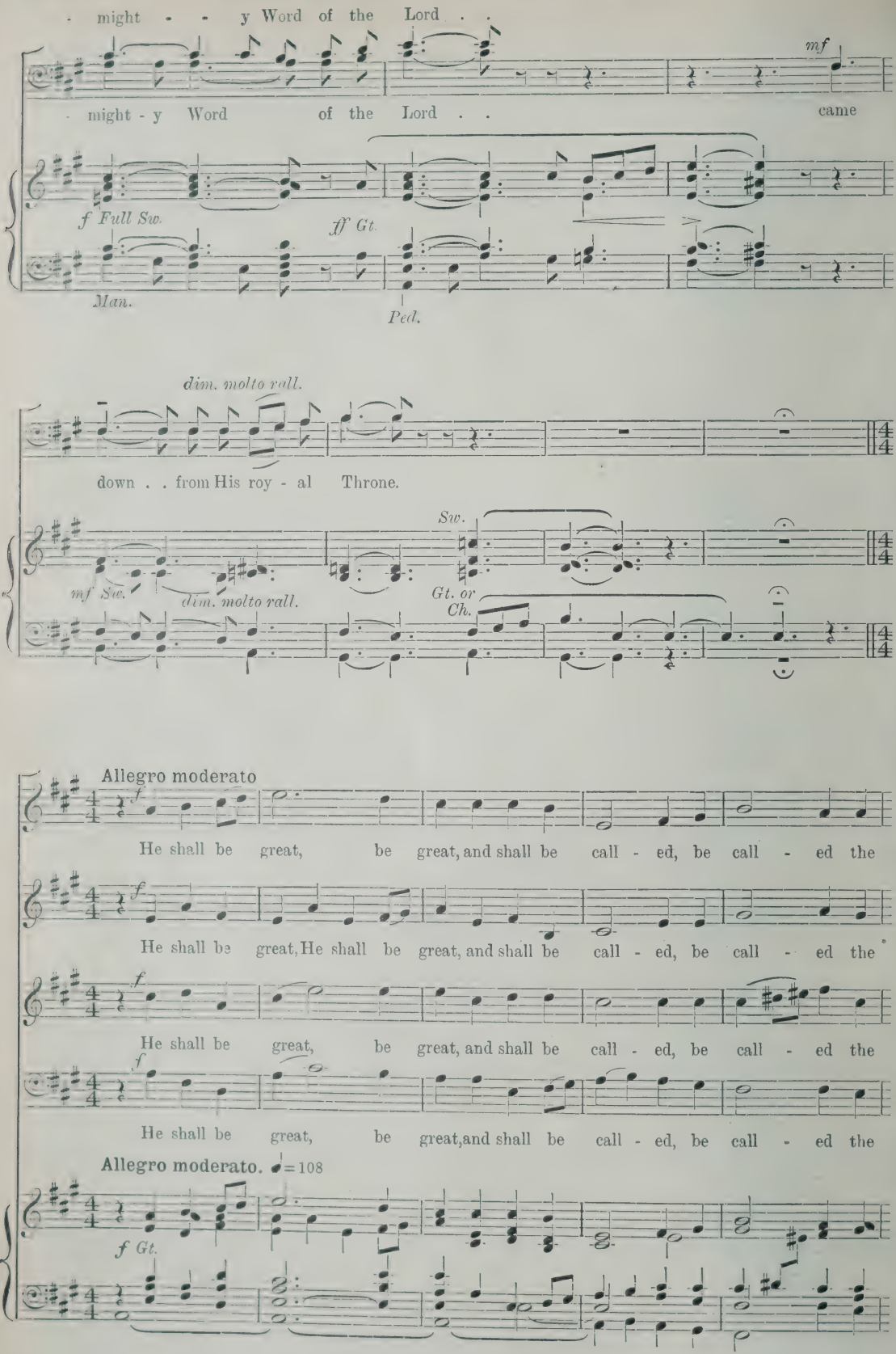
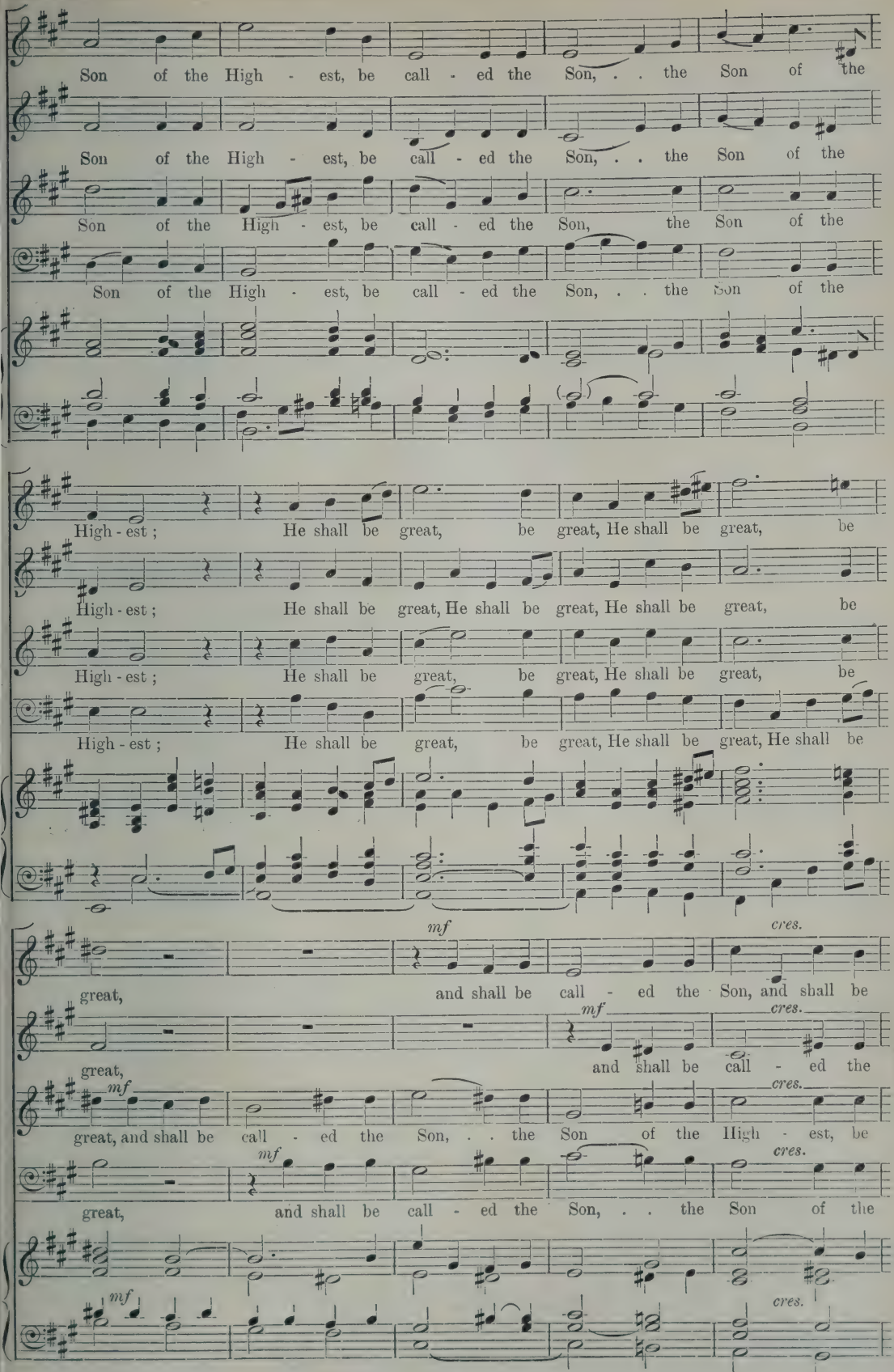

- might - - y Word of the Lord . .
- might - y Word of the Lord . . came
mf
f Full Sw.
ff Gt.
Man.
Ped.
dim. molto rall.
down . . from His roy - al Throne.
Sw.
mf Sw.
dim. molto rall.
Gt. or Ch.
Allegro moderato
He shall be great, be great, and shall be call - ed, be call - ed the
He shall be great, He shall be great, and shall be call - ed, be call - ed the
He shall be great, be great, and shall be call - ed, be call - ed the
He shall be great, be great, and shall be call - ed, be call - ed the
Allegro moderato. ♩= 108
f Gt.


Son of the High - est, be call - ed the Son, . . the Son of the
Son of the High - est, be call - ed the Son, . . the Son of the
Son of the High - est, be call - ed the Son, the Son of the
Son of the High - est, be call - ed the Son, . . the Son of the
High - est ; He shall be great, be great, He shall be great, be
High - est ; He shall be great, He shall be great, He shall be great, be
High - est ; He shall be great, be great, He shall be great, be
High - est ; He shall be great, be great, He shall be great, He shall be
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great, and shall be call - ed the Son, and shall be
mf
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great, and shall be call - ed the
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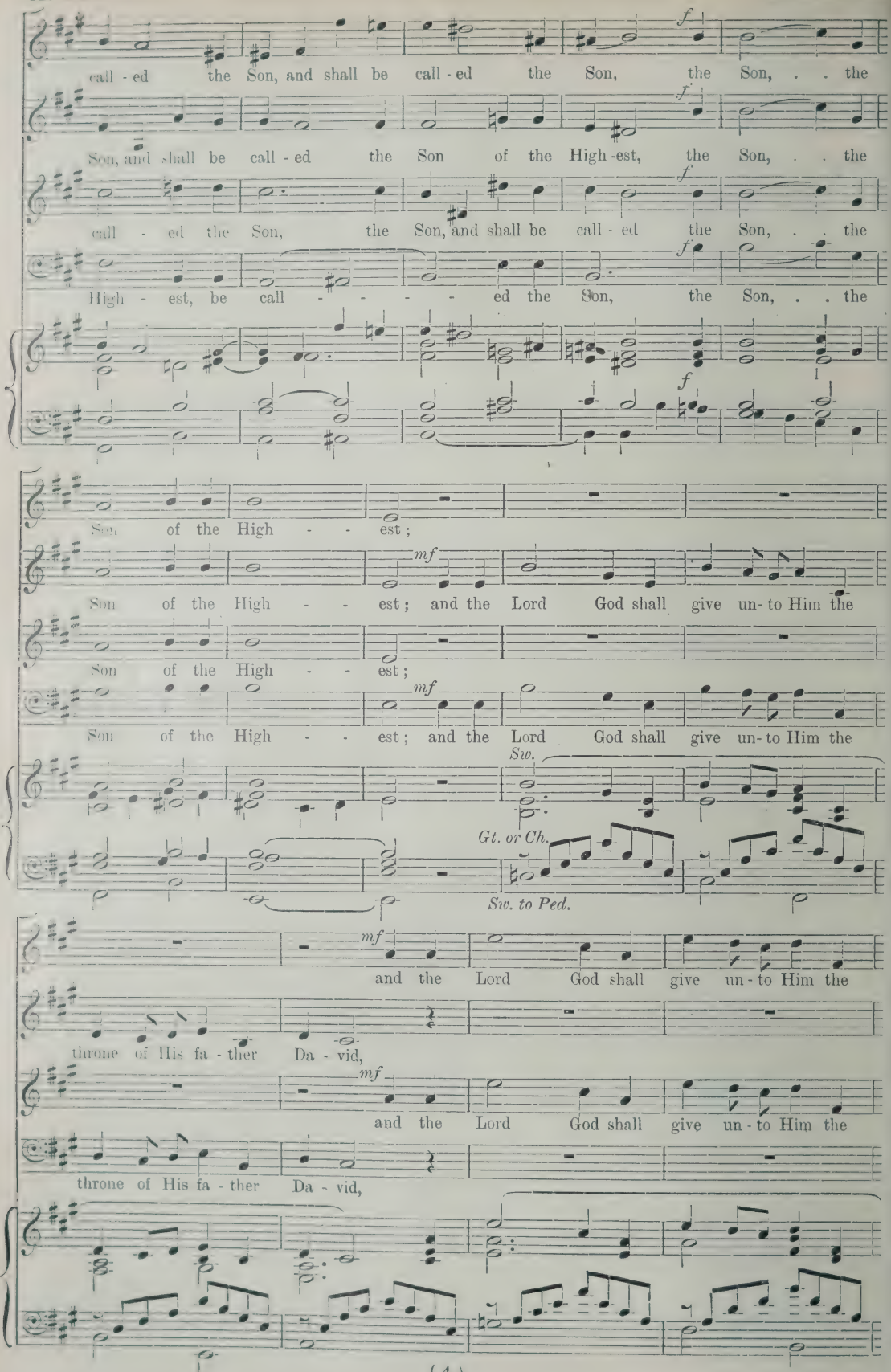
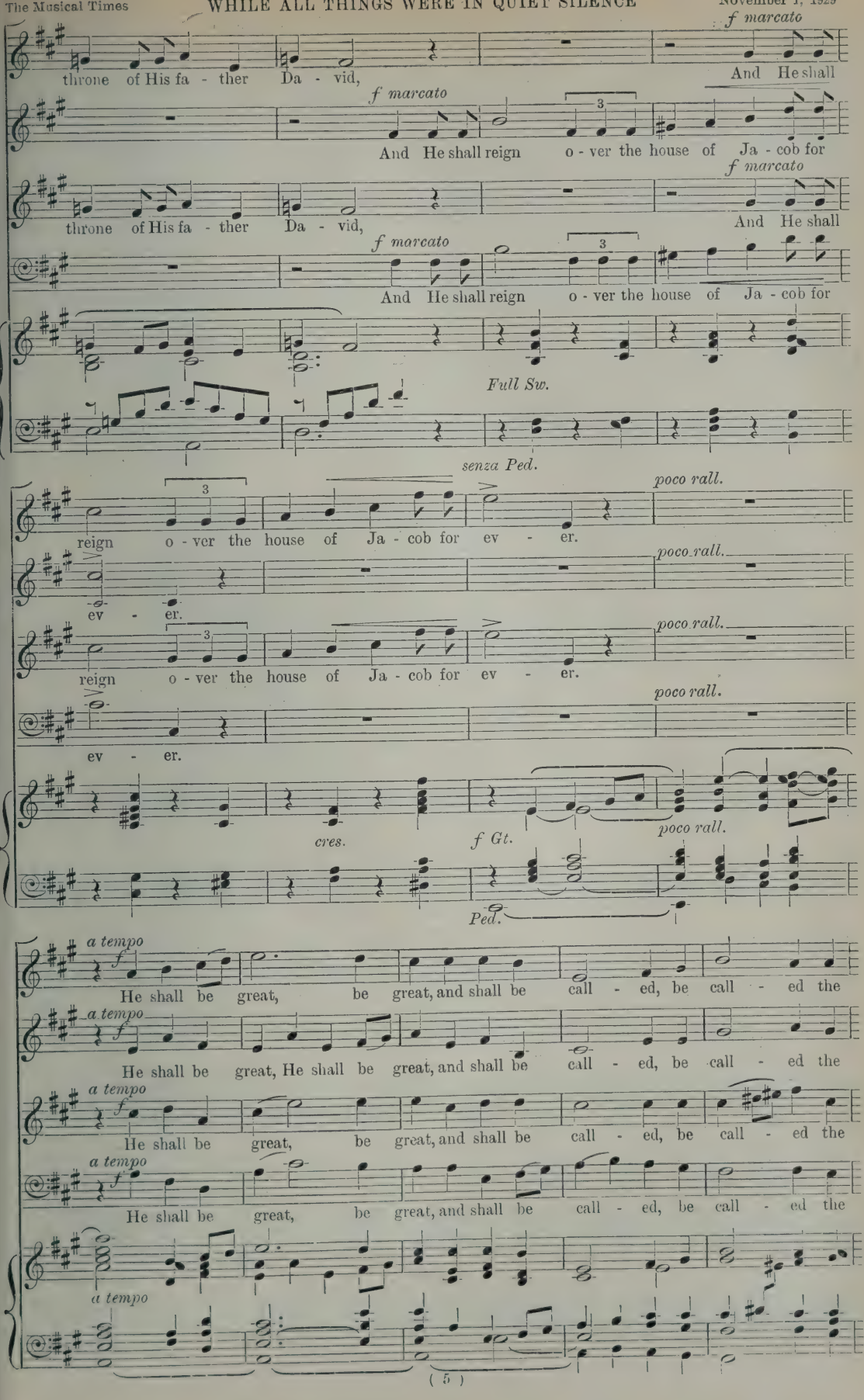

call - ed the Son, and shall be call - ed the Son, the Son, . . the
Son, and shall be call - ed the Son of the High - est, the Son, . . the
call - ed the Son, the Son, and shall be call - ed the Son, . . the
High - est, be call - - - - ed the Son, the Son, . . the
Son of the High - - est;
Son of the High - - est; and the Lord God shall give un - to Him the
Son of the High - - est;
Son of the High - - est; and the Lord God shall give un - to Him the
Sw.
Gt. or Ch.
Sw. to Ped.
and the Lord God shall give un - to Him the
throne of His fa - ther Da - vid,
and the Lord God shall give un - to Him the
throne of His fa - ther Da - vid,


f marcato
throne of His fa - ther Da - vid, And He shall
f marcato
And He shall reign o - ver the house of Ja - cob for
f marcato
throne of His fa - ther Da - vid, And He shall
f marcato
And He shall reign o - ver the house of Ja - cob for
Full Sw.
senza Ped.
poco rall.
reign o - ver the house of Ja - cob for ev - er.
poco rall.
ev - er.
poco rall.
reign o - ver the house of Ja - cob for ev - er.
poco rall.
ev - er.
cres.
f Gt.
poco rall.
Ped.
a tempo
f
He shall be great, be great, and shall be call - ed, be call - ed the
a tempo
f
He shall be great, He shall be great, and shall be call - ed, be call - ed the
a tempo
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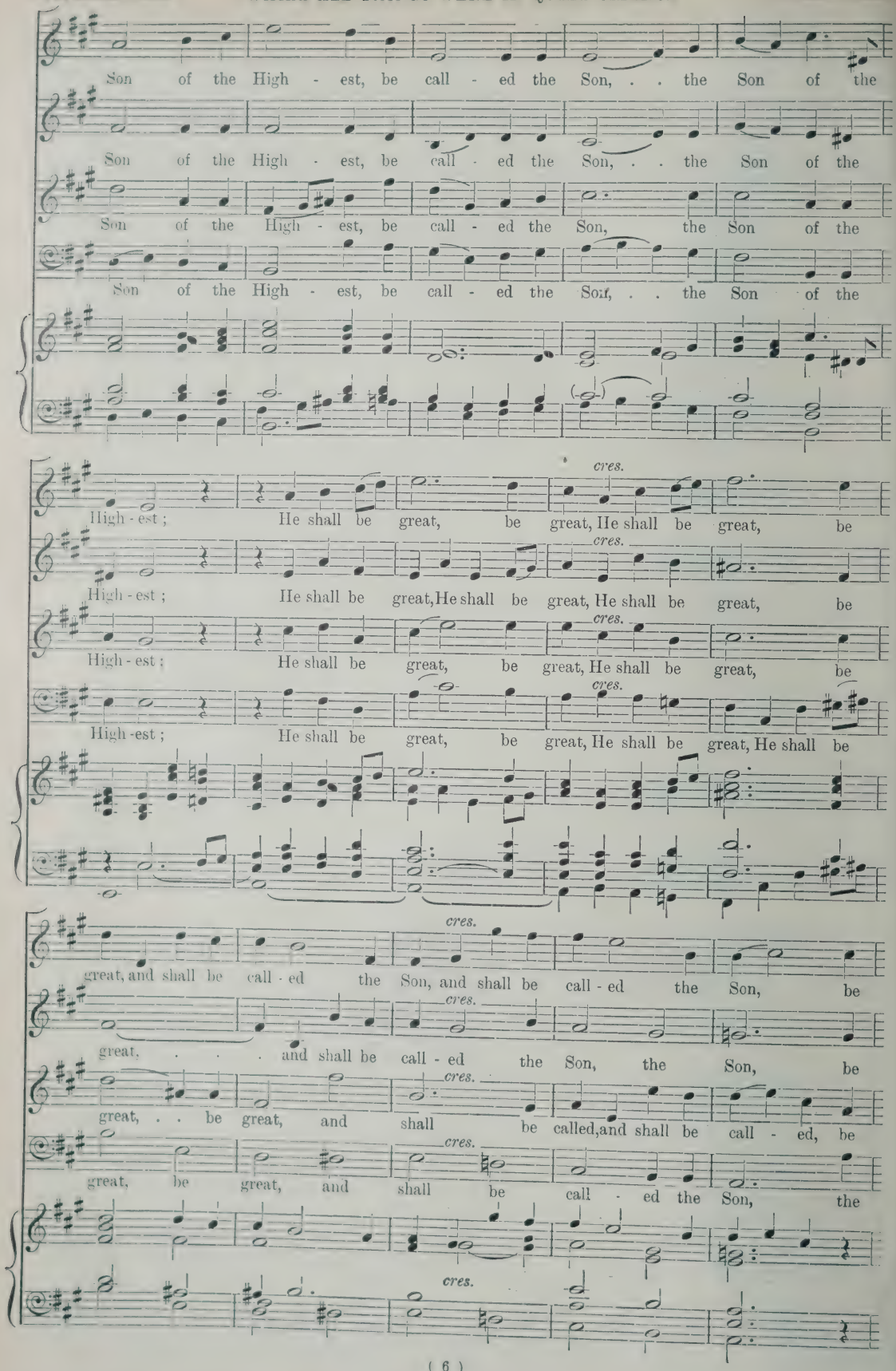
He shall be great, be great, and shall be call - ed, be call - ed the
a tempo
f
He shall be great, be great, and shall be call - ed, be call - ed the
a tempo


Son of the High - est, be call - ed the Son, . . the Son of the
Son of the High - est, be call - ed the Son, . . the Son of the
Son of the High - est, be call - ed the Son, the Son of the
Son of the High - est, be call - ed the Son, . . the Son of the
cres.
High - est ; He shall be great, be great, He shall be great, be
High - est ; He shall be great, He shall be great, He shall be great, be
High - est ; He shall be great, be great, He shall be great, be
High - est ; He shall be great, be great, He shall be great, He shall be
cres.
great, and shall be call - ed the Son, and shall be call - ed the Son, be
great, . . . and shall be call - ed the Son, the Son, be
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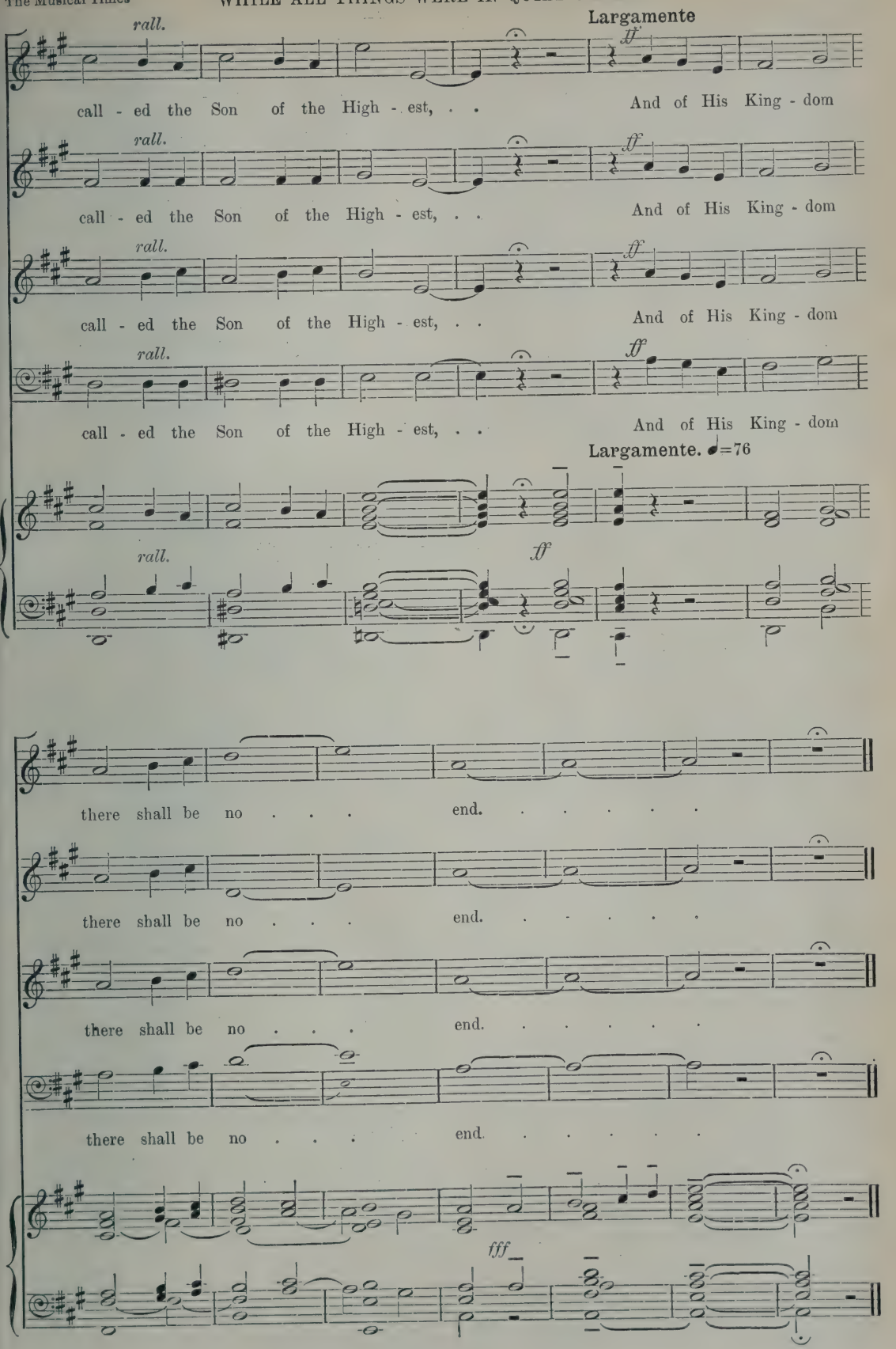
cres.


Largamente
rall.
ff
call - ed the Son of the High - est, . .
And of His King - dom
Largamente. ♩=76
there shall be no . . . end. . . . . .
fff

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The distribution of Diplomas by the President, Prof. E. C. Bairstow, to the successful candidates for Fellowship and Associateship will take place on Saturday, January 18, at 3 p.m. An address will be given by the President, after which Mr. W. H. Goss-Custard, organist of Liverpool Cathedral, will play upon the College organ pieces selected for the July examination, 1930. Members and friends are cordially invited. No tickets required.

H. A. HARDING,
Hon. Secretary.

LIVERPOOL CATHEDRAL

Mr. Harry Goss-Custard will give a recital on Saturday, November 2, at 3.15. A special train will be run from Euston at about 11 that morning. Tickets (10s. return) may be had at Euston in advance. For programme and other particulars write to Messrs. Henry Willis & Sons, Ferndale Road, Brixton. (Stamped addressed envelope.)

SOUTHWARK CATHEDRAL

The programme at the Musical Service on November 9, at 3, will consist of Byrd's 'Justorum Animæ,' Brahms's 'Requiem,' and Elgar's 'For the Fallen.' The orchestra will be the London Symphony, and the soloists Miss Gladys Currie and Mr. Graham Smart.

ST. PAUL'S CATHEDRAL

The special Advent Service will take place on December 3, at 6, when Brahms's 'Requiem' will be sung with full orchestral accompaniment. No tickets are required.

Mr. James M. Preston gave the opening recital on the new organ installed by Messrs. Harrison & Harrison, in the recently-built Town Hall at Newcastle-on-Tyne, Mr. Preston played Bach's Prelude and Fugue in A minor, the Triumphal March from Liszt's 'From Crag to Sea,' Bonnet's Étude de concert, Lemare's Toccata di concerto, &c. The instrument is a four-manual of sixty-six speaking stops (Gt. 14, Sw. 14, Ch. 10, Solo and Orch. 12, and Ped. 14), 44 pistons, and 24 couplers.

At Coventry Cathedral, on October 10, seven hundred choristers from thirty-two churches joined with fine effect in the ninth annual festival of the Coventry Church Choirs Association. The canticles were sung to a setting by Brewer, and the anthems were Gibbons's 'O Lord, increase my faith,' and E. W. Naylor's 'Behold, God is great.' Mr. Harold B. Osmond conducted, and Dr. Harold Rhodes was at the organ.

In conjunction with the Incorporated Association of Organists, the Royal College of Organists has arranged for Dr. Harold Darke to give a Lecture in Rushworth Hall, Liverpool, on December 2, at 7.30. Dr. Darke's subject will be 'The choice of Church Music.' Members of the R.C.O. are cordially invited. No tickets are required.

The choir of Viewfield Baptist Church, Dunfermline, gave its tenth consecutive annual oratorio performance on September 25, when 'Elijah' was sung. Mr. A. B. Sheddon conducted, and the soloists were drawn from the choir. The orchestra consisted of members of the Dunfermline Amateur Orchestral Society.

The choirs of Priory Place and Nether Hall Road Wesleyan Churches, Doncaster, joined forces in a performance of 'The Creation' on September 28. Mr. Rawding conducted, and Mr. J. H. Grayson was at the organ.

Harold Darke's Harvest Cantata, 'The Sower,' was sung at Belfast Cathedral on October 13, the occasion being the harvest festival service.

Mendelssohn's 'Psalm 95' was sung at Holy Trinity Church, Nottingham, on September 29, under the direction of Mr. C. E. Blyton Dobson.

Dr. Henry G. Ley will give an organ recital at St. Alban-the-Martyr, Brooke Street, Holborn, on November 20, at 8.

RECITALS

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Marche Héroïque, *Lemare;* Variations de Concert, *Bonnet;* Dithyramb, *Harwood;* Masonic March in E flat, *Ellingford;* Fantasia on Darwell's 148th, *Darke;* Suite No. 1, *Lyon.*

Mr. Charles Stott, Cowdray Hall, Aberdeen—Sonata No. 1, *Harwood;* Fantasia and Fugue in G minor, *Bach;* Grande Pièce Symphonique, *Franck;* Overture in G, *Mendelssohn;* Overture in D minor, *Handel.*

Dr. Charles F. Waters, St. Mary-le-Bow, E.C.—Rhapsody in C, *Heathcote Statham;* Rhapsody in D minor, *Sowerbutts;* Chorale Preludes by *Robin Milford, C. Hylton Stewart, C. Charlton Palmer, C. H. Kitson,* and *F. H. Wood.*

Mr. H. A. Bate, Parish Church, St. Mary Church, Devon—Prelude and Fugue in C minor, *Bach;* Allegretto in B minor, *Guilmant;* Prelude on 'London New,' *Grace.*

Mr. Charles F. Bowes, Wesleyan Church, Newbiggin-by-the-Sea—First movement (Symphony), *Holloway;* Toccata and Fugue in D minor, *Bach;* Finale (Sonata No. 19), *Rheinberger.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata in B flat, *Arne;* Prelude and Fugue in B minor, *Bach;* Rhapsody, *Heathcote Statham;* Andante (Sonata in G minor), *Tinel;* Postlude in D, *Smart.*

Mr. Sidney S. Campbell, Chigwell Parish Church—Concert Overture in C minor, *Hollins;* Chorale, 'Jesu, Joy of man's desiring,' *Bach;* Pastorale, *Franck;* Cornelius March, *Mendelssohn.*

Mr. Ernest E. Chasteney, Cromer Parish Church—Processional, *Moussorgsky;* Fugue, 'St. Anne,' *Bach;* Toccata, *Boëllmann.*

Mr. H. C. Warrilow, Armitage Hall, National Institute for the Blind—Postlude in D minor, *Stanford;* Prelude, Fugue, and Variation, *Franck;* Voluntary in G minor, *Stanley;* Tuba Tune, *Norman Cocker.*

Mr. Laurence Hudson, Parish Church, St. Mary Church, Devon—Prelude and Fugue in E minor, *Bach;* Allegretto and Presto (Sonata in G), *Elgar;* Fugue in A minor, *Russell.*

Mr. Reginald A. Jevons, Stamford Hill Congregational Church, N.—Solemn March in C minor, *Mackenzie;* Gigue Fugue, and Sonatina, 'God's time is best,' *Bach;* Introduction and Fugue, *Reubke.*

Mr. G. W. Harris Sellick, Holy Trinity, Llandudno—Fantasia on 'Valet will ich dir geben,' *Bach;* Five short movements from the 'Water Music,' *Handel;* Finale (Symphony No. 6), *Widor.*

Mr. Arthur R. Vickers, Holy Trinity, Llandudno—Sonata No. 1, *Mendelssohn;* Introduction and Fugue in E minor, *Rheinberger.*

Mr. W. J. Comley, Southwark Cathedral—Overture to 'Tamerlane,' *Handel;* Canzonetta No. 3, *Reger;* Prelude and Fugue in G, *Bach;* Introduction and Passacaglia (Sonata No. 8), *Rheinberger.*

Mr. F. J. C. Dalrymple, Canton Parish Church, Cardiff—Symphony No. 6, *Widor;* Largo and Allegro (Sonata No. 5), *Bach;* Presto (Sonata in G), *Elgar.*

Mr. George Pritchard, St. Ann's, Manchester—Allegro Appassionata (Sonata in C sharp minor), *Harwood;* Fugue in A minor, *Bach;* Choral in A minor, *Franck;* Légende and Scherzetto, *Vierne.*

APPOINTMENTS

Mr. W. Harry Gabb, sub-organist, Exeter Cathedral.

Mr. Reginald Goodall, choirmaster and organist, St. Alban-the-Martyr, Brooke Street, Holborn.

Mr. Frank W. Grove, choirmaster and organist, St. Philip's, Leyton.

Mr. Owen H. Hickman, choirmaster and organist, St. Mary's and All Saints' Parish Church, Beaconsfield, Bucks.

Miss Evelyn Mattinson, choir-trainer and organist, St. Barnabas's, King Square, Goswell Road, E.C.

Mr. Frank B. Porkess, choirmaster and organist, St. Margaret's Episcopal Church, Newlands, Glasgow.

Mr. Geoffrey Sandwell, choirmaster and organist, Christ Church, Lee Park, Blackheath.

Mr. T. H. Whiten, choirmaster and organist, St. Paul's, Baybrook, Nottingham.

Mr. W. Harold Wolfender, organist and director of the choir, Parish Church, Tadcaster, Yorks.

Letters to the Editor

BOLSHEVISM AND MUSIC

Sir,—In your October issue Mr. Rutland Boughton says :

> ' The late Dr. Eaglefield Hull came to the conclusion that the music of Stravinsky was in some way the equivalent of the doings of Lenin and Trotsky ; and I am told that Mr. Percy Scholes has also proclaimed the revolutionary nature of Stravinsky. But it is in the West of Europe and associated with the *émigré* and (presumably anti-Bolshevik) Russian Ballet that Stravinsky's music has its vogue and following. In Soviet Russia the classic and national-romantic schools of music hold the field.'

On reflection, Mr. Boughton will, I feel sure, agree that it is hardly fair for any writer thus to pillory another writer on pure hearsay. If I have ever said anything connecting Stravinsky with the Bolsheviks and Mr. Boughton wishes to oppose me, it would be proper that he should give chapter and verse. But I can assure you, Sir, I haven't.

Further, I feel that it is proper that somebody should defend the reputation of the late Dr. Eaglefield Hull also against the charge of Mr. Boughton.

Am I right in supposing that the following passage from ' Music : Classical, Romantic, and Modern ' (p. 286), is the basis of the charge ?

> ' Next to Schönberg, Stravinsky is the greatest revolutionary in all music. He is the Lenin or the Trotsky of music. Like them he shows a strong tendency to weld and conciliate, now that he has discovered the defects of the extremes of both methods. Though he is the complete Nihilist, this great repudiator of the musical culture of the past is nevertheless himself the creator of new forms, indeed of an altogether new art.'

It is evident that such a passage as that would not justify Mr. Boughton's attributing to its writer, as he appears to do, a belief in a connection between the political revolution in Russia and the musical revolution of Stravinsky. Dr. Hull simply says that, just as Lenin and Trotsky were political revolutionists, so Stravinsky is a musical revolutionist, and that, just as Lenin and Trotsky later somewhat modified their principles, so has Stravinsky modified his. ' Like them ' is his keynote. A comparison of this sort is merely a literary device—rather aptly used in this case, I should say.

Of course, Mr. Boughton may have in mind some other and really relevant passage, in which case I willingly withdraw, but after several careful readings of his article I have the feeling that the word ' revolutionary ' is with him a sort of verbal diminished seventh, a ' Clapham Junction chord,' switching the thought suddenly into new keys or rushing it off in new directions, so that we hardly realise when we have suddenly left music for politics, or politics for music.

Hence, if ever he feels called upon to charge any of us with errors that involve his use of that word, it would be a desirable safeguard for us if he would kindly quote our very words, and do so in sufficient context.

For myself, I own I feel a certain intellectual fear of a man who, speaking of Palestrina, can base a claim to ' impersonal spirit ' on the fact that his name is not that of a man but a city. My own name is the name of four or five villages in the North of England, and Mr. Boughton's of six or seven in the Midlands and South, but I don't see that we can base any fine claims to ' impersonal spirit ' or just appreciation of ' communal values ' on that, either for ourselves or for the ancestors from whom we proudly inherited those noble names.

As for Botticelli, ' whose name was not his own '—what of that ? How does it prove a man to be possessed of ' impersonal spirit ' that he is called by the family nickname, first acquired by his brother, who (a base bourgeois, Mr. Boughton ; a successful broker !) in turn got it because the sign of his shop happened to be a ' little barrel ' hanging over the door ?

It may seem rather unkind to suggest it (though it 's a compliment in a way), but does anyone so *poetical* as Mr. Boughton make a quite reliable writer when it comes to a matter of historical fact or critical argument ? We must all read Mr. Boughton thoughtfully.—Yours, &c.,

Percy A. Scholes.

Cornaux, Près Chamby,
sur Montreux, Switzerland.

THE AVERAGE LISTENER AND KEY RELATIONSHIP

Sir,—A great amount of space in musical journalism seems to be occupied with the reactions of ' the average concert-goer.' Properly, we must suppose, this question can only be explored as a branch of psychology. Certainly the facts that emerge as to the music-lover's consciousness of key-relationship, or his lack of concern with musical structure, will not help us as critics or analysts. Neither could a composer of symphonic works solve any problems in structure by being reminded that to the ' average listener ' structure is the last consideration, as Mr. Hugh Arthur Scott asserts.

In his article ' The Question of Key-Relationships,' this writer says : ' The vast majority, I am convinced, simply do not pay the slightest attention to this aspect of the work at all. They are perfectly content to enjoy the music from moment to moment as it proceeds, following the composer contentedly *into whatsoever keys he chooses to take them* ' (italics mine). By hypothesis, then, the composer *has chosen*, and has not tossed a halfpenny, so that the ' perfect content ' of the hearer may be supposed to be due, in part at any rate, to an underlying logic of key-successions, transitions, and return, divined by the composer if unperceived by the vast majority.

The fact is, we can no more have symphonies without the art of construction than we can have liners or the Forth Bridge. Mr. Scott professes to find the position ' really amusing.' So do I. The first-saloon passenger is a very necessary person (like the concert-goer), but I am not so sure that he is given to uproarious laughter at contemplating the intricacies of the engine-room. He may, of course, never give the propellors a thought, but he is perhaps aware that such things as a well-designed ship are necessary to his comfort and even safety. Not everyone who crosses the Forth Bridge could appreciate the calculations of stresses and strains, the dead-weight, or wind-resistance per square inch. Most of us enjoy the view and the ' sensation.' All we must *not* do, it seems to me, is to reserve our derision for the expert who does all these things, nor deny the practical use of the science and art of engineering.

I cannot see any 'special pleading' in noting the rather elementary fact that G flat can be an F sharp link to D major, as I take it that equal temperament is an affair of practice and not a mere theory.

As a test of structure, I have just had played to me the Prélude, Choral, and Fugue of César Franck. We had the Prelude in B minor (as written), the Choral through E major to C sharp minor (instead of through E flat to C minor), and so, a semitone higher to the end of the Fugue (in C major!). According to the 'vast majority,' all that was lost was Franck's modulation at the link of the Prelude and Choral. Anyone able to appreciate the 'three-in-one' unity of the whole would know that the structure had been upset for its last two-thirds, not merely 'kinked' in the link-bar between Prelude and Choral.

Let us consider the 'concert-goer' in every way, but we are scarcely willing to learn that if structure is beyond his comprehension, then there is no such thing for the expert or the composer to worry about.—Yours, &c.,

Dover College. RONALD B. HURRY.

OPS. *v.* TITLES

SIR,—I am not a regular reader of the *Musical Times*—does this deal a death-blow at any opinion I may express on musical matters?—but a friend showed me the September issue at 10.30 to-night and invited me to 'weep all over the floor.' I declined to do anything of the sort. Instead, I read what 'Feste' had to say, and now I want to know, 'Who is Feste'? I suspect (of course I should not, but I do) that he is the extremely journalistic-looking person whose articles on the Salzburg Musical Festival I read with great pleasure this year (1). *

But no matter who 'Feste' is. The point is that a pull at the musical leg seems to have jarred a gouty foot, like a recent pull at the artistic leg by someone much more famous than a poor, insignificant reporter, a mere provincial, a dealer in second-hand journalese. I am sure 'Feste' would have loved to write like that if it was not so lowering. (And, of course, I am laying myself open to all sorts of retorts by saying this.) However, having incited some person unknown to growl at me in a strange paper—and belonging myself to that awful rising generation of self-assertive, forward fools—I am going on with the battle; it will have to be an offensive war waged in the enemy's territory, unless 'Feste' recognises the existence of such a 'happy-family' paper as the *Gramophone* (2). But perhaps it would be unfair to Mr. Compton Mackenzie to make use of his paper, unless my Scottish name—and ancestry, I assure you—bring him down plump on my side. I would have made this an open letter to the press if I had known who 'Feste' was, or if I had possessed sufficient distinction to make a mountain of such national importance out of a molehill of such personalities. Still, one must jest with the clown in his own motley. ('Feste' is a clown, isn't he? And he says, 'I shall never begin if I hold my peace.')

I have walked the streets of Carlisle to-night; there was a touch of frost in the air, and cold, clear stars, like the eyes of thought, were wakening instant by instant in the sky. I have thrashed out 'Feste's' arguments in my own mind, and have come to a number of conclusions. They are: (*a*) 'Feste' is very inconsistent; (*b*) 'Feste' is very vague and inconclusive; (*c*) 'Feste,' like all good journalists, cuts his losses; (*d*) There are one or two points on which, like all bad journalists, I shall have to withdraw; (*e*) 'Feste' must have been very hard up for some subject on which to base his monthly article (3) (this is not retractation; it 's modesty).

'Feste's' inconsistency is very apparent in his explanation of how easy it is to use numbers or keys. He attempts to veil that inconsistency in mists of vagueness and indecision. In that he reasons soundly. The brooding impressiveness of the Matterhorn is immeasurably increased when its head is lost in the clouds. 'Feste' appears to favour the use of keys, but when two works by the same composer are in the same key he uses a title to distinguish between them, although the opus number would surely be the correct thing from his point of view. Finding that he has been unconsciously admitting the merits of the labelling system, 'Feste' attempts a Shavian twist which does not quite come off, because, instead of advancing an unanswerable argument in favour of numbers, he merely quibbles. The chorus of label-mongers, he explains, will rush in gleefully at this point and cry, 'You are admitting the necessity of the title!' 'Not a bit of it,' says 'Feste.' 'If these few sonatas had not been nicknamed, numbers would have been easy'; we should have made a point of overcoming the very slight difficulty of memorising their numbers.' But why were names ever used at all? (4). Because the musician found the language of the amateur more to his liking than the terms of his own trade.

Furthermore, 'Feste' tries to draw a distinction between titles that have become traditional and a brand new set. Admittedly there is a difference—but why should there be? That is my rebellious view. The ancient and venerated is often deceptive—a dandelion swollen by age into a sunflower. An old oak chest is generally worm-eaten ('Feste' will say a modern chest is immature and generally warps) (5), and Queen Victoria's reign was not as peaceful as we were led to understand at school. A traditional title was once so young that it had no tradition. A small race of titles was born and has grown up in harness; why should their birth-rate decline just because this happens to be the 20th century?

However, to get back to my conclusions. I can only speak from experience as to who calls the Bach work the 'Philadelphians.' I have heard it so called on numerous occasions. The argument about changing the name in fairness to any subsequent better performance hardly applies in a world in which very little is fair. If the name was established there would be no rush to change it. Suppose an Arch-Labeller did not find 'Appassionata' to his liking for Beethoven, Op. 57. He would not seek to have it changed (6). 'Feste' may not like the label 'Television,' which has been attached to that discovery. He does not disclaim it on the score of its being brand new. 'Feste' is well on the mark about the 'Big Three' trio, and I am only sorry he was not equally roused by 'Death and the Man' for Schubert, Op. 163. That is a suggestion with which I am not satisfied; but perhaps 'Feste' admits 'Death and the Maiden,' and felt in fairness bound to let the masculine version alone.

Those are my withdrawals. But look at 'Feste' cutting his losses. No mention of 'The Three Graces' for Beethoven's Symphony No. 4; or of Schubert's 'Zephyr' Sonatina (Op. 137, No. 1); or of the 'Joachim' Concerto for Brahms's Op. 77 (7). Yet I am very pleased with those suggestions—that sounds like conceit, and it is. I do not find Mozart's G minor Symphony melancholy; I do find a bigger suggestion of the folk-song in Grieg's C minor Sonata than in any of the others; and, so far as I am concerned, there is a carnival spirit in Beethoven's Symphony No. 8.

There is no one for whose opinions I have a greater respect than a good critic's—but the critics broke Keats's heart (temporarily?). Critics, however, on the whole are a self-centred, superior kind of people who have so surrounded themselves with masses of information and technicalities that they fail, in eight cases out of ten, to see the point of view of the ordinary person, or to grasp what he appreciates. Surely 'Feste' will grant me this much—that the majority of people just cannot be bothered to listen to good music (8). They think 'Sonny Boy' soup is easier to swallow; and it has become a pose with many people to say, 'I can't listen to chamber music (high-brow stuff, orchestral stuff).' In the same way one can hear people say, 'I can't read Dickens (Scott, Thackeray).'

* The numbers refer to the points in 'Feste's' answer on p. 1019. —EDITOR.

Why should we tolerate those kind of people? (9). Four years ago I would not have walked six yards or paid sixpence to hear a piece of good music well played. Thank Heaven I had an intolerant head master who dinned music into my ears, and a friend who talked gramophone, gramophone, gramophone—and not merely talked but demonstrated.

At least ten people in Carlisle alone with whom I have discussed this question of names *v.* numbers agree with me that a number conveys absolutely nothing to their minds. 'Feste' refers to a correspondent who finds many of the opus numbers highly significant. The mere mention of Op. 111, he says, suggests the later Beethoven. Then surely the mere mention of K. 200 should suggest the later Mozart! Yet this was an early work. 'Grove' says: 'The opus number has nothing to do with the date of composition. Thus some early works, both of Schubert's and Mendelssohn's, were published (posthumously) with very late numbers. Several mistakes have occurred in the numbering of Beethoven's works in various editions.' So the impression conveyed by numbers—to anyone impressed by them—is likely to be as false as 'Feste' would lead one to suppose some of my suggestions are (10). Black's 'Dictionary of Music and Musicians' says, 'The opus number shows either the order in which a composition was begun or that of publication.' Does a knowledge of either of these facts help one to appreciate the music better? Before long we shall be making mathematical comparisons between composers. Thus $\frac{\text{Mozart}}{\text{Beethoven}} = \frac{\text{K. 200}}{111}$. Or, by letting Beethoven equal x and his introspective qualities equal y, and taking into account his age and output, someone will demonstrate that he could not possibly have been deaf.

Why won't everyone who likes music try to educate a friend to it? (11). Now comes the rub. From personal experience I contend that names help. We can all remember the names of our friends. Can we remember their telephone numbers? The same thing applies (12). It is only to the musician, or to the expert critic, that opus numbers, or keys, come glibly. The terms of the trade are bound to please the tradesmen best, and they are loth to part from them, even though the sacrifice would be to the good of a people degenerate in musical taste. Already we are half-way to using names for numbers. There are no half-measures about the use of names in any of the other arts, so let us go the whole way towards names. The correspondent who finds significance in numbers says no fancy title could do justice to Beethoven, Op. 111. Yet Walpole does justice to the greatness of a great book with a simple title, 'The Cathedral.' Surely the same can be done in music (13). Numbers only began to come into general use at the time of Mozart, and already they are falling into disuse, for the moderns give names to their creations (14).

It is inconceivable that a system redolent of commercialism can continue, and that, at the same time, music can become more widely and truly appreciated (15). A popular appeal has to be made, either to the senses or to the vanity of the public, before they will appreciate classical music. There is something psychologically repellent about numbers. Is it not better to make that appeal through a harmlessly attractive name rather than by writing down to the public? Would not 'Feste' rather hear Beethoven's 'Three Graces' Symphony than Hiram Caleb's tone-poem, Op. 1, No. 2 ('Big baby, your eyes are just the cutest blue')? (16).

There, I have talked too long (17), and I feel too serious now to be flippant about names and numbers. In the name of heaven what does it matter what we call anything (18) so long as we bring the beauties of thought in sound to a wider and fuller appreciation by a nation willing to learn if properly led (19)?—Yours, &c.,

James Donald Blyth.

Lowther Street,
Carlisle.

['Feste' replies: 'Mr. Blyth has used so many millions of words, that I will try to balance things by using few. For convenience I number the points taken:

(1) I'm not.
(2) I read it from cover to cover.
(3) I wasn't.
(4) Mainly for commercial reasons.
(5) I don't; I judge chests as I do musical works and titles—strictly on their merits.
(6) The title 'Appassionata' was conferred by Beethoven's publisher, and apparently not disapproved of by the composer; the title 'Philadelphians' is conferred by Mr. James Donald Blyth, of Carlisle. 'Appassionata' fits: 'Philadelphians' doesn't.
(7) They were omitted to save space. I disliked them almost as much as the ones I pilloried.
(8) Then why bother them? Let them go without.
(9) Because it takes all sorts to make a world.
(10) *Entirely* misleading opus numbers are the exception.
(11) I've been doing it pretty well all my life.
(12) Good Heavens!
(13) Walpole's book is about a cathedral; hence its title. Beethoven's Op. 111, is about—what? When Mr. Blyth can tell me, I'll admit his right to give it a label.
(14) Some moderns and some creations. It all depends on the form. We rarely find the moderns giving names to sonatas, symphonies, or chamber works.
(15) Most titles are used for commercial reasons. Mr. Blyth's conception of rigid publishers sticking to 'Ops' because a title would restrict sales, is the richest of all his many unconscious jokes.
(16) I didn't know Beethoven wrote such a symphony. I should prefer it to the tone-poem on general principles, of course, because I like Beethoven better than Caleb.
(17) Cries of 'No, no! Go on!'
(18) If it doesn't matter what we call anything, 'Symphony No. 4' is as good as 'The Three Graces,' besides having the advantage of being the title used by the composer.
(19) Bunkum! If space permitted I could give a yard-long list of works great and small, from Handel's Largo to Beethoven's fifth Symphony, the beauties of which were widely and fully appreciated by generations and millions throughout the civilised world long before the crusade on behalf of titles was started.']

Sir,—In connection with the discussion on 'Ops. *v.* Titles' going on at present in the *Musical Times*, I think the following lines from 'The Organ Works of Bach,' by Harvey Grace, would be of interest to your readers. From p. 227: 'A title is a great help to a piece of music, and undoubtedly "St. Anne's Fugue" is far more appealing than "Fugue in E flat."'—Yours, &c.,

Frank Smith.

65, Brisbane Street,
Greenock.

[We sent this letter on to Mr. Harvey Grace, who replies: 'Mr. Smith should have quoted the context. After alluding to the great popularity of the E flat Fugue I go on to say: "The sources of popularity, however, are as curiously mixed as human motives, and it is probable that this Fugue owes much of its vogue to its apparent connection with Croft's hymn-tune ('St. Anne'), as well as to the fact of its having been one of the first of Bach's organ works to become well known in this country." That a title is a great help to a piece of music is indisputable, but the title must be justified. It must have been conferred by the composer, or must have evolved itself as a result of a thematic feature or coincidence (as in the case of this Fugue) or of some personal or historical association (*e.g.*, the Rasoumovsky Quartet). I made no plea for the general tacking on of titles to the classics. On the contrary, I am entirely in agreement with your contributor "Feste" in this matter.']

THE KNELL OF ROMANTICISM

Sir,—At the risk of being accused by Mr. Edwin Evans of wilful-ear-stopping, some of us cannot let pass without a challenge his statement on p. 894 of your October issue that 'the knell of romanticism had been audible to the alert ears of Diaghilev before most people were ready to speed its parting. . . .' Who are 'most people'? I don't know them, and I know no one who does. Mr. Evans is too old a hand to believe—and too wise, I should hope, to pretend to believe—that the 'advanced' coteries, and the clingers round the Russian Ballet's social skirts, ever were very numerous or at all important.

Without necessarily sharing Ernest Newman's opinion (in the *Sunday Times* of October 6) of Diaghilev's 'malign influence,' many musicians who look with good hope to the future are glad to believe with E. N., that 'the days of quackery and mountebankery are over, at any rate in this country, never, one hopes, to return, either in musical criticism or in musical journalism.'

A pendant to Mr. Evans s panegyric might well be written, showing that Diaghilev's influence was not by any means always good for our art. Some of the performances he put forward in later days, applauded though they were by the tasters of novelty, gave little but offence to musicians trained to seek recognisable and logical beauty. Mr. Evans really cannot, in these saner days, 'get away' with that 'knell of romanticism.' It may be rung, as a solo performance, by composers desperately anxious to get away from other people's paths, and pitifully unable, for the most part, to distinguish between fruitful originality and pointless eccentricity; but Mr. Evans knows as well as you and I do that he will never get the big body of reasonable, keen musicians in this country to join him in community knelling. The exercise has nowadays no more value than that of keeping up the kneller's courage in the significant silence with which this rounding upon romanticism is received.

How absurd to speak of romanticism as if it were dead! If it is, what has taken its place in the affections of intelligent music-lovers? One or two of the young moderns are proving their worth—Walton, Lambert, perhaps Bliss. But what are they among so many palterers with our art? We welcome *their* work because it has some roots in the past, and justifies its difference by its distinction and purpose. It is going somewhere. Where are the young Frenchmen and Russians, most of them, going, and where go those ill-found, rudderless ships, their British imitators? Ring a knell for them, if you will, Mr. Evans, but do not ask us to take seriously the easy dismissal of romanticism as a thing outmoded. We have had ten years of post-war music, and we know it too well.

The day for pooh-poohing the past has gone. It was a great time while it lasted, and lots of cheeky little boys had fun twisting music's tail; but some of them have grown up, and out of their urchinry; and others we smacked into sense, if not into sensitiveness. It is sad to see Mr. Evans still tolling his melancholy bell, unconscious, apparently, that the corpse is not the one he hoped to see interred, but another—that of the eccentric and futile extremism he still labours to commend to a world far too sensible to accept it.—Yours, &c.,

'Spes.'

IS SINGING SIMPLE?

Sir,—I shall be pleased if I can simplify the statements in my article which have puzzled Mr. Cobill. He asks if it is really suggested that a man can tune a whispered 'Ah.' To express a little differently what is said in my article, I would say that when a man sustains a whispered 'Ah' and finds that the sound of this whisper is the note C (an octave above third space, treble clef), he has obtained a position of resonance which belongs alone to the vowel. I would further suggest that the vowel 'ee' be first whispered. This will often sound the wished-for C, which is an octave above the 'ah' which has been the difficulty.

I am not concerned with the discussion of the theories of Mr. W. S. Drew and others, which Mr. Cobill has introduced extraneously.

When there is doubt about the whisper, it would be better merely to *think* the vowel and watch the natural movements of the tongue and lips. This is in agreement with Mr. Cobill's statement. One can often think of a note and try to sing it.

When thinking the vowels only, the tongue and lips form naturally and unconsciously the shape appropriate to each vowel. The whispering can also form these shapes. When tuning the vocal cords to the note, the difficulty is to retain the unconscious position of tongue and lips, and yet control the pressure of the breath necessary to the note travelling over the auditorium.

The remainder of Mr. Cobill's letter supports my views. He has written courteously, and I reply in the hope of solving his difficulty.—Yours, &c.,

11, Heather Gardens, William Shakespeare.
Golders Green, N.W.11.

Sir,—I note that a correspondence has begun in your columns on the above subject. So far as I know, the one man who has cleared away the accumulated fog of centuries from the theory and practice of the mechanics of singing is Mr. Ernest G. White, the results of whose lifelong study are embodied in 'The Voice Beautiful' (J. M. Dent and Winthrop Rogers). Practical work according to Mr. White's 'Sinus Tone Production' method and under his guidance is both safety and simplicity itself; the placing of the voice in the appropriate sinuses is reduced by him to a science so intelligible and an act so simple that neither teacher nor pupil need work in the dark. The vocal and medical results of Mr. White's discoveries seem to justify his theories in full.—Yours, &c.,

E. Douglas Tayler
(*Supervisor of Musical Education for New Zealand Govt. Schools and Training Colleges*).

84, Lower Addiscombe Road,
Croydon, Surrey.

MUSIC AS HANDMAID

Sir,—Mr. Watson quotes me as saying that 'Music is but a willing handmaid to scenic art.' 'Feste' calls this a 'dictum,' and subtly indicates the horror with which it inspires him. Neither Mr. Watson nor 'Feste' (I must regretfully conclude) had read my article with sufficient care. I hardly expect that the casual products of my leisure hours should be regarded as material for profound study, but it might be a good thing if correspondents and contributors would examine the actual text a little more closely before making their comments public. I never made any generalisation to the effect that music was a handmaid to scenic or any other kind of art. My views on the value of pure music are virulent enough to receive even 'Feste's' approval.

My statement referred to the conditions which governed the staging and performance of the English masque and musical plays under the Stuarts. As quoted by Mr. Watson it appears as a generalisation about music as a whole. 'Feste' goes one step further and labels it a 'dictum.' I hope I may not be accused of false modesty if I say that I should never dream of giving public expression to anything so devastatingly final.—Yours, &c.,

J. A. Westrup.

Dulwich College, S.E.21.

['Feste' writes: '*Peccavi!* I had read Mr. Westrup's article with due care and appreciation, and deserve all the hard things he says for having forgotten the context of the remark quoted by Mr. Watson.']

SOPRANOS ARE RARE

Sir,—May I beg you as a special favour to publish this letter?

I do not seek to prolong this discussion. I think your decision to close it is wise, taking into consideration

certain peculiar circumstances connected with it. But I should regret to feel that any of the more reasonable of your readers should think that I am 'letting them down' in any way.

I am perfectly certain of the truth of the assertion I have made with respect to the scarcity of real sopranos, though so much scepticism has been expressed on the point. Time will prove the truth of what I have written. But in the meantime I am willing to help, in ways other than prolonging the discussion, all who are really interested in the matter.

In my last book, called 'The Central Point in Beautiful Voice Production,' there is contained information with respect to the legitimate use of the lighter productions, but chiefly the fullest information as to the full voice, its significance, the mechanism which must be brought into action, and the method employed to do so. I will send a copy of this book *gratis* to any of your readers who cares to apply for it. I will also send a booklet dealing with the special point alone.

Finally, to prove the absolute sincerity of my conviction that true sopranos are deplorably scarce, I will ask your permission to make the following offer. I will gladly give £20 to any of those who have written during this discussion for the best three or four real sopranos they may send me within one year from this date. I shall be glad to arrange interviews. If, at the same time, these ladies possess normal health and strength and the necessary artistic ability, I will give them free tuition till they are ready for first-class professional work. By certain help and interest I am able to guarantee (by legal agreement) that they shall be able to obtain first-class positions. I trust that this may be considered a fair offer.—Yours, &c,

4, Albany Mansions, S.W.11. H. TRAVERS ADAMS.

[With this letter, and Mr. Travers Adams's article on p. 986, this subject is dropped.—EDITOR.]

A GERHARDT CRITIC

SIR,—Since it fell to me during a number of years to criticise Elena Gerhardt's concerts in the *Musical Times*, perhaps some rejoinder is called for from me to Mr. C. W. Orr's frantic outburst against those who—possibly having had longer experience of great singing than he, or a more special knowledge of vocal technique—have felt it their duty on various occasions to mention the shortcomings in this celebrated singer's art, a duty the more clearly indicated since some of the leaders of English criticism have been blind to the defects in their idol.

Mr. Orr is 'annoyed.' It is a common attitude of persons with more enthusiasm than judgment, when they notice that others have not so completely lost their heads at a musical entertainment. Some of us believe that there is a virtue in the critical faculty; naturally those who exercise it expect to be accused of 'malice' when they are not stampeded by the applause of the crowd on the floor of Queen's Hall.

Mr. Orr, who uses such words as 'Lilliputian sharpshooters,' 'verbal acidity,' 'midget critics,' and 'guttersnipery,' will not mind my being equally frank (though I do not propose to emulate his Billingsgate) and saying that the listener who can find in Madame Gerhardt's art a well-rounded perfection has no doubt a kind heart and musical enthusiasm, but is uncultivated, inexperienced, and unperceptive. Let me mention a few home truths. (Madame Gerhardt's admirers have brought these upon her.)

The critical listener who has heard her regularly is slightly oppressed by a kind of machine-made certainty in her performances. We know precisely, after a little, what Madame Gerhardt will do with any song. We know her characteristic mood of noble placidity, and that once outside this mood she has little to say. I have heard her more than once sing Schubert's 'Winterreise' complete. The evening has begun with very real pleasure, due to Madame Gerhardt's admirable German enunciation and the equable flow of her tone in the middle register; it has ended in a climax of irritation due to the singer's monotonous style, which can be put down only to a narrowly limited mind. It would be unkind to point to Madame Gerhardt's utter failure when she leaves her particular ground of Schubert and Brahms—for we do not expect an artist to be universal.

The faults in Madame Gerhardt's technique are surely to be insisted upon, considering that the enthusiasts set her up as a model for all young aspirants. Surely even the ignoramus must have noticed the defects in Madame Gerhardt's breath control. Her audible breath-taking is for me, I confess, an infliction. And the effect of this comes out in her tone. She has no reserves with which to build up a big climax, and her *fortissimos* in the high part of her voice are shrill and generally of a most unpleasant quality.

Madame Gerhardt is, of course, within her limitations a very fine and distinguished artist. If these limitations must be so bluntly indicated, the fault lies with the fatuous excesses of her admirers.—Yours, &c.,

31, Leigh Street, W.C.1. H. J. KIMBELL.

VOICE PRODUCTION

SIR,—The article in your September issue by Herbert Hilton is very interesting, but it gives nothing away. Does he publish his system? Charles Lunn published his system in 'Philosophy of Voice,' and if I had not studied it I should not have understood Mr. Hilton's sayings. Lunn gave everything away, so that if a student could understand English he might train himself in the art of song if the services of a master of song were not available. I would ask, Has any singing master or singing mistress ever done anything of the kind in this country?—Yours, &c., D. L. C.

Edinburgh.

ARE THEY UNMUSICAL?

SIR,—If asked, 'How should one test a child's musicality after about five or six years' training?' most musicians would answer in effect:

1. By asking the pupil to imitate given sounds with the voice.
2. By testing his knowledge of relative pitch.
3. By testing his recognition of rhythmic patterns.
4. By testing his recognition of nuances and expression.

There are other tests, but the above are the chief ones usually recommended.

In a long experience of teaching music to school children, I find that about ninety per cent. of the *musical* children would satisfy an examiner in the above tests, but the other ten per cent. are a puzzling proposition. For this reason: After five years' training their sight-singing is poor, they cannot write a simple tune from dictation, rhythm seems to them a mere jumble of notes, and they can name few notes played or sung to them.

They are 'unmusical,' most people will say; but how can this be true when they sing with perfect taste and in perfect tune, when expression and interpretation come naturally to them, when the blend of good technique and real insight and taste brings tears to the eyes of hardened adjudicators?

Year after year I have successes at musical Festivals with pupils such as these. Are they unmusical?—Yours, &c., JANET GORDON.

Danesmoor Road, Manchester.

WHY NOT A MUSICIANS' TRADE UNION?

SIR,—Many of us will be very glad to know that the I.S.M. has at least one member who believes that it should take up the attitude of a trade union. Recently a form was sent round the West of England in an endeavour to revive the Bristol branch, but it was made very clear that it was *not* a trade union. The doctors and lawyers have the strongest trade unions in the

country; why not the musicians? The members like myself who left the I.S.M. in disgust years ago would very quickly return if it meant business.

The weakest scheme possible is the present Registration Council attitude. We pay our guinea and get a receipt, but beyond that nothing is done to help us. We tried to start a registration course for music teachers at Bristol, and for three years the University offered a one-year course at a reasonable rate. It failed because our people can go to London for about four Saturdays and hear eight lectures, when they are accepted on the register. Our local papers, as a result, are full of L.R.A.M.'s teaching for 10*s.* 6*d.* or 12*s.* 6*d.* a term, while the Council makes no effort nor will permit an effort to let the public know the names of those capable of good teaching. Until the I.S.M. and its Registration Council will come into the open and act on our behalf I keep my guinea for other purposes.—Yours, &c.,

ROBERT PERCIVAL
(*Director, Bristol Operatic School*).

10, Abbey View, Bath.

WHAT IS A 'PROFESSIONAL MUSICIAN'

SIR,—Mr. Anderson in his letter on 'A Profession fit for Musicians to live in' quotes Prof. Percy Buck as declaring that 'we are a trade union.' But who are 'we'? That is the whole trouble. The medical profession, which Mr. Anderson instances, is governed by a strict code of professional behaviour, to transgress which may mean being struck off the register of qualified practitioners. Only bandsmen, in music, are in any measure so governed.

The rest of us are made up of composers, executants, teachers, &c., wholly unorganized in any effectual sense. Resolutions passed by the N.U.T. are taken notice of, but who takes the slightest notice of resolutions passed by any specifically musical body?

Further, hundreds of persons teaching music are also teaching other subjects; hundreds have had no special musical training whatsoever. What then is the definition of a professional musician? This seems to be the first point to settle.

One other thing. The 'finely-toned body politic' Mr. Anderson demands will not be found until musicians wake up to the realities of a changing world. A deadly unreality too often broods over educational conferences in which musicians are concerned.

I am entirely in sympathy with Mr. Anderson's aims, but it is no use ignoring the difficulties in the way of their realisation.—Yours, &c.,

ALEC ROBERTSON.

363-367, Oxford Street, W.1.

DALCROZE METHOD

SIR,—My attention has been called to a reply to a correspondent, 'E. B. (Birmingham),' in your issue of September, 1929, p. 832.

The answer implies that it would be possible for the inquirer to teach the Dalcroze Method by the use of Monsieur Dalcroze's teaching books only, and with no practical knowledge of the subject.

I feel it only right to tell you that this is an entirely mistaken view. The Method is essentially a practical one. It would not be possible to acquire the necessary knowledge for teaching purposes without serious work with a trained teacher. How far, of course, such work should go would depend upon the nature of the classes to be taken. Generally speaking, Monsieur Dalcroze does not allow anyone to use his name in connection with his teaching unless they have taken the Teaching Certificate of one of the Dalcroze Training Schools—Geneva, London, New York, Paris. But exceptions are made in the case of the elementary schools. For the use of teachers in the latter, the London School of Dalcroze Eurhythmics organizes all over the country short courses in rhythmic movement, especially designed to give a knowledge of elementary exercises that can be used by the elementary school teacher. In this connection I would call your attention to the enclosed copy of a letter from Monsieur Dalcroze.—Yours, &c.,

PERCY B. INGHAM,
Acting Chairman.

17, Gower Street, W.C.1.

[We add the text of the letter referred to by Mr. Ingham:

'Pupils who have not completed their studies in the Teachers' Training Course (*i.e.*, passed the Certificate or the Diploma examination) have not the right to give lessons in the Dalcroze Method, or to call themselves teachers authorised by Monsieur Jaques-Dalcroze.

'But if they are teachers of gymnastics or of singing they may adapt to their teaching all the exercises which they have learnt in their Dalcroze classes, provided they do not advertise themselves as teachers of the Dalcroze Method, and that they used such exercises simply as an aid to their ordinary lessons.']

WANTED: MORE WIDOR AND REGER

SIR,—Will you allow me to appeal to all organists who have large organs to play the whole of Widor's Symphonies from time to time? Although the fifth is worked to death, one seldom or never hears the others. I would also appeal for Max Reger's glorious Sonatas, which I never see performed at any recitals. Surely when one considers the constant stream of visitors to London at all times of the year one ought to know where to go to hear the music one wants. A South African composer who has been here for many weeks gives the most disappointing accounts of the churches he has visited, and has gone from one to another to hear Max Reger, but, so far, in vain.—Yours, &c.,

A. M. GIFFORD.

25, Grenville Park, S.E.13.

AN INTERESTING COLLECTION OF MUSICIAN'S LETTERS

SIR,—A relative of that famous tenor soloist, Mr. Charles Lockey (who was specially engaged by Mendelssohn to sing the tenor solos in the original performance of 'Elijah'), has given me a bundle of letters, addressed to Mr. Lockey, written by many of the greatest musicians of the period. It is the wish of the donor that the proceeds of their sale shall be devoted to the Braille Centenary Festival Fund.

Your readers might care to know of this unique collection, which includes letters written by Jenny Lind, Sims Reeves, Braham, Balfe, Bishop, Sterndale Bennett, Macfarren, Sir George Smart, Costa, Benedict, Hallé, Hatton, Horsley, Elvey, and others, also an envelope addressed to Mr. Lockey signed 'C. D.' (Charles Dickens).

These letters cover what might be called the Mendelssohn-'Elijah' period.

Charles Lockey is the subject of an article in Grove's Dictionary (new edition, p. 225), and is the singer of whom Mendelssohn said: 'A young English tenor sang "If with all your hearts" so beautifully that I was obliged to collect myself to prevent my being overcome and to enable me to beat time steadily.' This refers to the first performance of 'Elijah,' at Birmingham, in 1846, under the composer's direction.

Lockey held appointments in the choirs of Magdalen College, St. George's Chapel, Windsor, St. Paul's Cathedral, and in 1848 he was appointed a Gentleman of the Chapel Royal. In 1859, at the age of thirty-nine, a throat affection unhappily deprived him of his voice, and he lived till 1901 in retirement at Hastings.

The letters (which include an amusing and characteristic one from Lockey himself to his niece—the lady who has offered the collection for sale) are open to the inspection of anyone who may care to communicate with me at the address given below.—Yours, &c.,

EDWARD WATSON
(*Organizing Secretary of the Braille Centenary Festival Appeal*, 1929).

National Institute for the Blind,
224-6-8, Great Portland Street, W.1.

(*Continued on p.* 1040.)

Competition Festival Record

BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS: ANNUAL GENERAL MEETING AND CONFERENCE, PERTH, SEPTEMBER 20 TO 23

Six years ago, at Edinburgh, the British Federation of Musical Competition Festivals held its first annual general meeting and Conference. This year the Federation paid its first return visit to Scotland; Perth, the home of one of the livest and most idealistic Festivals in the movement, being selected for the annual meeting and Conference.

The number attending was smaller than usual, representatives of English Festivals finding the distance a handicap. But the general opinion at the close was that the event was the happiest, and in some ways the most fruitful, of any yet held.

The delegates were received in the Lesser City Hall on the Friday evening by the Federation President, the Rev. C. J. Beresford (London), and the Chairman of the Scottish Area Council, Mr. David Martin (Perth). A pleasant social evening was spent, the usual varied musical programme being replaced by an exhibition of Scottish country dancing by Perthshire teams of children and grown-ups and an extraordinarily attractive series of action-songs presented by the Glasgow Orpheus Choir Sangspiel.

ANNUAL REPORT

The real business opened on Saturday morning with the annual general meeting, the Rev. C. J. Beresford presiding. The report of the Central Board was presented.

The report stated that there were 209 affiliated Festivals, 528 individual general members, and 12 life members. Sixty-eight thousand marking-sheets had been supplied to Festivals during the year—an imposing total.

The Federation had again taken part in the National Summer Schools of Music Teaching at Oxford and St. Andrews, and in local Holiday Schools at Taunton, Peterborough, and Craigavad (Ulster), and had itself organized with much success an experimental Summer School of Chamber Music at Cambridge.

The Carnegie Orchestral Loan Library was steadily increasing its catalogue and its usefulness to amateur orchestras. The details of the projected National Festival for mixed choirs to be held at Liverpool in July, 1930, under the ægis of the Federation, had now been finally adjusted, and syllabuses were ready for issue.

The accounts of the Federation, despite the automatic decrease in the annual grant from the Carnegie Trustees, showed a slight surplus. A notable feature was the further reduction in the number of grants-in-aid required to be made to rural Festivals, a sterling tribute this to the far-sightedness of the Central Board's financial policy, which has gradually educated many Festivals up to becoming self-supporting without diminishing their loyalty to the central body.

The report and accounts having been adopted, the meeting proceeded to re-elect the hon. treasurer, Mr. T. Driffield Hawkin, and elected Mr. F. H. Bisset to represent the general members on the Central Board in succession to Sir Henry Hadow.

AWARD OF CERTIFICATES

The annual Conference followed, Mr. Plunket Greene leading off with a proposal that it be a recommendation to all Festivals that certificates should not be awarded to competitors on the basis of an arbitrary number of marks, but that such awards should be left to the judges, with special consideration to school choirs. The proposal was accepted by the Conference, after discussion, but we venture the opinion that the Glasgow practice of awarding certificates on the basis of an exchange of views between adjudicators and executive carries the idea a step further, and is preferable.

FUNCTIONING OF AREA COUNCILS

Some discussion followed on the proposed re-organization of Area Councils, but as several of the Councils had not yet reported their views, and there was a marked diversity of opinion among those which had, it was again decided to postpone discussion.

RAILWAY TRAVELLING FACILITIES

Railway travelling facilities were discussed, and it was elicited that definite progress was being made in the direction of securing concessions from the railway companies.

REVISION OF MARKING-SHEETS

After lunch the principal topic of the Conference, that of altering the arithmetical basis of the marking-sheets, was introduced by Mr. Plunket Greene, who proposed the abandonment of the existing system of dividing the standard hundred marks into five 'technical' headings of ten each, plus fifty for 'interpretation and general effect,' and the substitution of a fifty-fifty basis, *i.e.*, fifty for 'proficiency' and fifty for 'interpretation,' with the usual sub-heads for under-scoring. With Irish wit and Scots humour at their brightest in the speeches of Mr. Plunket Greene and Mr. Hugh S. Roberton, and the support of other experienced judges and teachers such as Mr. George Dodds (Newcastle), Mr. Arthur Collingwood (Aberdeen), Major Bavin (London), and Dr. Keighley (Manchester), the proposal went through with a slickness which, at a Conference from which many of the leading minds in the Festival movement were absent, should not be too readily taken as representing the general state of opinion on the subject.

ADOLESCENT CHOIR SINGING

Sir Arthur Somervell referred to his attack some years ago on adolescent solo singing at competitions, and explained that his objections did not at all apply to singing in choirs. He went on to advocate strongly what he described (erroneously) as a new class of competition for adolescent four- or three-part choirs of boys and girls from sixteen to eighteen years, and referred appreciatively to the work of this kind which had been developing in Scotland in some of the co-ed. schools during the past four years. Further speeches along the same lines were made by Mr. Roberton, Mr. Collingwood, Rev. H. G. Rogers (Carlisle), Rev. C. J. Beresford, Major Bavin, and Mr. Herbert Wiseman (Edinburgh), in the course of which reference was made to the work of adolescent choirs at Festivals at Carlisle, Falkirk, Belfast, and Edinburgh. (None of the speakers referred to the outstanding pioneer work of this kind done at the Northern Counties Festival by Mr. Owen with the girls and lads of Inverness Academy.)

ELOCUTION CLASSES

Miss Rashleigh (Manchester) initiated a very frank and pointed discussion on elocution classes. It is good to see that Festivals are beginning to wake up to the enormities which are being perpetrated by some of the older-fashioned types of elocution adjudicator—and one or two of the newer ones. In the music classes, adjudicators have at least attained to a general sense of direction, but in elocution the paths of too many judges diverge into strange and tangled places. Here is a definite and urgent piece of work for the Associations for the speaking of verse, and it is up to them to tackle it.

FUTURE OF THE FESTIVAL MOVEMENT

The Conference closed with some talk about the 'Future of the Festival Movement.' This was the biggest and most pregnant theme on the agenda, but coming at the tail-end of a crowded time-table, it received scant courtesy and still awaits adequate discussion.

The delegates were entertained to tea by the Scottish Area Council, and listened to several groups of songs sung by Perthshire School Choirs and by the Glasgow Orpheus Junior Choir. Some of the delegates described the latter as the most remarkable children's singing they had ever listened to.

ANNUAL DINNER

In the evening the annual dinner was held in the Station Hotel. The Duchess of Atholl, a Licentiate of the Royal Academy, proposed the principal toast, and a number of members of the Perth Madrigal Society, under Mr. D. T. Yacamini, sang some groups of madrigals very charmingly, the practice of having the banquetters attempt to do their own madrigal-singing as in 'the spacious days' being this year wisely abandoned.

SUNDAY ACTIVITIES

On Sunday morning many of the delegates attended the Presbyterian service arranged for them in the historic St. John's Church, Perth. In the afternoon a drive through some of the beauty-spots of the Perthshire Highlands was an attraction; and in the evening the large City Hall was crowded to its fullest capacity when Mr. Roberton directed, as only he can, an audience of over two thousand people in a Community-singing Festival, based on traditional Scots psalm tunes. A fitting climax, this, to a week-end's doings of which the general verdict was that the whole was greater even than the sum of all its parts. And what a happy thought of the Scottish Area Council to have the Lesser City Hall (where all the meetings were held) laid out and furnished as a comfortable free-and-easy lounge!

On the Monday many of the visitors, reluctant to depart, spent the entire day in making a more intimate acquaintance with the loveliness of the Highland mountains and lochs.

S. B. N.

BLACKPOOL FESTIVAL

(FROM OUR MANCHESTER CORRESPONDENT.)

This Festival loses nothing in enterprise or in attractive power for either student or audience. Despite its thirty years' activities, freshness of outlook is shown in its choice of music. Last year the floods of competitive enthusiasm threatened to interfere with its organization; last month the waters subsided slightly in the choral entries, consequent upon industrial and general economic disturbances in the North. But in many directions the judges reported a higher standard in music which never made concessions to possible inexperience, so it would appear that the problem of the 'dud' competitor is solving itself; more certain is it that the best from many other centres of competitive effort flock to this Festival to get a fuller measure of their capacity in good company. The study of the solo and smaller forms of concerted music of the Elizabethans forges ahead powerfully; its audiences, too, are large, attentive, and enthusiastic.

My impression is that the juvenile string-playing is not keeping step, in the matter of improving standard, with that of pianoforte-playing for youngsters of the same age; this may be due to the greater accessibility of pianoforte teachers in many districts, and quite probably to the prevalent inability to spend money to-day on fiddles—a pianoforte in these industrial districts being more a part of furnishing outlay!

It is no good chanting jeremiads over the dearth of really high soprano and tenor voices in the face of over a hundred and eighty-three candidates respectively, for only talented ones could think of even 'having a go' at music of such lofty vocal contour; usually twice as many singers buy Blackpool music for inspection as actually enter. Reflect for a moment, too, on the fact of over two hundred sopranos studying Rimsky-Korsakov's 'Hymn to the Sun,' or a hundred and sixty tenors spending leisure on Puccini's 'None shall sleep to-night,' and a hundred baritones the mighty 'Prometheus' of Wolf.

Never a Festival here passes without bringing to light some unusually beautiful voice—perhaps not a winner just yet, but numerous examples exist of consistent triers at Blackpool who eventually get into the coveted finals. Winifred Price, from a village between Warrington and Manchester, is a case in point, and this year she won the mezzo class and was included in the final six contraltos! Herbert Fish, of Rochdale, is a tenor of whom more will be heard; vocally there is not much music which he could not face; whether the deeper musical qualities are to be found in his nature, time alone can reveal; and thus we might enlarge on revelations in each group of voices. All judges were agreed that in juvenile choral work there were evidences of greater penetration in the matter of interpretative insight than used to be the case, and such things as Gerrard Williams's 'Foreign Craft' are calculated to set a premium on such factors in an adequate preparation.

The probationary adult choral classes for combinations of singers too small numerically to compete in the open classes of the final day were phenomenally large, and their standard quietly but surely advances. Much the same can be said of the choirs of the Free Churches, and this year an increase of interest on the part of the choirs from the Anglican Churches was observable, one of those participating proving to the full the need for, and wisdom of, attendance at competitive Festivals.

On Saturday the entries were of more manageable proportions than a year ago, and during the morning the management had time on its hands. Felix White's 'Sirens' music revealed the soundness of musicianship of the ladies who sang it, but probably little lasting satisfaction had been derived from the study of this distinctly angular and unalluring music. The Wagner Venusberg music and a Kodály gipsy song took them into fresh pastures. Blackpool Glee and Madrigal, 275; Preston St. Cecilia, 274; Blackpool Lyric, 254.

The big male choirs prepared Strauss's 'Battle Song' (much too high in its divided tenor parts for comfort), Boughton's more acceptable new composition 'The Gentle Heart,' and Bantock's 'Fighting Téméraire,' which brought the miners of Felling, in Durham, into the limelight of a sweeping victory at Blackpool with 277 marks, Clydebank following with 268, and Skipton with 262.

The mixed-voice sight-test went to Blackpool Glee and Madrigal, as did also the chief honours in the Challenge Shield for Bach's 'Sanctus,' Elgar's 'Evening Scene,' and Greville Cooke's 'O! to be in England.' Blackpool Glee and Madrigal, 268; Golcar Baptist (near Huddersfield), 258; Bach Choir (Barrow-in-Furness), 257; Huddersfield Vocal Union, 256.

In the probationary mixed-voice group singing Bach, Elgar, and Leslie Heward works: 1. Haltwhistle Vocal Union (Northumberland); 2. Ryecroft Vocal Union (Ashton-under-Lyne, Lancs); 3. Read and Simonstone (near Burnley, Lancs).

MEXBOROUGH.—At the Festival on October 4 and 5 there were four hundred entries and a good mustering of choirs. The first prizes were won by Bramley Ladies' Choir (Mr. G. A. Holgate), Thurscoe Harmonic Male-Voice Choir (Mr. E. A. Smith), and Dronfield in the mixed-voice section (Mr. Hardwick). The only orchestra was that of Balfour's, Sheffield.

PERTH.—The thirty-third Highland Mod, held at Perth on October 1-4, brought in over thirteen hundred entries. The chief aim of the Mod is to spread the knowledge and practice of the Gaelic language, with its literature and its music, and the tests for solo singers and choirs were sung in the Scots mother-tongue. A most interesting series of competitions resulted, and the performances were, on occasions, of a high standard. In the choral classes the successful choirs were Oban Gaelic Choir, Greenock Gaelic Choir, Inverness Gaelic Musical Association, and, in the rural class, Badenoch Gaelic Choir.

WALLASEY.—There were a great number of competitors at this Festival (October 8-12), which has shown a steady and rapid growth since it began ten years ago with an afternoon of contests in a tent. It was remarked, however, that local organizations were still

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*17. A Child this day is born } .. *Traditional*
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29. God's dear Son .. .. .. *Traditional*
*30. See, amid the winter's snow .. .. *Goss*
31. The Babe of Bethlehem .. .. *Traditional*
32. In Bethlehem, that noble place .. *Ouseley*
*33. A Cradle Song of the Blessed Virgin *J. Barnby*
34. Christmas Song .. .. *Dykes*
35. Jacob's Ladder .. .. .. *Traditional*
36. The Story of the Shepherd .. .. *J. Barnby*
*37. The Wassail Song .. .. .. *Traditional*
*38. In terrâ pax .. .. *Dykes*
39. Dives and Lazarus .. .. .. *Traditional*
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52. The Angel Gabriel .. .. Har. by *J. S.*
53. The Shepherds amazed .. *A. H. Brown*
54. Noël! Noël! .. .. .. Har. by *J. S.*
55. I sing the birth .. .. *G. C. Martin*
56. Christmas Night .. .. *A. H. Brown*
57. The Christmas Celebration .. .. *E. Prout*
58. Arise and hail the Sacred Day *A. H. Brown*
59. The Holy Well .. .. Har. by *J. S.*
60. The Angel and the Shepherds *E. H. Thorne*
61. The Coventry Carol .. .. Har. by *J. S.*
62. The Morning Star .. .. .. *J. F. Bridge*
63. The Shepherds went .. .. *J. F. Barnett*
64. I saw three ships .. .. Har. by *J. S.*
65. Mountains, bow your heads *W. H. Cummings*
66. Luther's Carol .. .. .. *J. Higgs*
67. The Boy's Dream .. .. *W. H. Monk*
68. Legends of the Infancy .. *J. F. Bridge*
69. Let Christians all } 1½d. .. *Traditional*
70. Immortal Babe }

	s.	d.
The above 70 Carols, complete, cloth, gilt	6	0
Library Edition, with Historical Preface Roxburgh binding	11	6
Illustrated Edition, 1st and 2nd Series ..	11	6
Three Series (cloth, gilt, 3s.) .. each	1	6
Words only, complete	0	6
Words, each Series	0	2

Helmore, T. } CAROLS,
Neale, J. M. } Set to Ancient Melodies.

71. Here is joy for every age.
72. Earthly friends will change.
73. Gabriel's message.
74. Christ was born on Christmas Day.
75. Earth to-day rejoices.
76. Good Christian men, rejoice. } 1½d. each.
77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends.

	s.	d.
The above 12 carols, complete	1	6
Folio, with pianoforte accompaniment ..	7	6
Treble part	0	8
Words only	0	2

Twelve Carols.—Words by S. WENSLEY.
Twopence each.

83. O holy star .. .. *J. Stainer*
84. The shepherds .. .. *Eaton Faning*
85. Hymn of the angels .. .. *G. M. Garrett*
*86. The anthem of peace .. .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundelle*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born .. .. .. *J. F. Bridge*
93. Christmas Day .. .. *Battison Haynes*
*94. Sweet Christmas Bells .. .. *J. Stainer*

Complete, 1/6. Tonic Sol-fa, 1/-. Words only, 3d.

Ten Carols. Twopence each.

95. Now join we all with holy mirth .. *J. Stainer*
96. Softly the night .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
104. Two thousand troubled years *J. F. Bridge*

Complete, 1/6. Tonic Sol-fa, 1/- Words only, 3d.

* *All Carols marked with an asterisk may be had in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

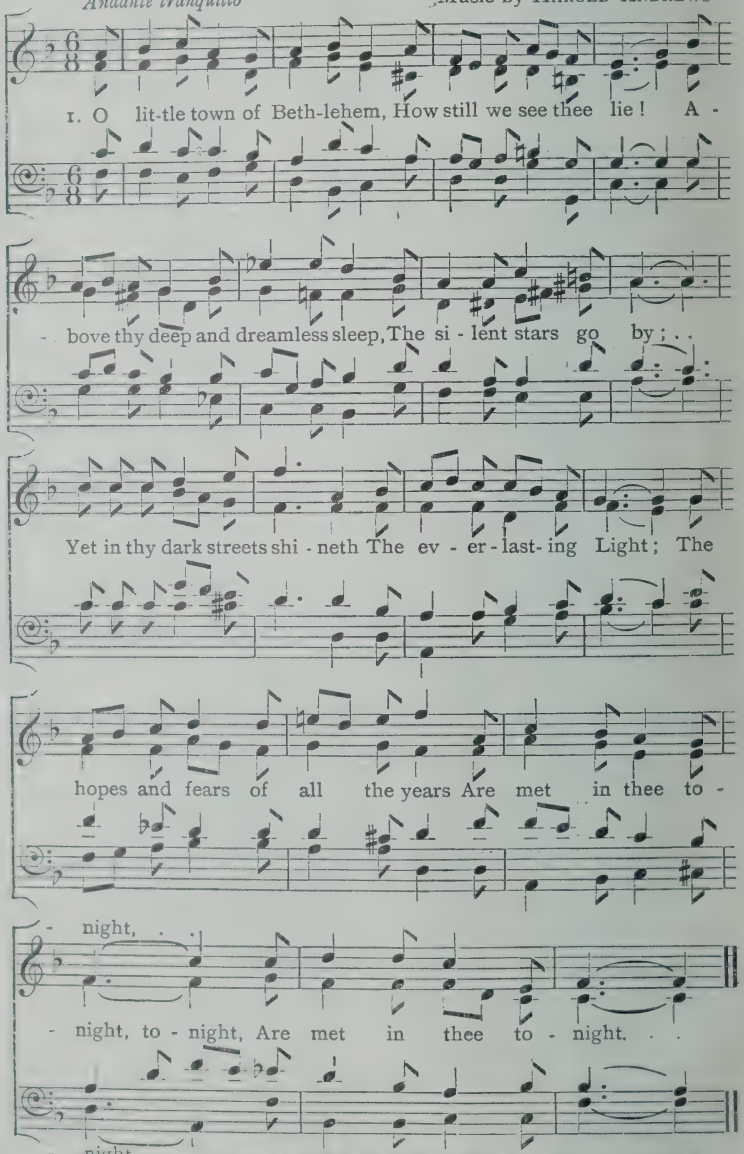
Oct., 1929. MADE IN ENGLAND.

O Little Town of Bethlehem

Words by Bishop P. Brooks

Andante tranquillo

Music by Harold Andrews


1. O lit-tle town of Beth-lehem, How still we see thee lie! A -
- bove thy deep and dreamless sleep, The si - lent stars go by; . .
Yet in thy dark streets shi - neth The ev - er - last- ing Light; The
hopes and fears of all the years Are met in thee to -
- night, . .
- night, to - night, Are met in thee to - night. . .
- night, . .

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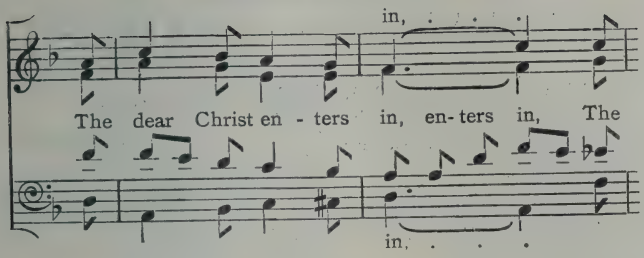
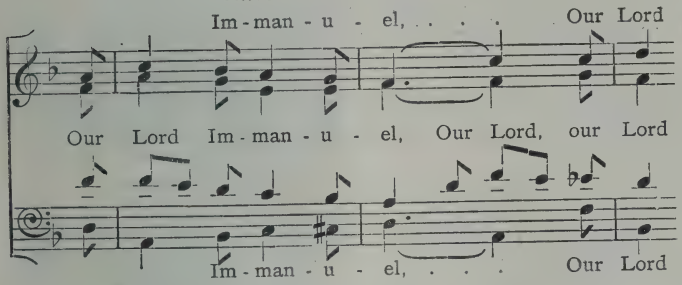
Last line of Verse 3



Last line of Verse 4



2 For Christ is born of Mary;
And gathered all above.
While mortals sleep, the angels keep
Their watch of wondering love.
O morning stars! together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth!

3 How silently, how silently
The wondrous gift is given!
So God imparts to human hearts
The blessings of His heaven.
No ear may hear His coming;
But in this world of sin,
Where meek souls will receive Him, still
The dear Christ enters in.

4 O holy Child of Bethlehem!
Descend to us, we pray;
Cast out our sin and enter in—
Be born in us to-day!
We hear the Christmas angels
The great glad tidings tell;
Oh, come to us, abide with us,
Our Lord Immanuel!

NOVELLO'S
CHRISTMAS CAROLS.

Stainer, John (Adapted and arranged by).
TWELVE OLD CAROLS. Three-halfpence each.

*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. {Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet!} 1½d.
*111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.
Complete, 1/6. Tonic Sol-fa, 8d. Words only, 1½d.

Martin, G. C. (Harmonised by).—CAROLS.
Three-halfpence each.

PART I. (Old Breton Melodies).

116. Hail! Christmas Bells.
117. {O'er her Child the Virgin weeps. / The stars are bright.} 1½d.
118. On this day was born.
119. Glad hymns, with one accord.
120. Outside the city gates.
121. On Asia Minor's sunny shore.
*122. Across the desert sands by night.
Complete, 8d. Words only, 1½d.

PART II. (Old French Melodies).

123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
127. Round the Virgin gently sleeping.
128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.
Complete, 8d. Words only, 1½d.

Stainer, John. / Bramley, H. R. CAROLS, NEW AND OLD.
Arranged for Men's Voices.
Complete, 3s.; each, 2d. Words only, complete, 3d.

131. A Virgin unspotted .. .. .. *Traditional*
132. The Manger Throne .. .. *C. Steggall*
133. Sleep, Holy Babe .. .. .. *Dykes*
134. Good Christian men, rejoice .. *Old German*
135. 'Twas in the winter cold .. .. *J. Barnby*
136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this? .. .. .. *Old English*
145. The Waits' Song .. .. .. *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and the Ivy .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
152. Jacob's Ladder .. .. .. *Traditional*
153. Dives and Lazarus .. .. .. *Traditional*
154. The Wassail Song .. .. .. *Traditional*

Stainer, John. / Bramley, H. R. CAROLS. NEW AND OLD.
Arranged for Two-part. 2d. each.

155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. {I hear along our street. / The Boar's Head Carol.} 2d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.
Complete, 8d. Tonic Sol-fa, 8d. Words only, 2

Fox, G.—CAROLS. For Little Singers. Each.

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. {The moon shone bright. / All you that in this house.} 2d.
179. Clearly in the East it shone.
180. {Shepherds at the Grange. / These good people.} 2d.
181. {Nuns in frigid cells. / Washerwomen old.} 2d.
182. The Holly and the Ivy.
183. {How grand and how bright. / Hosanna to the living Lord.} 2d.
184. {Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria.} 2d.

Legge, R. H.—TWELVE NEW CAROLS.
Unison. Words by A. E. ALSTON. Each, 2d.

185. Præludium.
186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.
Complete, 1/6. Tonic Sol-fa, 1s. Words only, 3d

*197 {The Anthem of Peace .. *J. Barnby* / On Christmas Morn .. *A. C. Mackenzie* / Across the desert sands .. *G. C. Martin* / Shepherds! shake off your drowsy sleep .. .. .. *J. Stainer*} 3d
(Words only, 4s. per 100.)

** All Carols marked with an asterisk may be had in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.
(Sept., 1927.)

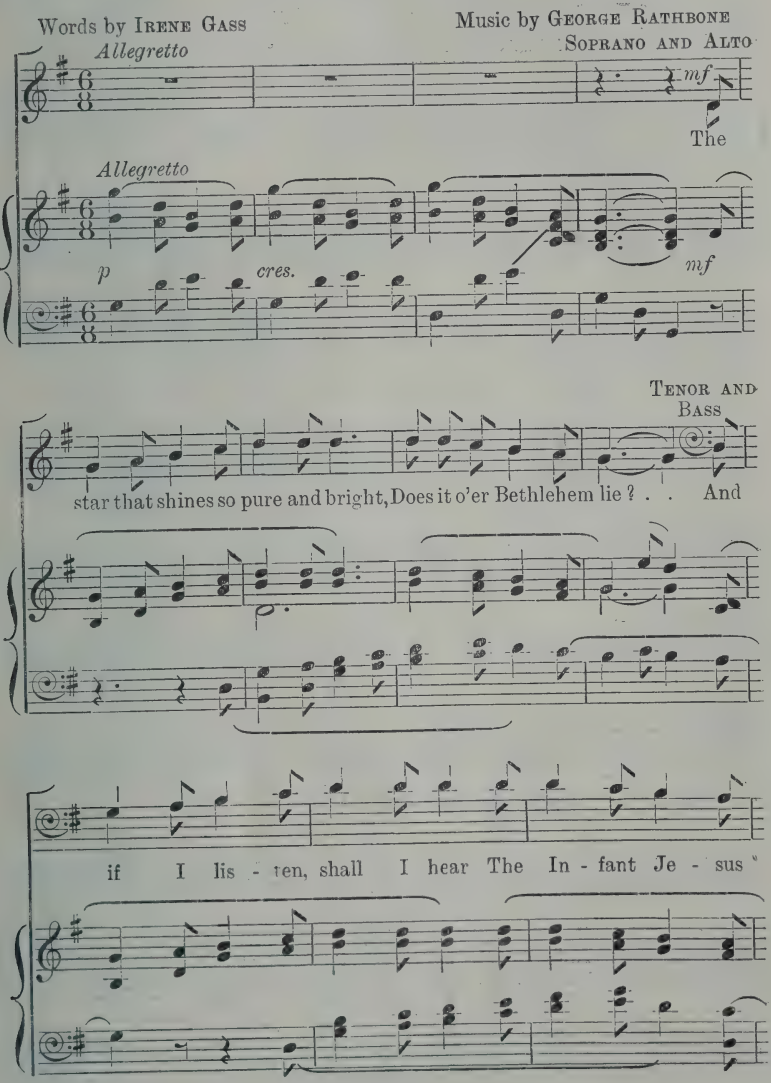
No. 450 NOVELLO'S CHRISTMAS CAROLS *Price* (1½*d.*)

The Star that shines so pure and bright

CHRISTMAS CAROL

Words by IRENE GASS

Music by GEORGE RATHBONE



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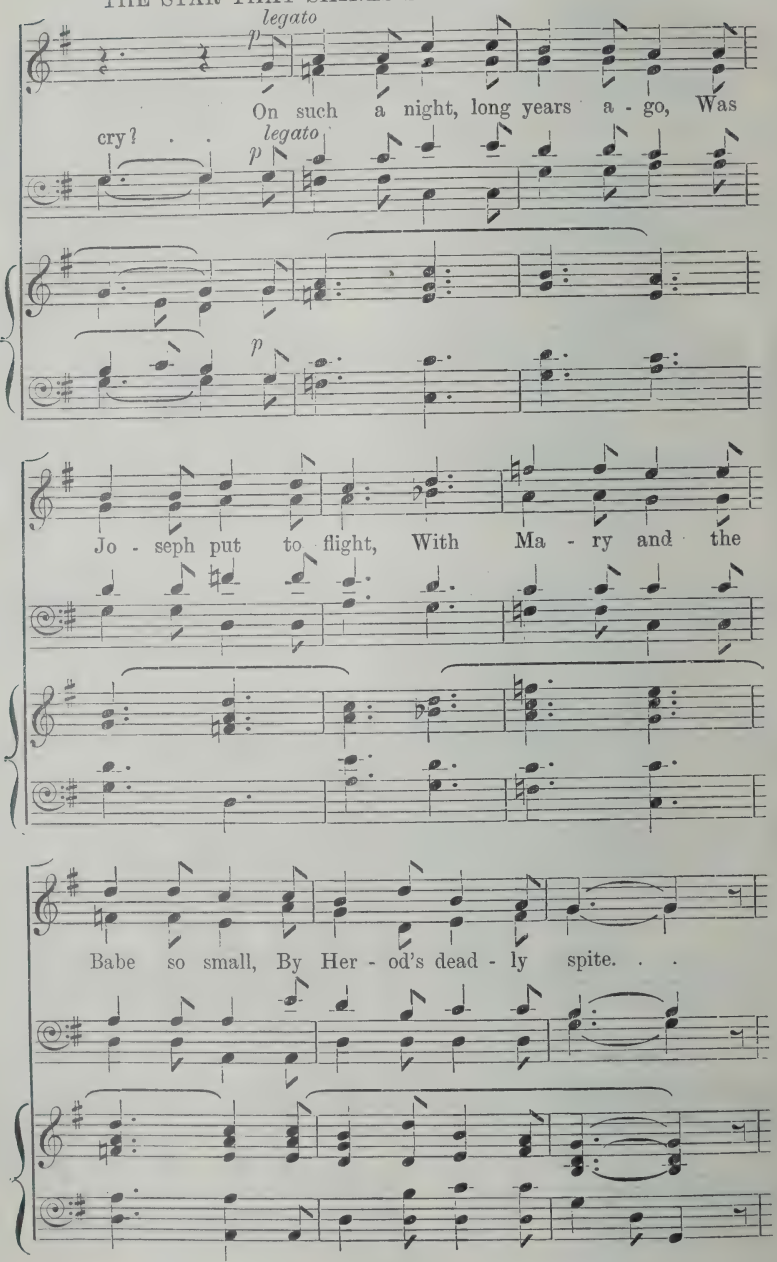
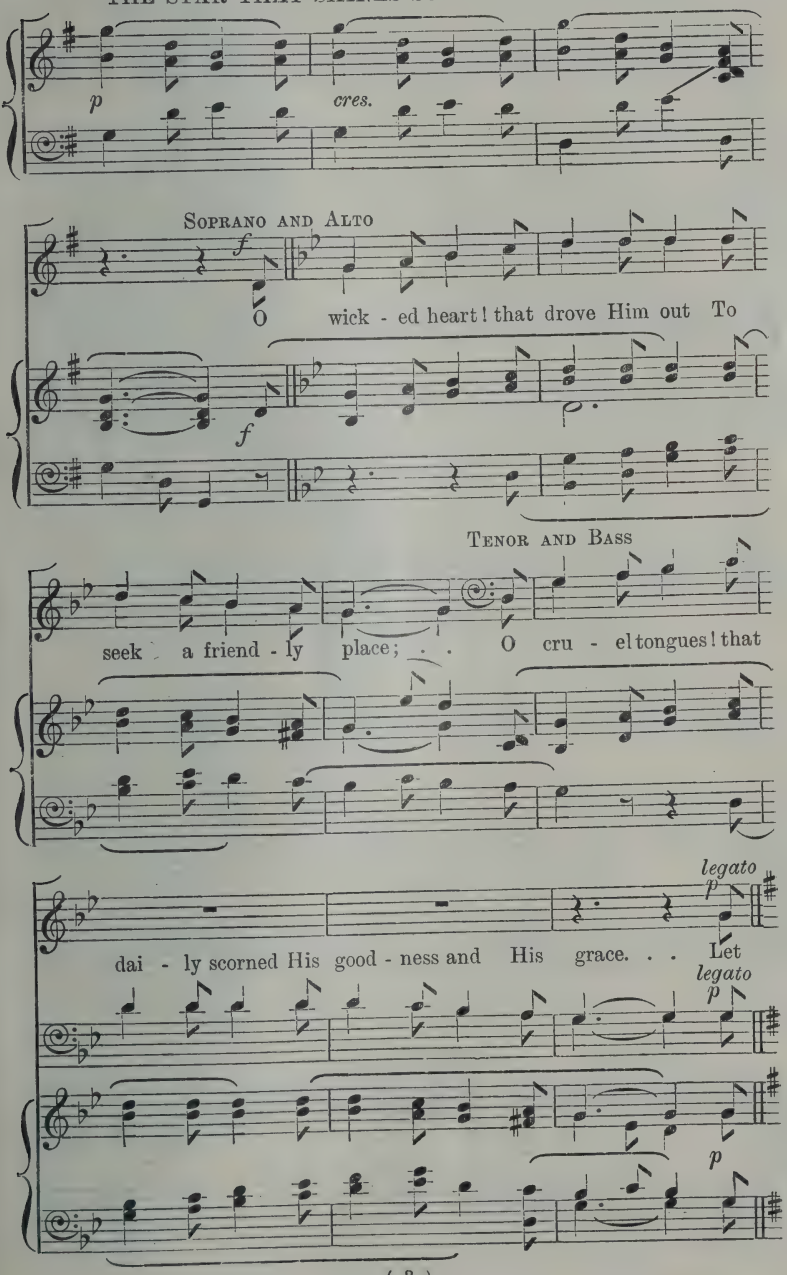

legato
p
On such a night, long years a - go, Was
cry? . .
legato
p
p
Jo - seph put to flight, With Ma - ry and the
Babe so small, By Her - od's dead - ly spite. . .


p
cres.
Soprano and Alto
f
O wick - ed heart! that drove Him out To
f
Tenor and Bass
seek a friend - ly place; . . O cru - el tongues! that
legato
p
dai - ly scorned His good - ness and His grace. . . Let
legato
p
p

me not turn my Lord a-way As Her - od did of yore, But
cres.
stand with lamp all trimm'd and bright To guide Him to my door. . .
cres.
cres.
p
cres.

No. 451. NOVELLO'S CHRISTMAS CAROLS. *Price* (1½*d.*).

PUER NATUS EST NOBIS

Composed by ERIC H. THIMAN.

Stainer, John / **Bramley, H. R.** } CAROLS, NEW AND OLD.

FIRST SERIES. Three-halfpence each.
Tonic Sol-fa (complete), 1/6.

*1.	God rest you merry, gentlemen	*Traditional*
*2.	The Manger Throne	*C. Steggall*
*3.	A Virgin unspotted	*Traditional*
*4.	Come, ye lofty	*Elvey*
*5.	Come, tune your hearts	*Ouseley*
*6.	The First Nowell	*Traditional*
*7.	Jesu, hail	*J. Stainer*
*8.	Good Christian men	*Old German*
*9	Sleep, holy Babe	*Dykes*
*10.	Good King Wenceslas	*Traditional*
*11.	When I view the Mother	*J. Barnby*
*12.	The seven joys of Mary	*Traditional*
*13.	On the Birthday of the Lord	*Dykes*
*14.	What Child is this?	*Old English*
*15.	Glorious, beauteous	*Maria Tiddeman*
*16.	Waken! Christian Children	*S.C. Hammerton*
*17.	A Child this day is born (1½d.)	*Traditional*
*18.	Carol for Christmas Eve	*Ouseley*
*19.	When Christ was born	*A. H. Brown*
*20.	Christmas Morning Hymn	*J. Barnby*

SECOND SERIES. Three-halfpence each.

*21.	Carol for Christmas Eve	*Traditional*
22.	Jesus in the Manger	*H. Smart*
*23.	The Holly and the Ivy (1½d.)	*Old French*
24.	The Moon shines bright (1½d.)	*Traditional*
*25.	The Virgin and Child	*C. Steggall*
26.	The Incarnation	*Traditional*
*27.	Christmas Day	*J. Stainer*
28.	The Cherry-Tree Carol	*Traditional*
29.	God's dear Son	*Traditional*
*30.	See, amid the winter's snow	*Goss*
31.	The Babe of Bethlehem	*Traditional*
32.	In Bethlehem, that noble place	*Ouseley*
*33.	A Cradle Song of the Blessed Virgin	*J. Barnby*
34.	Christmas Song	*Dykes*
35.	Jacob's Ladder	*Traditional*
36.	The Story of the Shepherd	*J. Barnby*
*37.	The Wassail Song	*Traditional*
*38.	In terrâ pax	*Dykes*
39.	Dives and Lazarus	*Traditional*
*40.	From far away	*Dykes*
*41.	Carol for Christmas Day	*A. Sullivan*
42.	The Child Jesus in the Garden	*J. Stainer*

THIRD SERIES. Three-halfpence each.

43.	What soul-inspiring music	Har. by *J. S.*
44.	In the country nigh to Bethlehem	*G. Hine*
*45.	We three Kings of Orient are	Har. by *J. S.*
46.	Emmanuel, God with us	*H. Gadsby*
47.	New Prince, new pomp (1½d.)	*C. Steggall*
48.	A Babe is born (1½d.)	Har. by *J. S.*
49.	Come, let us all sweet Carols sing	*F. Champneys*
50.	Let music break on this blest morn	*J. B. Calkin*
51.	Carol for New Year's Day	*A. H. Brown*
52.	The Angel Gabriel	Har. by *J. S.*
53.	The Shepherds amazed	*A. H. Brown*
54.	Noël! Noël!	Har. by *J. S.*
55.	I sing the birth	*G. C. Martin*
56.	Christmas Night	*A. H. Brown*
57.	The Christmas Celebration	*E. Prout*
58.	Arise and hail the Sacred Day	*A. H. Brown*
59.	The Holly Well	Har. by *J. S.*
60.	The Angel and the Shepherds	*E. H. Thorne*
61.	The Coventry Carol	Har. by *J. S.*
62.	The Morning Star	*J. F. Bridge*
63.	The Shepherds went	*J. F. Barnett*
64.	I saw three ships	Har. by *J. S.*
65.	Mountains, bow your heads	*W. H. Cummings*
66.	Luther's Carol	*J. Higgs*
67.	The Boy's Dream	*W. H. Monk*
68.	Legends of the Infancy	*J. F. Bridge*
69.	Let Christians all (1½d.)	*Traditional*
70.	Immortal Babe (1½d.)	*Traditional*

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73.	Gabriel's message.	
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75.	Earth to-day rejoices.	
76.	Good Christian men, rejoice.	
77.	From church to church.	
78.	In the ending of the year.	
79.	Royal day that chasest gloom.	
80.	O'er the hill and o'er the vale.	
81.	Good King Wenceslas.	
82.	Toll! toll! because there ends.	

	s.	d.
The above 12 carols, complete	1	6
Folio, with pianoforte accompaniment	7	0
Treble part	0	8
Words only	0	2

Twelve Carols.—Words by S. WENSLEY. Twopence each.

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84.	The shepherds	*Eaton Faning*
85.	Hymn of the angels	*G. M. Garrett*
*86.	The anthem of peace	*J. Barnby*
87.	The desert	*Emma Mundella*
88.	Bethlehem	*Myles B. Foster*
89.	Daybreak	*Berthold Tours*
90.	In the manger	*J. Barnby*
91.	The mother and child	*Myles B. Foster*
92.	Christ is born	*J. F. Bridge*
93.	Christmas Day	*Battison Haynes*
*94.	Sweet Christmas Bells	*J. Stainer*

Complete, 1/6. Tonic Sol-fa, 1/-. Words only, 3d.

Ten Carols. Twopence each.

95.	Now join we all with holy mirth	*J. Stainer*
96.	Softly the night	*J. M. Crament*
97.	Sleep, Holy Babe	*J. T. Field*
98.	Now dies in David's City	*J. Swire*
99.	There dwelt in Old Judea	*R. Jackson*
100.	Good people, give ear	*J. Swire*
101.	Carol for Christmas Day	*J. T. Field*
102.	Ye stars of night	*J. Swire*
103.	Ring out, ye bells	*J. H. Wallis*
104.	Two thousand troubled years	*J. F. Bridge*

Complete, 1/6. Tonic Sol-fa, 1/- Words only, 3d.

* *All Carols marked with an asterisk may be had in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

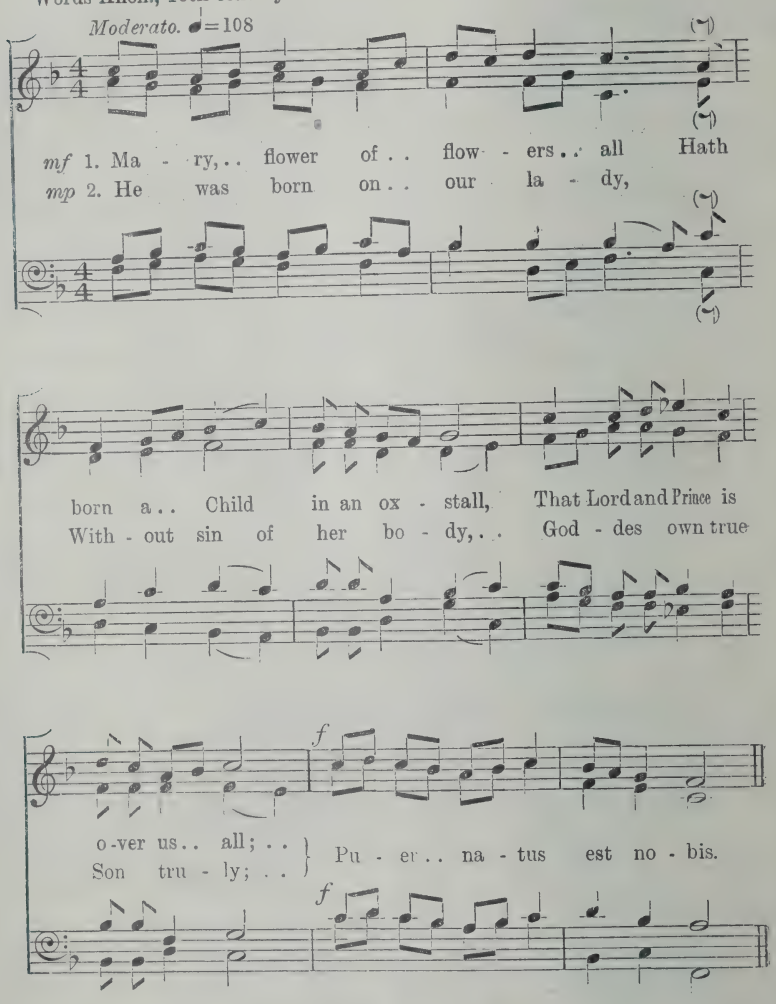
(Oct., 1928) MADE IN ENGLAND.

Puer natus est nobis

CHRISTMAS CAROL

Words Anon., 16th century

Music by Eric H. Thiman


Moderato. ♩=108
mf 1. Ma - ry,.. flower of.. flow - ers.. all Hath
mp 2. He was born on.. our la - dy,
born a.. Child in an ox - stall, That Lord and Prince is
With - out sin of her bo - dy,.. God - des own true
f
o-ver us.. all;..
Son tru - ly;..
Pu - er.. na - tus est no - bis.
f

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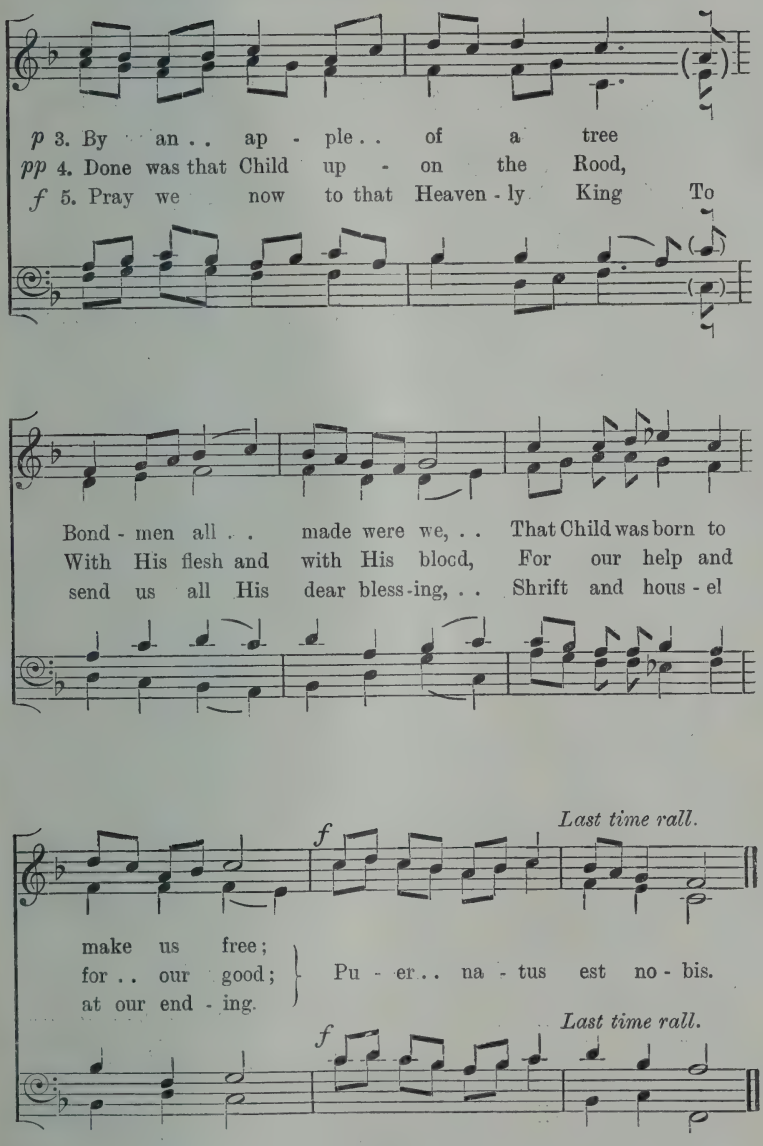
PUER NATUS EST NOBIS


p 3. By an . . ap - ple . . of a tree
pp 4. Done was that Child up - on the Rood,
f 5. Pray we now to that Heaven - ly King To
Bond - men all . . made were we, . . That Child was born to
With His flesh and with His blood, For our help and
send us all His dear bless-ing, . . Shrift and hous - el
Last time rall.
f
make us free;
for . . our good;
at our end - ing.
Pu - er . . na - tus est no - bis.
Last time rall.
f

NOVELLO'S
CHRISTMAS CAROLS.

Stainer, John (Adapted and arranged by).
TWELVE OLD CAROLS. Three-halfpence each.

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106. Come, shepherds, come! shake off your sleep.
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109. Whence comes this rush of wings afar?
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112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.
Complete, 1/6. Tonic Sol-fa, 8d. Words only, 1½d.

Martin, G. C. (Harmonised by).—CAROLS.
Three-halfpence each.
PART I. (Old Breton Melodies).

116. Hail! Christmas Bells.
117. O'er her Child the Virgin weeps. / The stars are bright. } 1½d.
118. On this day was born.
119. Glad hymns, with one accord.
120. Outside the city gates.
121. On Asia Minor's sunny shore.
*122. Across the desert sands by night.
Complete, 8d. Words only, 1½d.

PART II. (Old French Melodies).

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124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
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128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.
Complete, 8d. Words only, 1½d.

Stainer, John. / **Bramley, H. R.** } CAROLS, NEW AND OLD.
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Complete, 3s.; each, 2d. Words only, complete, 3d.

131. A Virgin unspotted .. .. .. *Traditional*
132. The Manger Throne .. .. *C. Steggall*
133. Sleep, Holy Babe .. .. *Dykes*
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144. What Child is this? .. .. .. *Old English*
145. The Waits' Song .. .. .. *Traditional*
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147. The Holly and the Ivy .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
152. Jacob's Ladder .. .. .. *Traditional*
153. Dives and Lazarus .. .. .. *Traditional*
154. The Wassail Song .. .. .. *Traditional*

Stainer, John. / **Bramley, H. R.** } CAROLS. NEW AND OLD.
Arranged for Two-part. 2d. each.

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156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street. / The Boar's Head Carol. } 2d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.
Complete, 8d. Tonic Sol-fa, 8d. Words only, 1

Fox, G.—CAROLS. For Little Singers. Each.

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright. / All you that in this house. } 2d.
179. Clearly in the East it shone.
180. Shepherds at the Grange. / These good people. } 2d.
181. Nuns in frigid cells. / Washerwomen old. } 2d.
182. The Holly and the Ivy.
183. How grand and how bright. / Hosanna to the living Lord. } 2d.
184. Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria. } 2d.

Legge, R. H.—TWELVE NEW CAROLS.
Unison. Words by A. E. ALSTON. Each, 2d.

185. Præludium.
186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.
Complete, 1/6. Tonic Sol-fa, 1s. Words only, 3d

*197. The Anthem of Peace .. *J. Barnby*
On Christmas Morn *A. C. Mackenzie*
Across the desert sands .. *G. C. Martin*
Shepherds! shake off your drowsy sleep .. .. .. *J. Stainer* } 3d
(Words only, 4s. per 100.)

* *All Carols marked with an asterisk may be had in Tonic Sol-fa.*

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(Oct., 1903.)

reluctant to give their support. In the choral contests the chief awards went to Salford Vocal Society in the female-voice class, Sale and District Musical Society in the mixed-voice class, and to Gorton Male-Voice Choir.

Other recent competitions have been those held at Cleckheaton, held under the North-Eastern Co-operative Union on September 28; the eighth annual Festival at Elsecar on September 21; the third Heanor Festival on October 2-5; the eleventh Festival at Leicester on October 11 and 12; the competitions of the Rothwell Co-operative Society on October 9 and 10; the Dawson Festival at Warrington on September 28, October 5 and 14; and the Winsford Festival on September 21.

PIANOLA COMPETITION

A new departure will be made at next year's Wimbledon Festival by the institution of classes for solo playing and song accompaniment on the pianola, and for the composition of pianola solos. There are also classes for ordinary musical composition, the successful works to be performed at the concert of the Wimbledon Symphony Orchestra in March. Particulars may be had from the hon. secretary, 79, Worple Road, London, S.W.19.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Violinist and 'cellist (gentlemen) wanted to practise with pianist. Trios by Beethoven, Mendelssohn, Silas, &c. Must be good readers. Large library.—L. S. P., 9, Castlenau Road, W. Kensington, W.

Lady accompanist (classical) wishes to practise with singer, violinist, or 'cellist.—I. S., 111, Dynevor Road, N.16.

'Cellist wishes to join small party for mutual practice in South London.—G. W. CLARK, 80, Ondine Road, S.E.15.

Experienced pianist wishes to meet violinist and 'cellist for mutual practice. Richmond district.—L. W., c/o *Musical Times*.

Young lady accompanist wishes to meet instrumentalists or vocalists for mutual practice. Also keen on duet playing.—J. McC., 31, Avenue Road, Highgate, N.6.

Clarinet and oboe players wanted to join orchestra for charity work. Must be able to rehearse once a week.—DON LAWRIE, 49, Inverness Terrace, W.2.

Clarinet and trombone players wanted for amateur orchestra near Finsbury Park. Good opportunities for those desiring experience. Good library of a hundred pieces.—W. H. B., 19, Heathville Road, N.19.

Young pianist wishes to meet violinist, or another pianist, for mutual practice. N. London district preferable.—S. A., c/o *Musical Times*.

Violinist and pianist wish to meet 'cellist for weekly trio practice. N.W. district.—L. B. B., c/o *Musical Times*.

Lady pianist wishes to meet amateur violinists or 'cellists for mutual practice.—Mrs. FORD, 62, Bassett Road, W.10.

Violinist, 1st or 2nd, wishes to join good string quartet. Richmond or Kingston-on-Thames districts. Weekly, fortnightly, or Sunday practices.—W. D. S., c/o *Musical Times*.

Two capable amateur 'cellists and four stringed basses wanted to join first-class amateur string orchestra, rehearsing Saturday afternoons in S.W. district. Good music only.—W. PRICE, 225, Burntwood Lane, Wandsworth Common, S.W.17.

Young bass singer wishes to meet pianist (advanced) for practice of good music. N. or W.-End of London.—A. R., 52, Hatherley Road, E.17.

Vocalist wishes to meet gentleman pianist for mutual practice. Would also accompany if desired. Muswell Hill district.—O. M. W., c/o *Musical Times*.

Accompanist wishes to meet a really good violinist for practice of concertos, &c. West London.—PIANIST, c/o *Musical Times*.

The French-Speaking Y.M.C.A. requires two violinists and one viola player to complete orchestra.—15, Upper Bedford Place, Russell Square, W.C.1.

Violinist wishes to meet pianist for mutual practice.—L. ROBERTS, 91, Delafield Road, Charlton, S.E.7.

Violinist (L.R.A.M.) wishes to join good trio or quartet for classical music.—A. W., c/o *Musical Times*.

Young gentleman pianist wishes to meet another for mutual practice. S.E. London.—B. F., c/o *Musical Times*.

Amateur pianist (gentleman) wishes to meet violinist and/or 'cellist for mutual practice of sonatas and trios. New Milton or Bournemouth districts.—TRIO, c/o *Musical Times*.

Amateur instrumentalists required to form chamber orchestra to rehearse classical and modern music. Weekly practices in Holloway district.—CONDUCTOR, 145, de Beauvoir Road, N.1.

'Cellist and viola player wanted to complete string combination. N. London.—CHELVIO, c/o *Musical Times*.

Amateur players of violin, viola, pianoforte, trumpet, and bass viol wanted for orchestra. Young players preferred.—W. E. VANNER,, 1, Queen Elizabeth Walk, Stoke Newington, N.16.

All instruments wanted to complete amateur orchestra. Rehearsals on Wednesdays, at 8 p.m.—HALL, 43, Sebert Road, Forest Gate.

ROYAL ACADEMY OF MUSIC

The half-term expires on Monday, November 4.

The Royal Academy and Royal College have organized, and arrangements have been made for carrying on, a Teachers' Training Course, which has been accepted by the Board of Education as conferring graduate status on students passing the examinations. Such students will be examined on completion of the course by a joint board representing the two institutions, and will be created graduates of the Royal Schools of Music, London.

The Opera Class has in preparation three operas—'Don Giovanni,' 'Samson and Delilah,' and 'Valkyrie.' Arrangements have also been made whereby members of the opera class desirous of studying any particular rôle in any particular opera may have special tuition in the works selected.

Two ex-students of the opera class—Miss Jean Kemp and Mr. Arthur Fear—are now members of the Covent Garden Opera Company, at present on tour in the provinces, and Mr. John Barbirolli, the musical director and chief conductor of the Company, is also an old R.A.M. student.

It was satisfactory to see the exceptional number of R.A.M. students, past and present, included in Sir Henry Wood's orchestra during the season of Promenade concerts at Queen's Hall.

The orchestral concert will take place at Queen's Hall on the afternoon of Tuesday, November 26, when Elgar's 'Dream of Gerontius' will be given. Rehearsals are now in full swing, and it is hoped to maintain the high standard attained in the performance of the 'St. Matthew' Passion. Sir Henry Wood will conduct.

The R.A.M. entries for the Christmas examination will be accepted up to November 12, if accompanied by a late fee of 5*s*.

Miss Joan Coxon was presented with the gold medal of the Worshipful Company of Musicians at the Annual Livery Dinner at Stationers' Hall, on October 29.

F.

The following awards have been made: Parepa-Rosa Scholarship (female vocalists) to Edith M. Haslett (Ballymena), Florence E. Denman being highly commended, and Doris J. Sherringham commended; John

Thomas (Welsh) Scholarship (female vocalists) to Mary Ann Jones (London); George Mence Smith Scholarship (female vocalists) to Mary Ellen Jones (Merthyr Tydfil), Margery R. Davy being commended; Ada Lewis Scholarship (male vocalists) to Cecil H. Cope (Lichfield), David G. Hill being highly commended; Ada Lewis Pianoforte Scholarship to Mary G. Johnstone (Saltash), Alfred Nieman being very highly commended, and Angelique de Reyghere, May V. Dumas, and Phyllis E. Lavers commended; Ada Lewis Violin Scholarship to Beatrix E. Marr (London); Ada Lewis 'Cello Scholarship to Beryl R. M. Burridge (Bournemouth), Florence E. M. Hooton being highly commended; John Stokes Scholarship (baritones) to Arthur G. P. Macdonald (London); John Stokes Open Scholarship (baritones) to George S. Scott (Shenfield); Josephine Troup Scholarship (composition) to Monica Myatt (London) and Constance J. Warren (Birmingham); Elizabeth Stokes Scholarship (pianoforte) to Sarah R. Stein (London), Angelique de Reyghere and Alfred H. Wheatcroft being very highly commended, and Dorothy Corker and Phyllis E. Lavers commended; Elizabeth Stokes Open Scholarship (pianoforte) to Edward John Palmer (Westgate-on-Sea), Joan Boulter, Marion Anson-Dyer, Peggy Male, and Enid M. Stacey being very highly commended, and Kathleen Craig, Allan H. Graham, and Mr. Rene Pougnet commended; Sisselle Wray Scholarship (sopranos) to Janet Hamilton-Smith (Cairo), Bessie Alberta Todd being highly commended, and Mabel Corthorn and Grace M. Gibbons commended; Annie M. Child Scholarship (elocution) to Miss Elwyn A. Edgecombe (S. Africa), Gladys E. Percival being highly commended, and Nancy Dugon and Evelyn M. Judd commended; Bach and Beethoven Scholarship (any instrument or voice) to Constance A. Cox (pianoforte) (London), Lisa E. Simpson and Margaret Good being highly commended, and Margaret Chamberlain commended; Ross Scholarship (wind instruments) to Gwydion Holbrooke (Kentford), John W. F. Alexandra being highly commended, and Wilfred G. Smith, L. Mariana Hopkinson, R. Dyson, J. G. Willoughby, and Mary G. Keel commended; Blumenthal Scholarship (composition) to Mansel Treharne Thomas (Rhondda), Freda Robertson being highly commended, and Marjorie Corker commended.

ROYAL COLLEGE OF MUSIC

Summer time and summer weather in Christmas term put new life into the laziest of us, and the opening weeks have shown no sign of the usual post-vacation unwillingness to take on work again, as the long list of the term's fixtures testifies. Eighteen concerts and recitals, with three Patrons' Fund Rehearsals, besides performances by the operatic and dramatic classes, will surely suffice to keep up spirits and temperature alike through the wintry weeks of this term.

The first Patrons' Fund Rehearsal took place on October 18, and presented executive artists in works of their own choice, namely, Miss Kathleen Murray in Sir Alexander Mackenzie's 'Scottish' Concerto for pianoforte and orchestra; Miss Mona Leigh in Mozart's G major Violin Concerto; Miss Norah Moore in the Scene 'Roberto tu che adoro,' from Meyerbeer's 'Roberto il diavolo'; and Miss Mabel Ritchie in Herbert Howells's song 'In Green Ways.' The last work was conducted by the composer, Mr. Aylmer Buesst being in charge of the rest of the programme.

One feature of the remaining Patrons' Fund Rehearsals will prove a departure from recent practice. The third rehearsal will be a chamber music concert, designed to give a quartet of artists an opportunity of presenting a programme of standard works, with possibly a new composition by a British composer; this will take place on Friday, December 6, at 11 a.m.

The performance of chamber works written for wind instruments is sufficiently unusual to make the first chamber concert of the term noteworthy. Besides madrigals for five and six voices, and the E flat Violin Sonata of Richard Strauss, the programme included the Horn Trio of Brahms, played by Barbara Pulvermacher (violin), Millicent Silver (pianoforte), and Frederick Walding (horn). The very exacting horn part (so effectively written as to have given rise to the supposition that the composer must have been a horn player) was very boldly tackled by Mr. Walding, and the ensemble of the three players showed musical insight and artistic perception of no common order.

TRINITY COLLEGE OF MUSIC

Michaelmas term has started under very encouraging auspices. The numbers of the students are well maintained.

The inaugural address to the students was given by the Principal (Mr. E. Stanley Roper), who, in a kind and homely manner, impressed upon his audience the necessity for taking their work seriously, and reminded them of the many benefits they receive at the College, of which institution they had every reason to be proud.

A well-attended lecture was given by Mr. Hubert Foss on 'The Chamber Music of Delius.' Mr. Percy Scholes also attracted a large number to hear his lecture on 'The Defence of Musical Appreciation.'

Mr. Archy Rosenthal, who has lately joined the teaching staff, gave a very gratifying recital.

Major J. T. Bavin will lecture on 'Pianoforte Class Teaching' on November 6.

The Coleman Prize for the year has been awarded to Eric Nelson Hodges, of Bristol.

The Principal has lately attended local distributions at Greenock, Glasgow, Stoke-on-Trent, Northampton, Southampton, and Winchester.

At Wolverhampton a very successful demonstration concert from the College syllabus was given by Miss C. O'Brien. This was also given at the Lowestoft centre, and at Macclesfield by Miss Maud A. Winter.

At the Birkenhead annual distribution the College was represented by the secretary (Mr. Rodwell).

Scholarships have been awarded as follows: Miss M. Caseau (pianoforte) and Miss Kathleen Jones (singing).

The work of erecting a new organ and renovating the existing ones is now being put in hand.

The death of Mr. F. Cunningham Woods, for many years a Member of the College Corporation, is recorded with much regret.

The newly-formed mixed choir, under Mr. C. Kennedy Scott, is proving a most successful class.

MUSIC TEACHERS' ASSOCIATION

The 'Coming-of-Age' Celebrations of the above Association took place on September 12, 13, and 14. The fixtures arranged consisted of an opening reception at Æolian Hall by the Founder, Mr. Stewart Macpherson, and his wife. On this occasion Mr. Geoffrey Shaw gave a most stimulating and interesting address on the life and duties of a teacher. His sound advice was presented in a delightful and racy manner, much appreciated by the large audience. This was followed by a pianoforte recital consisting chiefly of old English and modern French music, kindly given by Mr. Harold Craxton.

The second day's programme consisted of a lecture-recital by Mr. Stewart Macpherson, the subject being 'Carl Philip Emanuel Bach and the Viennese School of Haydn and Mozart.' This was succeeded by the Festival luncheon at Pagani's Restaurant, at which Mr. Ernest Read, chairman of the Association, presided. In the afternoon a motor-coach excursion to Windsor took place, and in the evening a large party of the members attended the Promenade concert.

The proceedings concluded with a Conference on the following morning, when Mr. Frank Eames, secretary of the Incorporated Society of Musicians, Mr. H. S. Gordon, editor of the *Music Teacher*, and others spoke.

The celebrations were entirely successful, and the vitality of the Association was strongly in evidence throughout these three memorable days. W. H.

The Coming Season

SECOND LIST

CHORAL CONCERTS IN LONDON AND SUBURBS

ALEXANDRA CHORAL AND ORCHESTRAL SOCIETY (Mr. Allen Gill).—'Elijah'; 'Merrie England'; 'Faust'; Mass in B minor.

BACH CHOIR, THE (Dr. Adrian Boult).—Christmas Oratorio; 'St. Matthew' Passion.

BEXHILL CHORAL SOCIETY (Mr. George Christian).—'The Death of Minnehaha' and 'Hiawatha's Departure.'

BROMLEY CHORAL SOCIETY (Mr. F. Fertel).—'A Tale of Old Japan'; 'Hiawatha's Wedding-Feast'; 'The Kingdom.'

CENTRAL LONDON CHORAL AND ORCHESTRAL SOCIETY (Mr. David J. Thomas).—Selections from 'Tannhäuser,' 'Lohengrin,' and 'The Mastersingers'; 'Hymn of Praise' and Part III. of 'The Redemption.'

CHINGFORD CHORAL AND MUSICAL SOCIETY (Mr. P. G. Hummerstone).—'Merrie England'; choral and ballad concert; 'The Messiah.'

CRYSTAL PALACE CHORAL AND ORCHESTRAL SOCIETY (Mr. Walter W. Hedgcock).—Concert version of 'Carmen'; 'By the deep, nine!' (Alec Rowley); 'A Tale of Old Japan.'

DULWICH PHILHARMONIC SOCIETY (Mr. Leslie Regan).—'Enigma' Variations and part of 'Hiawatha'; 'The Mystic Trumpeter' (Harty) and Pianoforte Concerto by Tchaikovsky; 'The Apostles.'

EALING PHILHARMONIC SOCIETY (Mr. E. Victor Williams).—'The Dream of Gerontius'; 'Meg Blane' and 'Songs of the Fleet'; 'The Rebel Maid.'

ELTHAM CHORAL SOCIETY (Mr. Cyril V. Jenkin).—'King Olaf'; 'The Seasons.'

INSURANCE MUSICAL FESTIVAL SOCIETY.—(Mr. Frank Idle).—'The Wedding of Shon Maclean'; 'Bonbon' Suite.

NATIONAL PROVINCIAL BANK MUSICAL SOCIETY (Mr. Herbert Baggs).—'The Music-Makers'; 'The Power of Song' (Bruch).

HAROLD BROOKE CHOIR, THE.—Bliss's 'Pastoral'; 'Acis and Galatea'; second Act of 'Semele'; part-songs by Parry and Elgar.

NEWINGTON CHORAL SOCIETY (Mr. Reginald Saunders).—'The Inchcape Rock' (Bridge); 'Merrie England'; 'Elijah'; 'Hiawatha.'

PENGE CHORAL SOCIETY.—'A Tale of Old Japan'; 'Hymn of Praise'; 'God, Thou art great' (Spohr); 'The Rebel Maid.'

WEST MIDDLESEX MUSICAL SOCIETY (Mr. C. Stanley Smallman).—Concert version of 'Carmen'; 'Elijah.'

WESTMINSTER CHORAL SOCIETY (Mr. Vincent Thomas).—'God so loved the world' (Bach); 'The Seasons'; 'The Song of Hiawatha'; 'Judas Maccabæus.'

WIMBLEDON (1914) CHORAL SOCIETY (Mr. Norman Askew).—'The Song of Hiawatha'; miscellaneous.

WIMBLEDON CHURCH CHORAL SOCIETY (Mr. F. Wilment Bates).—'Tom Jones'; 'Olivet to Calvary.'

CONCERTS IN THE PROVINCES

ALYTH Choral Union: 'The Jolly Beggars' (Smieton).

AYR Choral Union (Mr. Matthew Morton): 'Elijah.'

BANSTEAD Musical Society (Mr. Graham S. Rider): 'Three Choral Hymns' (Vaughan Williams), part of the 'St. Matthew' Passion, and other music for the Leith Hill Festival.

BEDFORD Musical Society (Mr. H. J. Colson): Brahms's 'Requiem'; 'The Pilgrim's Progress' (Bantock); 'Hymn of Praise.'

BEER Choral Union (Mr. Arthur Billingsley): 'A Princess of Kensington'; 'Elijah.'

BIRMINGHAM Festival Choral Society (Dr. Adrian Boult): Mozart's 'Requiem'; 'Sing ye to the Lord'; 'Christ in the Universe' (Walford Davies); 'The Damnation of Faust'; 'The Messiah.'

BRADFORD.—

Bradford Festival Choral Society (Dr. Malcolm Sargent): 'Jesu, Priceless Treasure'; 'Songs of the Fleet'; 'From the Bavarian Highlands'; 'The Lord is my Shepherd' (Schubert); 'The Messiah'; 'The Damnation of Faust.'

Bradford Old Choral Society (Mr. Wilfrid Knight): Bliss's 'Pastoral'; 'Peasant Cantata'; 'The Messiah'; 'Aida.'

Bradford Philharmonic Concerts: Twelve Sunday concerts, six by the Bradford Philharmonic Orchestra under Mr. Keith Douglas, two by the West Riding Chamber Orchestra under Mr. Keith Douglas, one by the Leeds Symphony Orchestra under Mr. Julius Harrison.

Bradford Subscription Concerts: Six concerts, four by the Hallé Orchestra under Sir Hamilton Harty.

Eastbrook Choir (Mr. Oliver Knapton): Concert version of 'Carmen'; 'The Messiah.'

BRISTOL Opera School: 'Oberon' (November 4-9) and an opera by Mozart.

BROADSTAIRS Choral Society (Mr. F. E. Fisher): 'The Last Judgment'; 'The Death of Minnehaha.'

BROMSGROVE Music Club (Mr. R. Burnell): 'From the Bavarian Highlands'; 'The Black Knight.'

BURNLEY Clef Club: Ten meetings, including visits by a group of Hallé players under Mr. A. L. Camden, the 'Old Time Singers,' the Pirani Trio, and the Colne Orpheus Glee Union.

CAMBRIDGE University Musical Society: Six concerts, including Verdi's 'Requiem' under Dr. Rootham, a concert by the Queen's Hall Orchestra under Sir Henry Wood, and a Festival of British Music during May Week (June 9-14).

CARDIFF Musical Society (Mr. Warwick Braithwaite): 'A Sea Symphony'; 'The Music-Makers'; part-songs; 'The Messiah.'

CHESHAM Choral Society (Mr. R. B. Green): Brahms's 'Requiem'; miscellaneous concert.

CHESLYN HAY Madrigal Society (Mr. Arnold S. Hawkins): 'Elijah'; 'King Olaf.'

CREWE Philharmonic Society (Mr. R. A. Taylor): 'Elijah.'

DERBY Co-operative Choral Society (Mr. Frederick J. Stevenson): Concert version of 'Carmen' (arr., Besly); Brahms's 'Requiem.'

DISS Choral Society (Mr. W. H. Aldrich): 'Les Cloches de Corneville'; 'The Messiah.' The Society is about to celebrate its centenary.

DOVER Choral Union (Mr. H. J. Taylor): 'The Pied Piper of Hamelin' (Parry); 'The Revenge'; selections from 'The Messiah' and other oratorios; 'Carmen.'

GALASHIELS Choral Society (Mr. Robert Barrow): 'Hiawatha's Wedding-Feast' and 'Hiawatha's Departure'; 'The Messiah.'

GLASGOW Bach Society: Two chamber concerts; three of the Cantatas; 'St. Matthew' Passion. The choir is conducted by Mr. Henry Havergal, in succession to Mr. F. H. Bisset.

GODSTONE Choral Society (Mr. Cyril V. Jenkin): 'Songs of the Fleet'; 'For the Fallen'; 'The Banner of St. George.'

GUILDFORD.—

Guildford Choral Society (Mr. Claud Powell): 'Wherefore now hath life' (Brahms); part-songs, &c.

Guildford Orchestral Subscription Concerts (Mr. Claud Powell): A recital by Jean Sterling Mackinlay; concert by the string section, including Schönberg's 'Verklärte Nacht'; concert by the 'Mozart Section,' including Beethoven's eighth Symphony and the second 'Brandenburg' Concerto.

HASTINGS.—
Hastings Madrigal Society (Mr. Reginald E. Groves): Concert version of 'Faust'; 'The Messiah'; 'Judas Maccabæus.'
Hastings Philharmonic Society (Mr. Val Marriott): Tchaikovsky's fifth Symphony; Haydn's fifth Symphony (in D).

HARTLEPOOLS Symphony Orchestra (Mr. Arthur F. Milner, in succession to Mr. J. F. Chalmers Park): Two concerts—Haydn's fifteenth Symphony (in B flat), Mozart's fourth Violin Concerto (in D), 'Four Northumbrian Folk-tunes' (Milner), &c.; Dunhill's 'Chiddingfold Suite,' Schubert's fifth Symphony, Beethoven's second Pianoforte Concerto, Rowley's 'English Dance Suite,' &c.

HERNE BAY Choral Society (Mr. A. A. Hodgkison): 'Hiawatha's Wedding-Feast'; part of 'The Messiah'; part of 'St. Paul'; 'Blest Pair of Sirens.'

HUCKNALL Philharmonic Society (Mr. Henry Dobson): 'Semele.'

HULL Choral Union (Mr. Norman Strafford): 'Spring' and 'Summer,' from 'The Seasons'; 'The Wedding of Shon Maclean'; 'The Messiah'; Dvorák's 'Stabat Mater'; Parry's 'The Pied Piper of Hamelin'; 'Songs of the Fleet.' This Society now embodies both the old Harmonic Society and the Vocal Society, which Sir Henry Coward conducted until his retirement at the end of last season.

INVERNESS Choral and Orchestral Society (Mr. L. J. Owen): Selections from operas; Scottish part-songs; 'Solomon.'

IPSWICH.—
Ipswich Choral Society (Mr. G. C. Gray): 'Caractacus.'
Ipswich Bach Choir (Mr. G. C. Gray): 'Jesu, Joy and Treasure'; 'St. Matthew' Passion.
Ipswich Orchestral Society (Mr. Edgar R. Wilby): 'A Midsummer Night's Dream' Overture; Haydn's fifteenth Symphony; 'Siegfried Idyll,' &c.

JARROW Philharmonic Society (Mr. George Dodds): 'Autumn' and 'Winter,' from 'The Seasons'; 'Songs of the Sea'; 'A Tale of Old Japan.'

KIDDERMINSTER Choral Society (Mr. J. Irving Glover): 'The Lord is my Shepherd' (Glover); 'Ode on St. Cecilia's Day' (Handel); Mendelssohn's 'Scotch' Symphony; second 'Wand of Youth' Suite; 'Egmont' Overture; 'St. John' Passion.

LANCASTER Choral Society (Mr. J. W. Aldous): 'The Creation'; 'The Messiah.'

LEEDS Symphony Society (Mr. Harold Mason): Three concerts; the programmes include the 'Magic Flute' Overture, Ansell's 'Children's Suite,' Mozart's Symphony in C minor, Elgar's second 'Wand of Youth' Suite, Saint-Saëns's 'Rondo Capriccioso,' Mendelssohn's 'Scotch' Symphony, the 'Casse-Noisette' Suite, and the 'Unfinished' Symphony.

LEICESTER Philharmonic Society (Sir Henry Wood): 'The Song of Hiawatha'; 'The Messiah'; 'Solomon.'

LINCOLN Musical Society (Dr. G. J. Bennett): Harty's 'The Mystic Trumpeter'; 'Spring,' from 'The Seasons'; Smyth's Overture to 'The Boatswain's Mate' and 'Two Interlinked French Folk-tunes.'

LIVERPOOL.—
Liverpool Welsh Choral Union (Dr. T. Hopkin Evans): 'Hymn of Praise'; 'Toward the Unknown Region'; 'The Messiah'; 'Caractacus.'
Rodewald Concert Society: Concerts by the London String Quartet, the Catterall String Quartet (four), and the Philharmonic Pianoforte Quartet.
Liverpool Repertory Opera Company (director, Mr. John Tobin): 'Cavalleria Rusticana'; 'Moon Robbers'; 'The Blue Peter'; 'Imogen's Choice'; 'La Bohême'; 'Dido and Æneas'; 'The Shepherd's Lottery'; 'The Birth of the Sun God'; 'Plain Jane.'

MAIDENHEAD Choral Society (Mr. G. Barrington Baker): 'A Dirge for Two Veterans'; 'Songs of the Sea'; Christmas music from 'The Messiah'; Brahms's 'Requiem'; madrigals.

MANCHESTER Municipal Concerts: Ten concerts, with the Hallé Orchestra, under Sir Hamilton Harty. The Hallé Chorus will sing 'Elijah' and 'Acis and Galatea.' A Christmas concert for children will be given on December 20, the other concerts being held on Monday evenings. The Manchester School Children's Choir will take part on March 17.

NANTWICH Choral and Orchestral Society (Mr. R. A. Taylor): 'Carmen.'

NEWBURY Choral Society (Mr. B. Ramsey): Madrigals, part-songs, and carols; 'The Creation.'

NEWCASTLE.—
Bach Choir (Dr. W. G. Whittaker): Cantatas Nos. 30, 130, and 170; 'The Hymn of Jesus'; 'Before the paling of the stars' (Dale); three carols by Jane Joseph; new Lyric Sonata for violin and pianoforte by Armstrong Gibbs; new choral work, 'Sir Patrick Spens,' by Herbert Howells; 'Soft, soft wind' (Alfred Wall); madrigals by Tomkins.
Armstrong College Choral and Orchestral Society (Dr. Whittaker): First Act of 'Semele'; 'La Belle Dame sans merci' (Gibbs); Beethoven's seventh Symphony.
Newcastle and Gateshead Choral Union (Mr. George Dodds): 'The Damnation of Faust'; 'The Kingdom'; Brahms's 'Requiem'; Bliss's 'Pastoral.'

NORWICH.—
Norwich Philharmonic Society (Dr. Heathcote Statham): Two Symphony concerts; organ recital by Dr. Statham; 'Acis and Galatea'; Wagner programme and 'Till Eulenspiegel.'
Saturday Popular Concerts in St. Andrew's Hall: Eight concerts during the autumn, one with a children's choir, one with the Municipal Chorus ('Songs of the Sea,' 'News from Whydah,' 'Song of Destiny'). At all concerts the Norwich Municipal Orchestra will play under Mr. Maddern Williams.
Norwich Choral Society (Dr. Heathcote Statham): 'Acis and Galatea'; Purcell's Te Deum; Wagner choruses; carols at the Cathedral.

OXFORD.—
Eglesfield Musical Society: 'A Sea Symphony.'
Oxford University Opera Club: 'The Bartered Bride.'

PANTEG Choral Society (Mr. G. P. Evans): 'Elijah.'

PORTSMOUTH North End Choral Society (Mr. Ernest C. Birch): Wagner excerpts and miscellaneous; 'A Tale of Old Japan'; 'Blest Pair of Sirens.'

READING Philharmonic Society (Mr. P. R. Scrivener): 'The Challenge of Thor,' 'The Snow,' and 'Spanish Serenade' (Elgar).

ROCHDALE Philharmonic Orchestral and Choral Society (Mr. F. Leach): Fantasia on 'Mignon' and miscellaneous; 'A Tale of Old Japan'; 'The Messiah.'

ST. ALBAN'S Bach Choir (Mr. W. L. Luttmann): 'Let all mortal flesh' (Bairstow); 'O praise the Lord' (Byrd); 'Lord, Thou hast been our Refuge' (Vaughan Williams); Bach's Magnificat.

ST. AUSTELL Philharmonic Society (Mr. W. Brennard Smith): Parts 1 and 2 of 'The Song of Hiawatha'; 'Songs of the Sea'; Haydn's Passion Music.

SALISBURY Musical Society (Dr. W. G. Alcock): Christmas Oratorio.

SELKIRK Choral Society (Mr. Robert Barrow): 'The Messiah.' (This is the Society's first season.)

SHEFFIELD Musical Union (Sir Henry Coward): 'King Saul'; 'The Messiah'; 'The Song of Hiawatha.'

SOUTHPORT Orchestral Society (Mr. J. E. Matthews): Three concerts, the chief works being Schumann's Pianoforte Concerto (Orloff), Dvorák's fourth Symphony; a new Overture, 'Neil Gow,' by

Gibson, Brahms's second Symphony, Brahms's Violin Concerto (Melsa), the third 'Leonora' Overture.

STOCKPORT Vocal Union (Dr. Thomas Keighley): 'Aida'; Bach's Magnificat; 'The Messiah'; 'Tales of Hoffmann'; 'Elijah.'

SUNDERLAND Philharmonic Society (Mr. R. T. Jarman): Parts 1 and 2 of 'The Song of Hiawatha'; 'Blest Pair of Sirens'; Gloria from Schubert's Mass in A flat; Mendelssohn's 114th Psalm; 'Elijah.'

TAMWORTH Choral Society (Mr. H. Rose); Concert version of 'Martha'; selection from 'The Messiah'; 'Spring,' from 'The Seasons.'

TONBRIDGE Choral Society (Mr. Richard H. Kay): 'Bide with us' and 'A Stronghold sure'; Holst's Two Psalms; Franck's Psalm 150.

WALSALL Philharmonic Society (Mr. Ambrose Porter): 'Song of Destiny'; 'Toward the Unknown Region'; 'Now shall the grace'; 'Blest Pair of Sirens'; 'Acis and Galatea'; 'Spring,' from 'The Seasons.'

YEOVIL Choral Society (Mr. F. G. Risdon): Wagner concert; 'The Last Judgment'; 'St. Matthew' Passion.

IRELAND

LONDONDERRY Philharmonic Society (Mr. A. J. Cunningham): 'The Messiah.'

London Concerts

DELIUS FESTIVAL

There was never any doubt as to the interest roused by this series of concerts. The first (Queen's Hall, October 12) opened with a packed audience that was thickly dotted with distinguished musicians; and there was the unmistakable something in the air that marks an 'event.' The programme consisted of 'Brigg Fair,' a poem for voice and orchestra, 'A Late Lark' (first performance), the second Dance Rhapsody, 'Sea Drift,' 'In a Summer Garden,' and a liberal extract from Act 5 of 'A Village Romeo and Juliet.' Sir Thomas Beecham conducted what was described in the programme as 'a specially selected orchestra,' and the playing reached the standard that is hardly likely to be excelled, even in a season that promises us visits from the Berlin Philharmonic and the New York Symphony Orchestras.

The only adverse criticism that suggests itself is in regard to 'Sea Drift.' The London Select Choir proved to be too small a body for a work which, despite its generally subdued character, calls for several unmistakable climaxes; and Sir Thomas Beecham might have kept the orchestra down a trifle more in some of the quieter passages of the solo—beautifully sung by Mr. Dennis Noble. The extracts from 'A Village Romeo and Juliet' made the best of propaganda for the performance of the opera promised by Sir Thomas Beecham for next year. The soloists here were Miss Maunder and Mr. Heddle Nash, the latter singing also in 'A Late Lark.' The composer was present in a wheeled chair in the circle, and the audience gave him a prolonged ovation. It was an affecting climax to a concert that had been on a high emotional plane throughout. H. G.

The second concert was devoted to some of the smaller works of Delius, especially the songs, of which a score were sung at Æolian Hall on Wednesday, October 16, by Miss Olga Haley, Mr. John Goss, and Mr. John Armstrong.

Delius has shown in the small orchestral pieces, also played on this occasion, 'The First Cuckoo,' 'A Song before Sunrise,' 'Summer Night on the River,' that he is, like Brahms, a miniaturist as well as a composer of works of more profound significance in forms of wider sweep. His harmonic mode of thought does not lend itself to the creation of strophic melodies, nor does he use the methods of word-painting. He does, however, distil out the essence of the poem into his pianoforte parts with the voice declaiming in an expressive recitative. The earlier songs, however, are much nearer to the ordinary conception of a song, and some of them ought by now to have gained a wide popularity: 'Le ciel est par-dessus le toit,' written in 1895, is almost a singer's song, while 'Spielmann,' written in 1890, would be effective on any concert platform. Of the more modern and more characteristic songs, 'I-Brasil' has a most magical ending such as only Delius could have conceived. Mr. Howard-Jones at the pianoforte, by judicious discrimination of emphasis between the main harmonic progressions and the decorative passing chords, understood how Delius's involved harmonic writing can be made clear to those unfamiliar with his song idiom.

Miss Beatrice Harrison played the 'Cello Sonata with her accustomed eloquence, but failed to convince us that Delius works very effectively in chamber music. The pianoforte pieces played by Mr. Howard-Jones, though very slight, on the other hand showed perfect balance between form and content. The Dance, written for harpsichord, incidentally is obviously true pianoforte music—not in the least suitable for so unkaleidoscopic an instrument as the harpsichord. The new work for string orchestra—new though written in 1915—revealed Delius in his lighter and less contemplative mood; the Air and Dance is short and jolly, light music of the best kind, the smallest of the four orchestral miniatures he has written. F. H.

The third concert (Queen's Hall, October 18) gave us a good deal that was unfamiliar, including two first performances: 'Cynara,' a setting of a poem by Ernest Dowson for baritone solo and orchestra; 'Arabesk,' a poem by the Dane, Jacobsen, set for baritone solo, chorus, and orchestra; and the Orchestral Ballad 'Eventyr,' which had apparently been heard here only once before. There was much in these works, especially in the somewhat forbidding 'Arabesk,' that is not characteristic of the composer as we have learned to know him. Even the Pianoforte Concerto, which was apparently the most popular item of the concert, contains more than one touch of the obvious that comes surprisingly from Delius. The soloists were John Goss and Evlyn Howard-Jones. The London Select Choir was augmented for the occasion by members of the Royal College Choir and the B.B.C. National Chorus, with the result that the choral singing (especially in 'Appalachia,' with which the concert concluded) showed an improvement on that of the first concert. The orchestra was that newly formed by the B.B.C. It has some distinguished leaders, including Mr. Arthur Catterall, and showed itself to be a fine body, fore and aft. The remaining concerts of the Festival occur too late for notice in this number. H. G.

PROMENADE CONCERTS: NOVELTIES

As it happens, all the novelties of any importance given during the last weeks of the Promenade season were of home growth. An optimist could derive some satisfaction from the small as well as the large audiences who attended the concerts of British music every Thursday; it is good to see British music appreciated, but no less good to find that it is not appreciated merely because it is British. There had to be at least one work of acknowledged excellence in the programme to fill the house comfortably.

On September 19 there was no outstanding event and no large crowd. Those who came seemed most interested in Dame Ethel Smyth's 'Three Moods of the Sea' for baritone and orchestra, conducted by the composer, and most sensitively sung by Mr. Herbert Heyner. The defect in these settings of three poems by Arthur Symons is that in the second, 'Before the Squall,' the words are composed twice over. It is as if Dame Ethel Smyth had not found verses enough to fill the big-shaped musical movement they inspired; but since form is not as a rule her strength, it was not disagreeable to see it for once get the better of her material. For the rest, there is much fine, imaginative music in these songs.

The Suite from Lord Berners's Ballet, 'The Triumph of Neptune,' was found to suffer a good deal from its separation from Sacheverell Sitwell's amusing Victorian pantomime scenario. To see the fun of this score one must know what it is so funny about. Its brilliancy remained, though impaired by an indifferent performance; its point was blunted. Bantock, Elgar, and Holbrooke, followed by Edgar Bainton's 'Fantasia Concerto' for pianoforte and orchestra, which was not new to Promenaders, hardly even to those who heard it for the first time, completed the first part of the programme. Mr. Bainton played most sympathetically.

The novelty on September 26 was Victor Hely-Hutchinson's 'Carol Symphony,' a composition on a large scale, and with some thematic organization, yet giving the impression of a suite rather than a symphony. It is music spun agreeably round excellent material whose associations, however, only too readily hold out temptations to fall into mere picturesqueness. Mr. Hutchinson avoids this in the first movement by rather desperately building on the rocky foundation of Bach's embellished chorales, but later he succumbs to influences which do not help him much to withstand the besetting danger. This composer is resourceful, lucid, effective, very respectably conservative and complaisant to a not too sophisticated audience. An English Humperdinck, shall we say? As a personal utterance his work suffered perhaps unduly from its vicinity to Vaughan Williams's infinitely more distinctive 'Concerto Accademico,' the crack work of the evening, in which Miss Jelly d'Aranyi played the solo violin part with something just a shade below her usual form; in other words, very well.

On the following Saturday Arthur Bliss's 'Hymn to Apollo' was heard for the second time in London. He conducted it with skill and authority. There is still something in it that seems reluctant to reveal itself. Perhaps some idea set up in one's mind by the title is at odds with the composer's actual intention; one sees scenic and choreographic displays while feeling sure that the work ought to be perceived simply as a musical design without any other significance than that inherent in form made audible. Whatever gets into the way of complete understanding and enjoyment repeated hearings are almost sure to remove, and what is certain already is that such hearings will be welcome. Vitality of invention and originality of realisation are at once perceived in this work.

The concert on October 3 brought no less than three English novelties. The success of the Viola Concerto by William Walton, the solo part of which was played by no other than Paul Hindemith, might almost be said to have amounted to a sensation, were it not that the music made an impression, not a mere hit. It is one of the most remarkable of recent compositions, British or otherwise, the more so because it does not draw attention to itself by anything but sheer quality. This young composer now seems to go his own way completely unmoved by any dictates but those of his obviously profound musical nature. Under the polished surface of his music there is a passion that saves it from any suspicion of slickness. He indulges in no studied oddity and achieves an exquisite clarity of style by stating quite simply what he has to say. Only an artist who has fundamentally good things to express can afford to disregard both precedent and fashion so utterly. Mr. Walton has the naïve arrogance of genius: let it serve him whenever an influence of any sort comes near him, and he is sure to cut a figure in the whole world of music before long.

The three new pieces by Arnold Bax, Overture, Elegy, and Rondo, dispelled whatever fears one may lately have had of his writing himself into a groove. It may be because he has decided to leave the sonata form alone for a while that he found something as unexpected to say as his strong individuality will let him; at any rate, these pieces have a new freshness added to the old mastery. The orchestration, which has a kind of rich, tawny quality, is not merely applied, but actually part of the musical stuff.

A kind of countryside anthology of five poems by various authors, set for soprano and orchestra by Herbert Howells and called 'In Green Ways,' was not very convincing, in spite of Miss Dorothy Silk's persuasive singing. The music is written with an evident sincerity that lets lovely thoughts emerge ever and again, but the emotion seems to be scattered in the attempt to give it shape. The 'Rhythmic Dance' by Eugène Goossens, originally written for pianola, seems the more mechanical in its orchestral version because here it has no excuse for being so.

Sir Henry Wood resigned the baton to most of these composers, with unequal results, but some of the works he conducted himself with his unvarying devotion to the interests of others.

E. B.

B.B.C. MODERN CHAMBER CONCERT

A new series of the esoteric sessions of contemporary chamber music organized by the British Broadcasting Corporation started at the Arts Theatre Club on October 7. Even the families most intent on getting their annual half-guinea's worth out of the wireless programmes probably shut off their loud-speakers whenever one of these subversive concerts is toward; at any rate, one can easily imagine all this new music oscillating up and down the country disconsolately in search of an unwary British home. But a few people are always glad to catch these more or less experimental performances at the source, and it is much to be hoped that the B.B.C. will never tire of, or let the indignant householder dissuade them from, this little extravagance.

The first programme consisted, on the instrumental side, entirely of works by Paul Hindemith, who appeared himself as violist. He played, with that capital pianist, Miss Emma Lübbecke-Job, the Sonata for viola and pianoforte, Op. 11, No. 4, and the 'Little Sonata' for viola d'amore and pianoforte, Op. 25, No. 2. At the end the two artists were joined by Mr. Frederick Waterhouse in the Trio for viola, heckelphone, and pianoforte. One was at once struck by the curious inconsistency of a composer who claims to write music frankly intended for the public at large as much as for the small confraternity of professional specialists, and who yet turns to instruments one of which is obsolete and the other unacknowledged. The viola d'amore can do a few things the ordinary viola cannot do in the way of chord playing, but the advantage is not so great and its tone not so wonderful as to ensure its revival. As for Heckel's invention, if the saxophone is like a fat, puling baby, the heckelphone is like its lean, querulous maiden aunt, and one hardly knows which is the more insufferable of the two. Mr. Waterhouse plays the instrument as if it were the object of his exclusive devotion, but even he cannot keep us from thinking how much more worthy its noble sister, the oboe, is of an artist's worship.

It is hard to find anything new to say about Hindemith's chamber music, for it goes on showing much the same characteristics it had at the beginning, including a remarkable technical accomplishment. Perhaps I may be allowed to quote what the London critic of the *Manchester Guardian*, whose initials happen to be identical with my own, said about the composer after a hearing of these three works:

> 'He is all for modern life, for the big city, bustling, matter-of-fact, hard-hearted and clear-headed. In music that drives ahead and ploughs its way through the thick and thin of his thorny invention and over the crazy pavement of his counterpoint, he is nearly always exhilarating. His polyphony may sound as if it were fitted together anyhow, but it is not so, for one listens with a definite pleasure to these clashing combinations, and with a kind of trepidation lest they should go even more wrong than they already are, which proves

that in a way they are right. It is in his slow movements that Hindemith's music does go wrong. They affect lyricism, but cannot achieve a moment's oblivion of the actual modern world as the composer in his forced optimism sees it. The obverse he seeks to express is an abyss of pessimism. Hindemith cannot forget himself and sing a tranquil song in the open air, or even of the open air; he looks for peace in the hidden places of the city, and so generally finds himself moping in the slums. His slow music is the music of misery.'

Madame Claire Croiza sang two groups of French songs with her inimitable artistry, and added to the charming intimacy of these concerts by taking us into her confidence about the works she was asked to perform. After Darius Milhaud's acidulated 'Soirées de Pétrograde' her gesture said as plainly as possible: 'There, whether you and I like it or not, I have given you exactly what I think the composer wants. If this song-cycle seems to you too cynical, too unpleasant, too flippant, it is not my fault, and he probably would not have it otherwise.' But Debussy's 'Chansons de Bilitis' and three songs by Roussel she nursed and caressed so lovingly that one could not help submitting, though one hardly knew whether it was more to the music or the interpreter. But one was not prepared to believe that Roussel is quite as important, regarded purely as a musician, as he is exquisite as a man of taste and discretion. E. B.

SOUTH PLACE CONCERTS

The opening of the forty-fourth season of the South Place Sunday Popular Concerts on the first Sunday in October saw this famous Society returned from its wanderings in Blackfriars to a new permanent home at Conway Hall, Red Lion Square, W.C.1. The new building has a commodious vestibule and a very good hall—good both for seeing and hearing, and for physical comfort. Towards the building fund three concerts were given as a donation by the Brosa String Quartet during the month of October. At the first, on October 9, there was a large audience to hear this excellent combination, who continue to play with smooth (but not oily) tone, precise (but not mechanical) ensemble, and polished (but not superficial) style. Mr. Solomon also contributed a share to the programme—some deliciously played small pieces of Brahms and Schumann and the pianoforte part in Dvorák's Quintet in A.

A quartet, adapted from a consort of viols, by Matthew Locke, was played for the first time in this arrangement given to it by Peter Warlock. It has four movements of the form of the old-fashioned suite, and shows the characteristically English qualities of dignity and freshness inherited from the Elizabethans, but capable of longer flights without the too inevitable cadences of the older masters. Though transitional in style, it is still worth inclusion as the lighter number in a quartet programme.

At the two subsequent concerts, Mr. Mark Hambourg and Miss Harriet Cohen gave their services. F. H.

ROYAL CHORAL SOCIETY

Every season one goes to the concerts of the Royal Choral Society with a greater interest. When the present season began with 'Elijah,' on October 10, there was a new satisfaction in the air, for one had to sacrifice a Thursday evening, which is of no great moment, instead of a Saturday afternoon, which is of value. The choir itself was affected by the change, or by Dr. Malcolm Sargent's lively persuasions, or by both, for its singing was more than ever alert and expressive. This would now take rank as a really good choir if it could remove the coating of cotton-wool from its tone—which would probably involve a too impoverishing comb-out of the membership. As it is, we can be thankful that the largest London choir does its work with intelligence. The cast of principals included three known singers: Miss Stiles-Allen and Mr. Barrington Hooper, both a bit too self-conscious in style, and Mr. Horace Stevens, more austere than ever. His Elijah has a nobility which nobody shall say that the music denies. Miss Gladys Ripley, the contralto, was a newcomer. Her voice is of beautiful quality, its production is finely controlled, and her style has the poise that is rapidly becoming a lost art. M.

BACH CANTATA CLUB

The last ordinary meeting of the Bach Cantata Club at St. Margaret's, Westminster, on October 8 was instructive in a general way rather than distinguished from an artistic point of view, though the style of singing the big motets by a small choir with madrigalian rather than oratorio-like methods was a pleasure as well as an object-lesson. The two Motets sung under Mr. Kennedy Scott's direction were 'Komm, Jesu, komm' and 'Singet dem Herrn.' The way in which anything like attack was avoided in the first of these was admirable, and brought out the tenderness of the music. The remainder of the programme consisted of hymns composed or harmonized by Bach, and organ solos by Mr. G. D. Cunningham, who played three Chorale Preludes and the 'Wedge' Prelude and Fugue with deliberately logical and rather inflexible registration. F. H.

LONDON CONCERT ORCHESTRA

In the preface added to the programme of the London Concert Orchestra, claims were made which the performance did little to substantiate. It is good to know that this organization is based on sound ideas as regards training, and that no player will be allowed to send a deputy. But it will never do to put our whole trust in reforms the value of which can be—and have been—exaggerated. It is obvious that the deputy system has its drawbacks; on the other hand, it is unsafe to dogmatise. In some orchestras there are players who should only be admitted on the strict understanding that they are represented by deputy! The London Concert Orchestra gave us some lively performances at Æolian Hall, but the first concert of a new orchestra can never show the best that is in the players. Some time must pass before the full value of the training is apparent. But the concert (also remarkable for an exceedingly fine reading of a Mozart Concerto by Mr. Albert Sammons) promised nothing but good. F. B.

LIONEL TERTIS

Lionel Tertis is the prince of viola players, and a recital by him is an occasion of exceptional interest, for Tertis is (as far as the present generation is concerned) the first 'that ever burst' into the viola key—as a soloist. Thus we get the certainty of a great performance and the probability of hearing music which we never heard before. On October 3, the programme was all that a reasonable man could wish, and included a very beautiful Sonata by Arnold Bax—the composer played the pianoforte part—music of special interest, like the Fantasia for half a dozen violas by B. J. Dale, and 'arrangements.' The performances were above praise. F. B.

THE HART HOUSE QUARTET

This Quartet, all the way from Toronto, opened its English tour at Wigmore Hall on October 8, playing Bartók's Op. 7, No. 1, Beethoven's Op. 135, and the Debussy. They made the Bartók extraordinarily clear; if they were unable to convert us to its somewhat diffuse structure, the blame must be laid at the door of the composer. I was able to hear only a portion of the Beethoven. Critical opinion differed widely concerning their interpretation of this, so there was probably very little wrong with it. All were agreed, however, as to the players' excellent ensemble and intonation. I heard them subsequently broadcast the Franck and Elgar Quartets, when the same virtues were again evident. They were, however, inclined to drag the slow parts in the Franck, *e.g.*, the Fughetta in the first movement and portions of the Andante. Of their playing of the Elgar, the best testimony is the fact that they made me enjoy the work more than ever before. Their tour should be a great success. G.

WEDNESDAY EVENING CONCERTS

Unheralded by sentimental stories or blatant advertisement, the 'Wednesday Evening Concerts' were established on October 9, when a first concert was given at Wigmore Hall. If the standard of that concert is maintained, this organization will represent all that is best in London music. It is impossible to imagine better performances than those Miss Myra Hess and Miss Isolde Menges gave of Mozart's Trio in E flat, K. 498 (with Mr. Lionel Tertis for the viola part), of Brahms's Horn Trio (with Mr. Aubrey Thinger to play the horn), or of the Franck Quintet, with Owen Pernel (second violin), Lionel Tertis (viola), and Ivor James ('cello). It often happens that musicians have to do something which is not their special vocation: a pianist may have to conduct orchestras or a worshipper of Bach may be asked to play jazz. The opposite happened at the Wednesday evening concerts, and every one seemed to be doing that which he (or she) knew best and loved best. These are chamber music players not by opportunity or expediency, but because the finest music of all attracts them more than any other style. The standard of their playing was consequently the highest possible — here or anywhere.

F. B.

MR. EGON PETRI

Mr. Egon Petri has long been recognised as a pianist of quite exceptional ability. At his recital at Wigmore Hall, on October 11, he proved that he has reached the very front rank of all. That rank is surely due to one capable of giving a performance of Beethoven's 'Hammerklavier' Sonata in B flat (Op. 106) at once so poetical in feeling and so complete in its intellectual grasp of the composer's thought. So few pianists can make this sonata intelligible or even grateful to the ear, that it is commonly regarded as a feat impossible of achievement. But now and again a pianist comes along to vindicate Beethoven and to prove that it is not his ideas or mode of expressing them which are at fault, but only the intellects and technique of those who attempt to interpret them. Busoni could convince us, and so can Mr. Schnabel, though with a less lyrical persuasiveness than Mr. Petri brings to the attack.

After the strenuous mental exercise of accompanying Mr. Petri on his exploration of one of the highest summits in music, the only thing to do was to turn to something entirely brilliant and devoid of the kind of intellectual and emotional content with which Beethoven fills every bar. Mr. Petri chose Liszt's six Paganini Studies, and played them with a virtuosity which easily beat the mere *bravura* pianists at their own game, and then added something quite beyond the powers of those much-advertised gentlemen—a sense of fun in the exhilaration of performing with apparent ease these almost impossible feats of prestidigitation. Mr. Petri began his recital with the four Ballades of Chopin, which gave him ample opportunity for the display of the poetical side of his temperament. But with a curious impatience he knocked down in turn every one of these delicately constructed edifices, just like a child who has grown tired of the brick tower he has carefully built up.

D. H.

WOLFI

If the sea-serpent provides a good topic for newspaper gossip in the summer, the infant prodigy serves a similar purpose when the musical season begins. The public, however, appears to be as shy of the one as of the other. No doubt there have been sea-serpents, and it is equally certain that Mozart and Liszt were youthful prodigies. But these phenomena are so very rare that scepticism is fully justified. Accordingly, there were many empty seats at the Albert Hall, in spite of the preliminary 'puffs,' when a young Russian boy, Wolfi, made his first appearance,

But Wolfi is clever enough; his tone has not the warmth that Mr. Arthur Catterall's had when he was of the same age, but it is smooth and pleasant. His technique is exceptional in 'bulk' rather than in quality. He can play the most difficult things in existence, as long as they do not demand great finish. He is quite at home in Ernst, though ill at ease in the far simpler music of Bach. All one can say of him is that, a brilliant student at present, he may in time equal the achievements of Kubelik; he may also go much further and reveal a taste and discrimination of which at present there is no trace.

F. B.

SINGERS OF THE MONTH

Madame Jeritza is a woman of genius, not for music (in that art she has many shortcomings), but—much more important in this age—for publicity. To be in the mode one should begin to write of her performance at the Albert Hall on October 13, with a description of her hair, her dress, her gestures, her bouquets—perhaps with a glancing reference to her feuds with rival singers, and her family affairs. But how tiresome a world would be in which everyone was in the fashion! Let us therefore be so eccentric as to discuss this singer as a singer.

She sang arias from several operas, a song or two by Schumann and Franck, and some paltry stuff with English words. She began with a page from Massenet's 'Herodias'—not a good choice, for her French was imperfect and it seemed to hamper her style. We heard extracts from 'Tannhäuser,' 'Lohengrin,' and Korngold's 'Dead City.' All this was curiously unequal singing. Madame Jeritza has a fine voice, excellently well-trained in the production of big, ringing, round high notes. But her breath control is very variable—with shapeless phrasing and slightly false intonation as the frequent result. When her breath had gone before its time the pitch wavered and flattened. This may have been due to nervousness (it was her first Albert Hall concert), but she appeared quite mistress of herself in other ways. Her performance of Schumann's 'Widmung' was in deplorable taste. She simpered; this, the audience liked.

Another operatic singer, Mr. John Brownlee, the Australian baritone, gave a concert at Æolian Hall. This young man has made a name for himself in Paris. He has a good, powerfully resonant voice, but the interest at his concert was less than it would have been if he had shown signs of imagination and musical feeling. As a matter of fact he was, no doubt, hampered by the rigidity of his method. He has learnt how to sing a good, useful mezzo-forte, but not to make fine gradations. The *messa di voce* is to him an unknown accomplishment. When he attempted to spin his tone on a high note he came rather near disaster once or twice. It is much to be hoped that Mr. Brownlee will learn to refine his substantial natural gifts. He has the advantage of a good platform appearance.

At the same hall we heard a Spanish tenor, Mr. Gil Valeriano, whose performance was certainly out of the way. His tone-quality was a reminder that quite near Spain, separated only by Gibraltar's narrow strait, is Morocco, where the muezzin in the minaret still calls the faithful to prayer. Mr. Valeriano was at least not throaty. He had certainly cultivated his voice, but he had cultivated it in a way that is not ours. Often this bright, forward quality of his was very telling, but one never knew when it was not going to be exaggerated into a nasal *fortissimo* (he could not grade his tone between *mf* and *ff*) which was almost a screech.

Miss Ada Mylchreest also gave a concert at Æolian Hall, including some songs in her native tongue, which is Manx. A little more cultivation, a little more discipline, and she would, one felt, be a highly distinguished singer. Her mezzo-soprano voice had warmth and fullness, and she also was clearly a temperamental person. She did not sing a piece as though it were a lesson, but as though it had a definite meaning for her. Inequality in her scale and something a trifle uncouth (may one say hoydenish?) in her presentation of certain pieces took the edge from one's appreciation. At

some moments she was first-rate, at others mediocre—and was evidently quite unaware herself of the fact.

Miss Vyra David, who sang at Wigmore Hall on October 2, showed promise. She is in the stage when a singer mostly thinks of tone—especially in slow songs. Thinking of tone means, nearly always, deformation of words. Miss David had uncommonly full tone, which sometimes she forgot; then she gave us the sense of the words and sang thoroughly well.

A word may be permitted here about the three singers who appeared at the first of the Delius Festival concerts. The two men were remarkably good. Mr. Heddle Nash, a fine technician (this fact is not widely enough recognised), has a fault in the production of his long 'i's.' This diphthong, which is properly 'ah-ee,' he tends to produce as 'eh-ee.' The latter rendering has, I know, apologists; but they are wrong. Mr. Dennis Noble's fault was in his 'eh' words. He often attempted to thicken this vowel (presumably for the sake of weight of tone). Miss Maunder was a promising singer, at present too loose and uncontrolled, and consequently not commanding a real line. At the last of the Promenade concerts a young bass-baritone, Mr. John Morel, interested the listener with a vivacious and resonant performance of the 'Largo' from Rossini's 'Barber.'

Madame Jeanne Dusseau, a Canadian soprano, distinguished herself at Wigmore Hall in an interesting programme containing some Medtner. We suspected her of forcing some of her high notes, but apart from this she sang in a thorough, competent way, and she had taken the trouble to learn her songs well. C.

Concerts in the Suburbs

A Festival of music and drama was held at Battersea Town Hall on October 6-10. It was set on foot by the Public Amenities Committee of the Borough Council, and a leading part was played by Mr. Frederick Woodhouse, musical director to the Borough. On the Sunday evening a Wagner evening was provided under the direction of Mr. Charles Woodhouse. The People's Concert Society co-operated on the Monday, with a choir conducted by Mrs. E. M. Partridge. On the Tuesday, an orchestral concert was given to an audience of school children, and the Holywell Players, in connection with the British Drama League, gave an evening of plays. The Battersea Men's and Women's Institute gave varied entertainments, and the Festival concluded with the film of Capt. Scott's Antarctic expedition. The attendances during the week totalled five thousand.

The first concert of the series organized by the Educational Department of the Royal Arsenal Co-operative Society took place at Tooting on October 5, the programme being provided by the Chelsea Singers and Mr. Reginald Paul. The season's programme includes performances of 'Hiawatha,' 'The Beggar's Opera,' and excerpts from grand opera.

A recital of harpsichord music was given at Harrow on October 10 by Madame Adelaide Lambe, who, in addition to playing solos, accompanied old songs on the harpsichord and joined four string players in Purcell's Suite in C and two Sonatas by Corelli.

Three lecture-concerts will be given at King's College, London, on November 14 ('Handel's Songs,' by Prof. Walter Ford, with illustrations by Mr. Owen Bryngwyn), November 21 ('String Music,' by Mr. Thomas F. Dunhill, assisted by the Westminster String Quartet), and November 28 ('The Story of Descant,' by Mr. Geoffrey Shaw, with the League of Arts Choir). The hour is 5.30, and admission is free.

The eighteenth annual general meeting of the Society of Women Musicians will take place on November 23, at 3 p.m. (members only). Members and guests will take tea at 4.30, after which Mrs. Rosa Newmarch will give her presidential address. Particulars of the Society from the hon. secretary, 74, Grosvenor Street, W.1.

THE COVENT GARDEN OPERA COMPANY

'TURANDOT' AT HALIFAX

The English company formed by the Covent Garden Opera Syndicate to take the place of the British National Opera Company began its provincial tour at Halifax last month. During the week it performed to large houses a variety of works, among which 'Die Meistersinger,' 'Lohengrin,' 'La Bohême,' and 'Turandot' proved especial favourites. Of these, Puccini's last opera calls for special mention, as this was its first performance in English. The translation, by R. H. Elkin, reads well, is reasonably faithful to the notation of the original, and is as good to sing as any English version of an Italian opera can be. Only once did the text give rise to a smile—when the haughty Princess, unveiled by Calaf, retorts in the best transpontine manner, 'Unhand me! How dare you!' But Turandot should rhyme not with 'dot' but with 'oh!'

The production and scenery were the same as that familiar to Covent Garden audiences, and in view of the difficulty of modifying the sets to suit the smaller stage of a provincial theatre, the performance went off remarkably well. It would have been better, perhaps, in the second Act to sacrifice the appearance of a large crowd in the Palace to practical convenience. As it was, those who arrived last on the scene found it difficult to get to their appointed places, and the pageantry was rather spoilt. The lighting was not good, but that was, I believe, due to some difficulty with the plant owing to the water famine.

Among the principals, Miss Odette de Foras far surpassed expectation in the title-part. Her voice was not quite steady, but she got the icy tone into it which is essential to the character, and the volume was adequate except at the big climaxes. Histrionically her performance was quite the best I have seen. The hieratic pose, the relentless cruelty, and above all, the cold menace of the Princess, as she bent over the cowering stranger in the scene of the enigmas, were finely realised.

The part of Calaf, though dramatically without much character, is musically very important, because Puccini has laid upon the tenor the responsibility of capping nearly all the climaxes. Mr. Francis Russell was hardly equal to the task. He sang, moreover, in that queer, hybrid operatic *patois* which is neither King's nor any other man's English off the stage. It is fortunately becoming rarer, and, one hopes, will soon be heard no more.

Miss Noel Eadie played the part of Lui charmingly, but again the voice was not quite big enough for the part. The three Masks (Messrs. William Michael, Octave Dua, and Parry Jones) were excellent, especially in their ensemble work, but one could not help noticing how that accomplished Italian acted the other two off the stage most of the time—not by obtruding himself, but simply because his movements were always better controlled and more significant. Mr. Arthur Fear, who gave, for so young a man, a remarkably good performance as Hans Sachs on the first evening of the week, sang the part of Timur with a real appreciation of English as a language for song.

The chorus, which plays an important part in the musical scheme of the opera and dramatically occupies something like the position of Chorus in a Greek tragedy, was lively, if not always quite in tune nor always on the beat. The performance was conducted by Mr. Barbirolli. D. H.

'THE DUKE OF MILAN'

The four performances of this opera given at the Grand Theatre, Blackburn, on October 3-5, were made possible by a guarantee fund raised by the Mayor of Blackburn, Mr. J. A. Ormerod. (Other Mayors please copy!) The libretto is an adaptation of 'The Tempest.' The music was composed by Dr. Herman Brearley, and a large, keen, and capable company put up the performance. Prospero was Mr. Joseph Farrington,

who is a specialist in the part, for he played it in Nicholas Gatty's 'Tempest.' It is no wonder that so many composers seize on this libretto, for it is as rich in objective suggestions as 'The Ring' itself. It must be great fun writing themes and passages for shipwreck, 'sweet airs that give delight and hurt not' and all the echoing magic of the island, for humans and sub-humans, with some ancient and fish-like music for Caliban; and, of course, the well-known songs. Here Dr. Brearley was in happy vein, his 'Full Fathom Five' being particularly charming. He entered into the *Leitmotif* game with enthusiasm, and was ingenious in giving his themes external fitness. But what of the internal—of the music that shall not merely clothe Prospero and Ariel and Ferdinand and Miranda, but shall be their incarnation? A stiff task for a genius, superhuman for mere skill and talent and invention. As far as these could take him Dr. Brearley went bravely and well, and his opera did him credit.

C. F. C.

Music in the Provinces

BATH.—Mr. Edward Dunn, the newly-appointed conductor of the Pump Room Orchestra, gave his first concert on October 3 before a crowded audience. Not only the conductor but the orchestra have been newly engaged.

BIRMINGHAM.—The City Orchestra's season opened at the West End Cinema on October 6, when Dr. Boult conducted Brahms's second Symphony. Elgar's 'In the South' was played at the second concert. The first Symphony Concert at the Town Hall occurred on October 10, the programme including Schumann's Symphony in E flat, Bax's 'November Woods,' and Dvorák's Violin Concerto, played by Miss Isolde Menges.

—At the first of the Philharmonic Mid-day Concerts, on October 1, Miss Eda Kersey and Mr. Tom Bromley played the newly-discovered Violin and Pianoforte Sonata by Bach. The third 'Rasoumovsky' Quartet was played at the next of these concerts by the Philharmonic Quartet, led by Mr. Paul Beard.——Mr. Frank Mullings filled the hall for the first 'celebrity' concert.——At Queen's College, on September 30, Mr. Albert Sammons and Mrs. Dora Phillips played three violin and pianoforte sonatas: Beethoven (Op. 30, No. 2), Delius (in C), and Elgar.——Armstrong Gibbs's Quartet in E, Op. 16, No. 3, was played by the Catterall Quartet for the Birmingham Chamber Concert Society.

BOURNEMOUTH.—The programme of the first of the Winter Symphony Concerts, given under Sir Dan Godfrey, on October 10, included Brahms's first Symphony and Joachim's 'Hungarian' Violin Concerto with Mr. Zacharewitsch as soloist.

BRADFORD.—Respighi's 'Concerto Gregoriano' was played by Miss Adela Fachiri at the Bradford Philharmonic Concert given under Mr. Keith Douglas on Sunday, September 29.——Bliss's 'Rout' was performed at the Philharmonic Concert on October 13; Miss Hilda Atkinson not only sang the soprano solo, but played the harp part. The programme included Harrison's 'Prelude Music' for harp and strings, Mozart's thirty-fourth Symphony (in C), Ravel's 'Le Tombeau de Couperin,' and Handel's Overture to 'Siroë.' The players were the West Riding Orchestra, conducted by Mr. Keith Douglas.

BRIGHTON.—Rebecca Clarke's Pianoforte Trio was played at the opening meeting of the Sussex Women Musicians' Club, on October 5.——Madame Melba sang in aid of charity at the Hippodrome on the same evening.

BRISTOL.—'The Flying Dutchman' was performed by the Carl Rosa Opera Company during a week at the Prince's Theatre, October 7-12.——Among the early visitors of the season were Heddle Nash, Jeritza, and Wolfi.——Mr. A. S. Warrell has been appointed conductor of the Royal Orpheus Glee Society on the retirement of Mr. Riseley.

BUXTON.—The works performed under the direction of Mr. Horace Fellowes during the season that has just closed included the first, second, third, fourth, seventh, and eighth Symphonies of Beethoven, three by Mozart, several by Haydn, Tchaikovsky's fifth and sixth, the 'New World,' two by Schubert, Brahms's second, Berlioz's 'Symphonie Fantastique,' the 'Enigma' Variations. The programmes also included Dvorák's Pianoforte Quintet and the Septet for trumpet and strings by Saint-Saëns.

CAMBRIDGE.—The Philharmonic Society, now conducted by Mr. Dennis-Jones, Precentor of Trinity, is forming a choral society, the works to be studied being 'The Messiah,' 'The Song of Miriam,' and part-songs.

CLIFTON.—At the Victoria Rooms, on October 10, the London String Quartet played Hindemith's Quartet in F, Op. 10.

COVENTRY.—Over forty members have been enrolled in the new Harold Rhodes Orchestral Society. The orchestra will undertake concerts of its own, and will assist in those of the Philharmonic Society, of which Dr. Rhodes is also the conductor.

DEVIZES.—At the concert given by the Devizes Philharmonic Society, on October 9, Mr. Plunket Greene gave a recital of Stanford's songs and the choir sang 'Phaudrig Crohoore' under the direction of Mr. F. V. Weaver.

HARROGATE.—The last few programmes of the season given by the Municipal Orchestra under Mr. Cameron included Paderewski's Pianoforte Concerto in A minor (played by Mr. Gordon Bryan), Mozart's Pianoforte Concerto in C minor (Miss Marion Keighley Snowdon), Haydn's 'Oxford' Symphony, Brahms's Violin Concerto (Miss Eda Kersey), Dvorák's fourth Symphony and Rachmaninov's D minor Pianoforte Concerto (Miss Dorothy Manley).

LEEDS.—The series of chamber music recitals at the University was re-opened on October 11, when Mr. Mortimer (clarinet), Miss Kathleen Moorhouse ('cello), and Mr. Eric Fogg (pianist) played Trios by Beethoven and Brahms.

LIVERPOOL.—The season was opened by Jeritza and Wolfi on October 3.——At the opening concert of the Philharmonic Society, on October 8, Sir Henry Wood conducted Boyce's Symphony in B flat, 'En Saga,' Liszt's second Pianoforte Concerto (Mr. Robert Casadesus), Saint-Saëns's third Symphony, Fauré's Ballade in F sharp, and the Bach-Elgar Fugue.——The London String Quartet played the second 'Rasoumovsky,' Debussy, and Brahms (Op. 51, No. 1) at the opening Rodewald concert.——Mr. Frank Mullings sang at the first Vickers concert on October 12, after having sung in opera at Manchester in the afternoon.

MANCHESTER.—An opera Festival held during the week of October 7-12 with well-known principals and Mr. Julius Harrison as conductor resulted in a payment of £700 to Manchester and Salford medical charities. A new opera by Mr. Walter Mudie, 'The Flame of Love,' was performed twice.——The Municipal Concert season opened on October 14 with a Wagner programme under Sir Hamilton Harty.——Jeritza and Wolfi included Manchester in their tour on October 5.——Recitals have been given by Mr. Maurice Cole, Miss Elsie Suddaby, Miss Muriel Robinson, Miss Orrea Pernel, Miss Meryl Myles Mitchell, Mr. Niedzielski, and, with a Brahms programme, Miss Elsa Addams and Mr. Edwin Hirst (singers), Mr. Harry Ellis (pianist).

NEWCASTLE.—A Symphony Concert was given at the Exhibition on September 21, under the direction of Capt. Amers. The works played included Beethoven's seventh Symphony, the 'Cockaigne' Overture, Holst's 'Beni Mora,' and Liszt's E flat Pianoforte Concerto, played by Mr. Vincent Caygill. Capt. Amers gave a concert-lecture on the orchestra to a large audience of school children on October 14.——Berlioz's 'Faust' was given by the Newcastle and Gateshead Choral Union at the Exhibition on October 4.

NORWICH.—The season of municipal concerts under Mr. Maddern Williams opened on October 12 with the 'Egmont' Overture, the 'Boutique Fantasque' Suite,

and Balfour Gardiner's 'Shepherd Fennel's Dance' as the chief items.——A Purcell evening was given at St. Mary's School Hall on October 10, under the direction of Mr. Cyril Pearce. The St. Mary's Choir and a quartet of soloists gave 'King Arthur,' and the Norwich Chamber Orchestra played Suites from 'The Married Beau' and 'The Virtuous Wife.'

WITNEY.—The Choral Society, which has been inactive for three years, is to be revived with Mr. E. Tarrant as conductor.

WOLVERHAMPTON.—A performance of 'Belshazzar' was given at Snowhill Congregational Church on October 6. Mr. Theodore Grosvenor conducted and Mr. Horace Turner was at the organ. The part of Belshazzar was sung by Mr. Walter Glynne.

YORK.—The annual concert of the Male-Voice Choir took place on October 2, under the direction of Mr. J. L. Slater. Among the chief items were Holst's 'Swansea Town,' Stanford's 'Songs of the Fleet,' and two madrigals by Morley.

Music in Scotland

EDINBURGH.—For the fourteenth season of the Reid Symphony Orchestra, founded and directed by Prof. Tovey, eight concerts are announced. Programmes include three Haydn Symphonies, Dvorák's Symphonic Variations, two Rhapsodies, and third Symphony, Bruckner's 'Romantic' Symphony, a pianoforte Concerto by Prof. Tovey, a Violin Concerto by Respighi, McEwen's 'Grey Galloway,' a new Overture 'Comala,' by Ian Whyte, Bach's Latin Magnificat in D, Brahms's 'Song of Destiny,' and a number of more familiar works. Soloists: Orlov (pianoforte), Adila Fachiri (violin), Marie Thomson (soprano), and Gabriele Joachim (mezzo), a grand-daughter of Joseph Joachim.——At the first of Prof. Tovey's Sunday Concerts in Usher Hall, the Reid Orchestra played Mendelssohn's 'Hebrides' Overture, Beethoven's 'Eroica' Symphony, and, with Mr. Greenhouse Allt at the organ, Handel's Organ Concerto in A. The second concert took the form of a pianoforte recital by Prof. Tovey. The programme consisted of works by Beethoven, Schubert, Chopin, and Brahms.——A lively controversy has arisen in the local press over the selection of 'Jackson in F' for the singing of the Te Deum at the special 'Broadcast' service held in St. Giles's Cathedral to celebrate the Union of the Churches. Prof. Tovey gave battle in a characteristic letter to *The Scotsman*. The conveners of the Praise Committees of the two uniting Churches, both knowledgeable men, promptly ranged themselves with Prof. Tovey and disclaimed responsibility, since when the outraged Philistines have fulminated daily in the press against the worthy professor.

GLASGOW.—The 'Orpheus' Week of chamber concerts, promoted by the new Glasgow Chamber Music Society, which now shoulders the responsibility formerly borne by the Glasgow Orpheus Choir, comprised seven concerts in the M'Lellan Galleries by the Budapest String Quartet. The programmes included fourteen String Quartets by Dittersdorf, Haydn (two), Mozart, Beethoven, Schumann, Schubert, Mendelssohn, Smetana, Tchaikovsky, Dvorák, Bartók, Hindemith, and Ernest Bloch, a String Trio by Haydn, and excerpts from works by Dittersdorf, Mozart, Beethoven, Mendelssohn, Borodin, Sgambati, Stravinsky, and Gruenberg. The Budapest Quartet made a very favourable impression on this its first visit to Scotland. It was specially successful in the modern works. Audiences grew steadily in numbers and enthusiasm as the week proceeded, but it was unfortunate that the event clashed with the first visit of the Covent Garden Opera Company to Glasgow. The Opera Company opened its season with Puccini's 'Turandot,' not hitherto heard at Glasgow. The other important production of the first week's programme was Verdi's 'Falstaff.' Both were directed by Mr. Barbirolli.——Mr. A. M. Henderson gave an inaugural recital on the Willis organ in the new and lovely War Memorial Chapel at Glasgow University. The University Chapel Choir sang pieces by Palestrina, Gibbons, Henschel, Rachmaninov, and Tchaikovsky. Later in the season recitals are to be given by Marcel Dupré, Dr. Henry Ley, and others.——The Glasgow Orpheus Choir paid its annual 'Autumn Holiday week-end' visit to Ireland, and gave concerts at Dublin and Belfast.——The B.B.C. Glasgow Station Orchestra, under Mr. Herbert A. Carruthers, gave a farewell concert prior to disbandment. An octet is now the full strength of the station band.——The Fellowes String Quartet, the only local chamber music combination which can be described as in being, announces five concerts to be given in Stevenson Hall at the Scottish National Academy of Music. Works by Haydn, Mozart (including the Clarinet Quintet), Beethoven, Brahms, and a living British composer will be played.

GENERAL.—At the first of the 'international celebrity' concerts, given at Glasgow, Edinburgh, Dundee, and Stirling, the bright particular stars were Madame Jeritza and the new boy prodigy violinist Wolfi (*tout court*), whose technique is certainly remarkable. Mrs. Marjory Kennedy-Fraser and her sister, Miss Margaret Kennedy, have been on tour in Canada doing Hebridean song recitals, and have been received with remarkable enthusiasm by large audiences at Victoria, Vancouver, Calgary, Regina, Winnipeg, and Toronto.,

Music in Wales

CARDIFF AND SOUTH WALES.—The National Orchestra of Wales resumed its free public concerts in the National Museum at the end of September, and its symphony and popular concerts in the City Hall on Thursday and Saturday evenings respectively. Symphonies by Brahms, Glazounov, Tchaikovsky, and César Franck, as well as the accepted classics of Haydn, Mozart, and Beethoven, figure in the programmes, Bach's Concerto for two violins, and smaller items by modern writers, including Elgar, Balfour Gardiner, Holst, Honegger, and Dohnányi.——Swansea Town Council has now decided to support the National Orchestra of Wales on condition of having representation on the governing body. The orchestra visited the town on October 8 and had an enthusiastic audience for its programme, which included 'Siegfried's Journey to the Rhine,' Mozart's fortieth Symphony, and Elgar's Serenade for strings, as well as solo numbers.——On October 6 Sir Thomas Beecham visited Cardiff and conducted an enlarged body consisting of the N.O.W. and Mr. Herbert Ware's orchestra, as part of his propaganda on behalf of the National League of Opera. His programme included fine performances of Mozart's Symphony No. 34, an excerpt from Debussy's 'L'Enfant Prodigue,' and some operatic numbers.——The project of reviving the Cardiff Triennial Festival is being discussed, though the venture is hampered by the lack of a hall large enough for an audience which would ensure financial success.——The National Council of Music, owing to the generosity of the Carnegie Trust Fund, is planning a busy season in the distressed mining areas, including singing classes, lectures, listening clubs for wireless talks and musical performances, study circles, and a series of musical festivals in suitable centres. The draft programme outlined for one at Mountain Ash includes a Cymanfa (a hymn-singing festival) on the Sunday, rehearsals on the Monday, with performances of the 'Hymn of Praise' and 'The Messiah' interspersed with orchestral concerts during the week, a portion of the hall being reserved for those who can pay for their seats, while free admission is provided for unemployed workers and their families.

CARDIFF AND NEWPORT.—Successful chamber music concerts have been given at the High Schools for Girls in these towns. At Cardiff, Haydn's String Quartet

No. 3 (Op. 33) and Quartets by Debussy and Franck were given to a highly appreciative audience by the Hart House Quartet of Toronto. At Newport, the Bangor University College Trio gave Brahms's Trio in C for pianoforte and strings, Phantasie Trio in A minor by John Ireland, a violin sonata by Delius (soloist, Miss Kathleen Washbourne), and several other items, in a programme which was described by its hearers as entrancing.

Musical Notes from Abroad

BERLIN

The first month of the new operatic season has been distinguished by a remarkable activity in our three opera houses. The State Opera brought out three modern French one-Act operas. Of these the most effective and successful was Jacques Ibert's 'Angélique,' which made a hit at Paris and has been given there more than a hundred times. Angélique is a charming young woman, but possessed of so furious a temper that she makes life a hell for all men who are tempted to win her favour. She thus quickly passes from one lover to another until the Devil himself tries to tame her. But even to his satanic majesty she makes hell rather too hot, so that the Devil is glad to turn her over to her first husband. Ibert's music is fully up to the demands of the capricious, burlesque libretto. The composer knows the modern vocabulary and employs all the technical proceedings of modern music with great skill and excellent judgment, without ever missing his effects. The modern features of his music do not disturb his melodic simplicity and impressiveness. Moreover, there is characteristic colour, variety, humour, parodistic fun, and vivacity in Ibert's music.

Ravel's 'L'Heure Espagnol,' though written more than twenty years ago, has, strange to say, never before been heard at Berlin. Ravel's clever and exceedingly refined music now reaches us rather too late, having in the meantime somewhat lost the charm of novelty. It is not given to Ravel to combine refined art with popular directness of impression, his emotional powers being too insignificant to carry away a mass of listeners not familiar with the intellectual culture, the aristocratic bearing, and fastidious taste of his super-refined but weak music.

MILHAUD'S 'LE PAUVRE MATELOT'

Milhaud's 'Le pauvre matelot' is radically different from Ravel's artistic creed. Jean Cocteau has made use here of an old primitive sailor's ballad. The poor sailor has left his home and his wife and has not been heard of for fifteen years. Everybody considers him dead; only his wife, living in poverty, thinks of him lovingly and waits for his return. One day he really does return as a rich man, carrying with him precious jewels. His wife does not recognise him. In order to test her fidelity, he tries to tempt her with his riches to grant him her favour, telling her that her husband is alive, that he knows where to find him, that she might help the man living in extreme distress with the money which she easily might gain. The woman does not yield to the temptation. At night, however, she steals to the bed of the stranger, kills him with a hammer, and takes his jewels in order to help her husband, not knowing that she has just murdered him. This story is quite impressive as a short ballad, but as an opera it is altogether unsatisfactory, lacking, as it does, contrasts, complication, and climax. The only piece of real action is the stroke with the hammer; all the rest is merely declamatory speech. The exaggerated simplicity and brutal directness exhibited here are foreign to the demands of the theatre, and therefore ineffective. Milhaud's music is likewise primitive. It sometimes expresses the gruesome mood of the poem with surprising effect, employing the simplest means, a sort of eternal melody, not of recitative character, as in Wagner's music, but consisting of real folk-song material. These folk-song melodies, however, are used only in short fragments, continually shifted along. A kind of mechanical motion is thus obtained, something rigid, similar to the pattern of a carpet or wallpaper. The strange effect thus produced is sometimes strong, but is quickly exhausted on account of its monotony. Milhaud shows us the latest phase of ultra-modern music, characterised by the tendency towards singable melody and the return to tonality, somewhat veiled, however, for the ears of less expert listeners by polytonality. Milhaud's music deserves appreciation as an attempt to a kind of new style of popular music. This attempt so far has been only half successful. By instinct the artist feels what is needed, but the proper employment of the new means, the right proportions and colours, have not yet passed beyond the experimental phase. All three French operas were well staged and effectively rendered, Alexander Zemlinsky conducting with exceptional skill.

SOME REVIVALS

'Samson and Delilah' was revived in the Municipal Opera House. Leo Blech is chiefly responsible for the extraordinary impression produced by this music to a dramatically unsatisfactory libretto. Two singers of the first rank were superior exponents of the two chief rôles—Sigrid Onegin and Carl Martin Ochman. Blech also did 'Tannhäuser' at the State Opera with new stage decorations and a new cast, in the Parisian version of 1861. The performance, masterly from a musical point of view, revealed in a brilliant manner the wonderful possibilities of the Berlin opera, which show themselves too rarely and only under specially favourable circumstances. The cast came near to perfection. Maria Müller is an ideal Elisabeth, in appearance as well as in mimetic art and vocal achievement. Lauritz Melchoir is a Tannhäuser of eminent vocal capacities. The choruses have hardly ever been heard at Berlin with equal effect, and made one think of Bayreuth's very best performances. Opinion was divided as to the luxurious extravagance of the Venusberg scene with its sumptuous ballets and its strange symbolic allusions, like the illuminated cross at the close of the Overture.

This extraordinary 'Tannhäuser' found a powerful and dangerous rival in a no less admirable 'Lohengrin' at the Municipal Opera. Furtwängler, so far known to the Berlin public only as a symphonic conductor, is now returning to opera, his first love at the beginning of his career some twenty years ago. Owing to Bruno Walter's sudden departure from Berlin a few months back, it was necessary to find an artist of very first rank in order to replace him, and Furtwängler has already proved on several occasions that he is fully capable of filling the gap. His 'Lohengrin' interpretation is a memorable artistic event, the masterly effort of a very great artist. The combined choral forces of the State opera and the Municipal Opera gave to the very important choral part of the music an impressiveness and a splendour that were astonishing. Emil Prestorius's effective new scenic decorations gave a fitting frame to this impressive revival of the old and much-abused opera.

CONCERTS

Of the numerous important series of symphonic concerts only a few have so far started their scheduled work. Klemperer's first programme with the State Orchestra comprised only two numbers—Bruckner's ninth Symphony and Erdmann's new Pianoforte Concerto. Edward Erdmann has won his reputation as an exponent of ultra-modern music, which he interprets with a rare insight into the essential features of the new style, and with a remarkable and individual pianistic art. As a composer he, of course, manifests the same tendency.

In its thematic material his concerto derives from Schönberg, but it is less severe, pessimistic, and even has a tinge of popularity, not disagreeable to listen to, and full of curious grotesque sound-effects. In its formal aspect, however, it is surprisingly conservative, preserving the classical sonata-form very carefully.

Brilliantly played by the author, and no less brilliantly conducted by Klemperer (the orchestral part bristles with intricate difficulties), it obtained a fair success, though in its second half a dangerous monotony of sound-effect, repetition of similar harmonic, melodic, and orchestral devices, showed manifestly the rather narrow limits of its ideas and their treatment.

The Kolisch Quartet from Vienna, one of the most serious, high-minded, and able advocates of modern art, played Artur Schnabel's third String Quartet for the first time. The composition was finished seven years ago, but had to wait till now for its first performance. It is written in one long movement lasting without intermission about thirty-five minutes, and taxing to the utmost the skill of the players as well as the patience of the listeners. Its complication in rhythm and in polyphony is excessive. Its thematic material, however, is comparatively simple, and there is a constantly increasing contradiction between its feasible and intelligible melody and the fantastic complexity of its treatment. The melodic thread is obscured and the listener is often left in absolute uncertainty as to what is happening. In spite of the composer's evident sincerity and earnestness of artistic purpose, in spite of striking pages of expressive music, the total effect of the ambitious work was unenjoyable, owing principally to a lack in the art of composition, the word being understood in its literal sense as the putting together of single parts.

ENGLISH PERFORMERS

Several English artists have been heard in recitals. William Busch, a young pianist of commendable qualities, confirmed the good impression produced by his debut at Berlin a year ago. His programme also contained a group of English compositions by Moeran, Bax, and Ireland, well-written and effective small pieces, sounding to German ears, however, more French than English in their dependance upon Debussy. Clyde Burrows, a singer who treats his by no means extraordinary vocal means with considerable culture of taste and artistic intelligence, won the favour of his listeners.

Albert Coates has conducted several performances at the State Opera as guest-conductor, including one of 'Boris Godounov.' As, however, the press had not been invited to these performances, the fact may be merely recorded here without further comment.

A CORRECTION

A regrettable misprint in my description of the Wolffheim auction in the October issue of this journal (p. 942) demands correction. The library did not contain a half a million works, but about half a million marks altogether were paid for it at the two sales.

HUGO LEICHTENTRITT.

HOLLAND

Although there was nothing of outstanding interest in the second part of the Scheveningen season, there was a constant supply of interesting works admirably played under the direction of Prof. Abendroth, Ignaz Neumark, and Messrs. Charles Hinterdael and Leo Ruygrok. The two latter are members of the orchestra (Ruygrok being also assistant to van Anrooy during the winter seasons), and appeared as composers conducting their own works. Both have a lyric talent of fluency and effectiveness, and Hinterdael's 'Adagio' for strings and Ruygrok's 'Autumn Moods' for viola solo (finely played by Jean Devert) and orchestra, possess some distinction. Neumark, as usual, has provided several programmes of an unusual and not too heavy character, a typical one including works by Massenet, Alfven, Arensky, and Sibelius. Abendroth has made an excellent impression in his direction of classical works, and an almost equally favourable one in modern music. His chief novelties have been Schubert's second Symphony ('The little D major') and Honegger's 'Pacific,' the latter of which was disappointing only in its lack of sensationalism. One felt that, like Richard Strauss's last operas, it is 'after Mozart,' but a long way after. On the professedly light side we have had the Revellers, whose programmes and performances are alike great attractions here, and Richard Tauber, of whose qualities we had not lacked full information sent in advance by his agents.

The autumn season has now set in vigorously, and the 'Co-Opera-tie,' re-organized since the departure of Albert van Raalte and given the additional title of 'The Netherlands Opera,' has shown its anxiety to live up to this title by producing Charles Grelinger's early opera, 'Op Hoop van Zegen,' based on Heijermans's drama of the same name. It is an attractive work, though not, in its musical expression, either particularly Dutch or quite deep enough to be thoroughly in keeping with the tragic character of the play. With Esther de Boer van Rijk, Holland's leading 'legitimate' actress, as stage manageress, all the little details of pose, action, dress, and mounting that are so often overlooked in opera were admirably complete, while the composer conducted a thoroughly efficient performance of the music.

At Amsterdam the German version of 'The Beggar's Opera,' with Bert Brecht's jazz music, carried still further away from the original by the Dutch adapter Albert Dufresne, has been meeting with great popular success. The critics are unanimous, however, in pointing out that the 'Drie Stuiversopera' (Threepenny Opera), as it is called, has little real connection with the work of Gay and Pepusch, and most of them express a preference for the latter.

Of arrangements that have not yet eventuated but which will make the season an unusually interesting one, there are already to be mentioned the performance in several towns of the Concertstück recently discovered by Juan Manen which, it is claimed, is a work of Beethoven's, and in which the discoverer himself is playing the solo part, the first European performance of Ernest Bloch's 'America,' a performance under Evert Cornelis (whose efforts here on behalf of British music deserve the gratitude of all Britons), of Purcell's 'Dido and Æneas,' and one by the Catholic Choral Society of Rotterdam of Janacek's 'Festive Mass.' A large number of British artists are announced to give recitals and to appear at the Concertgebouw and other concerts, of whom at the time of writing only one has appeared. This is Dorothy Helmrich, who made a distinct success at Amsterdam, Rotterdam, and The Hague.

HERBERT ANTCLIFFE.

NEW YORK

Toscanini has returned for his fall season here, and for the moment nothing else matters. After his first concert the critics vied with each other in finding words of praise—they are almost outworn, in his case, and no one thinks of using any sort of qualifying terms. For his first programme he had spared New York the Italian novelties with which he has been rather over-generous in past seasons—quite possibly because, having severed his connection with La Scala, he no longer has to think of home politics. He opened his first programme with Schumann's 'Manfred' Overture, continued with Strauss's 'Don Quixote' (to show off the capabilities of the new solo 'cellist of the Philharmonic Symphony), and ended with one of those astonishing *tours de force* of his which consist in taking a thrice-familiar work, playing it as nearly corresponding to the composer's intention as he can, endowing it with the unique vitality and authority that are his, and thereby creating something of indescribable and almost unprecedented beauty out of material at which his colleagues have been working continuously these many years. In this case he used the seventh Symphony of Beethoven. There are no words to describe such music-making as his, and New York is fortunate in being able to look forward to many weeks of it.

The concert season has started in earnest. Kreisler, Siloti, Bauer, Friedman, the English Singers, Lhevinne, Zimbalist, Elly Ney, the Friends of Music, the Roth

String Quartet—all these and scores more were on October's calendar. La Argentina, who was last season's greatest sensation (she gave some sixteen or twenty recitals in a few weeks, all of them more than sold out), returns on October 14. Rhys-Rees Morgan, the Welsh tenor, sang in Carnegie Hall on October 1, the season's opening night. I suppose his audience was in consequence meagre, but he was very well treated by the critics.

In addition to the Philharmonic-Symphony, New York will have this season series of concerts by the Boston Symphony under Kussewitzky, the Philadelphia Orchestra under Stokowski and Gabrilowitsch, and the Conductorless Orchestra, in its second season, and already quite firmly established as a worthy experiment. The Metropolitan Opera will follow its usual course of presenting a standard and not too catholic répertoire with superb material and, under the circumstances, no very outstanding æsthetic success.

Dr. Leichtentritt's article on the Berlin Institute of Music for Foreigners in the September *Musical Times* was extremely interesting, following by a week or two, as it did, a letter to the *New York Times* recounting in very different tones the 'Adventures of Innocence Abroad.' Herr Draber visited New York last season, and described to me in glowing terms the unparalleled opportunities for the study of conducting which were to be offered by the Institute. The *Times* correspondent was delighted with Herr Draber's promises, and actually enrolled in the conducting course, promising to pay the 'reduced' fee of $300.

'I arrived,' he writes, 'in Berlin, June 1, and went directly to Herr Draber's office. I was greeted in excellent English, although I spoke German. The first ritual we observed was my tendering of the full tuition, $300. Herr Draber then informed me that both Herr Furtwängler and Herr Schuricht were contracted to conduct concerts, which would prevent them from opening the course until June 10.' Briefly, only five pupils ever showed up for the course, and after a considerable amount of what we Americans call 'stalling around,' and many rather improbable and undignified excuses, the American became impatient. 'I finally asked for my money. Herr Draber appeared shocked, and murmured something about principle, and ethics, and consultation with the directors' lawyer. . . .' Eventually the money was returned, and the American had lost only a month's time and the price of his passage to Europe and back. He does not hide the fact that he did not enjoy the experience, and he feels, obviously, that the German Institute for Foreigners, in so far as he and his class-mates were concerned, was, from the point of view of German propaganda, an indifferent success. There are, apparently, at least two sides to this adventure.

ARTHUR MENDEL.

TORONTO

This month we have rather more news than is usual at the beginning of the season. It so happened that the Canadian College of Organists not only held its Annual Convention at Toronto during the time the great Canadian National Exhibition was open, but also combined convention activities this year with the National Association of Organists of the United States of America—this co-operation taking place for the first time. The event has led, by the way, to a suggestion that a similar fusion should occur in the near future with the parent body, the Royal College of Organists. If the overwhelming success of the undertaking this year be considered seriously, there is much to be said for the Anglo-Canadian project.

The Organists' Convention was held at the magnificent new Canadian Pacific Railway hotel, the Royal York, the two presidents in office being Mr. Reginald L. McAll, for U.S.A., and Mr. W. H. Hewlett, for Canada. A commendable feature of the programme was the dividing of each event into two halves, one given by an American and one by a Canadian organist. As an act of courtesy to the visiting Americans, the Canadian National Exhibition extended to the delegates the freedom of the Exhibition, and held in their honour a special banquet, at which were present the Hon. G. Howard Ferguson, Premier of Ontario, and Mayor McBride, of Toronto. Following the banquet, the convention attended one of the C.N.E. chorus concerts, under Dr. H. A. Fricker. A great deal of valuable ground was covered by the convention, and it was felt by delegates from both sides of the line that they had gained a far keener and deeper understanding of problems common to both nations, and in addition a more comprehensive regard for the work being done by each Association and for the art in general.

Two points worthy of note were brought out in two of the leading addresses. Mr. McAll drew serious attention to the fact that in America they were a nation of listeners rather than producers. 'We need,' he said, 'a revival in music-making.' And Dr. Ernest MacMillan, Principal of the Toronto Conservatory, made a suggestion during his illustrated lecture on 'Hymns and Hymn-Singing' that congregational rehearsals should be held by each church weekly. Dr. MacMillan confirmed his point by taking his audience through (1) the 'Old Hundredth' (Geneva Psalter), (2) 'Iste Confessor' (Rouen Church melody), (3) 'O Seigneur' (Psalm 3, from Genevan Psalter), (4) 'Sine Nomine' (R. Vaughan Williams), (5) 'Hast du denn, Jesu' ('Praxis Pietatis Melica,' 1668).

Quite apart from the convention activities, however, music itself was one of the most prominent features of the C.N. Exhibition. The great choir of nearly two thousand voices gave four concerts to over forty thousand people, with the assistance of one of the most magnificent aggregations ever heard here—the Goldman Band of New York. These men, under Mr. Edwin Franko Goldman, are all picked soloists whose tone-quality, backed by a faultless technique, was nothing short of a revelation. The choir is developing upon strict British choral lines, so much so that many of the American organists confessed that nothing of its kind existed in the States.

The regular Exhibition band, vocal, choral, and instrumental competitions were as keenly contested as ever, and were attended by exceedingly large audiences. And, of course, band concerts were provided at the two band-stands daily from 3 to 9 p.m. continuously.

H. C. F.

THE SOURCES OF SOME OLD ENGLISH SONGS

By G. E. P. ARKWRIGHT

I have ventured to put together a few notes on some old songs, being led to do so by a perusal of that excellent collection, 'The Oxford Song Book,' vol. 2. This gives the sources whence the tunes are derived, but I cannot help thinking that a little more light is needed on the origin of some of them.

'My mind to me a kingdom is' (p. 32).—This is the tune printed by Ritson and by D'Urfey, but it has no connection with Byrd's beautiful setting for five voices, found in his 'Psalms, Sonnets, and Songs of Sadness and Piety,' of which the date is 1588, not 1599 as here given.

'The Hunt is up' (p. 48).—The editor says, 'The old spelling is so attractive that in this song it is given unaltered' I think it will be found that when docked of its 'Wardour Strete' spelling, it will reveal itself as a palpable product of the 19th century and not of the 16th century at all. The verses are probably the work of J. Payne Collier, from one of whose MSS. they were first printed. The 'Dictionary of National Biography' says of him, 'None of his statements or quotations can be trusted without verifying, and no volume or document that has passed through his hands . . . can be too carefully scrutinised.' The MS. is, I believe, in the British Museum, but I have not got the reference.

'When that I was a little tiny boy' (p. 51).—This tune has doubtless become 'traditional,' but it was composed by Joseph Vernon, a well-known tenor singer of his day (for whom *see* 'Grove'), who printed it in

1772 in a collection of his songs entitled, 'The New Songs in the Pantomime of the Witches, the Celebrated Epilogue in the Comedy of Twelfth Night, A Song in the Two Gentlemen of Verona, And two Favorite Ballads sung by J. Vernon at Vaux Hall, Composed by J. Vernon [&c., &c.], London, Printed and sold by John Johnston, near Exeter Change in the Strand [&c., &c.].'

'Fill every glass' (p. 126).—Described as 'Traditional English Air used in "The Beggar's Opera," 1728.' Perhaps I may be allowed to transcribe a note on this song which I contributed to *Notes and Queries*, January 20, 1917: 'This is to be found in D'Urfey's "Wit and Mirth: or Pills to purge Melancholy," 1719, vol. i., p. 180, where it is called "A drinking Song in Praise of our Three fam'd Generals" (*i.e.*, Marlborough, Eugène, and D'Auverquerque).' The words are first given in French, beginning:

'Que chacun remplisse son verre,
Pour boire à nos trois Généraux.'

This is followed by the verses 'Translated from the French,' beginning:

'Fill ev'ry glass, and recommend 'em,
We'll drink our three Generals' Healths at large.'

The tune is given with the French verses, and is almost certainly French. In 'Zwei Opern-Burlesken aus der Rokokozeit,' Berlin, 1912, the editor, Georgy Calmus, points out (p. 218) that this tune is printed in 'Les Parodies du nouveau Théâtre Italien, 1738, tome quatrième,' among the tunes engraved at the end of the volume, No. 145, as 'Ne quittez pas votre Houlette.'

'Needles and Pins, or I'm Ninety-Five' (p. 133).—Described as a 'North-Country Morris Dance.' This well-known tune was composed by Sir Henry Bishop. It is the Finale of his opera 'The Slave,' set to words beginning:

'Should our praise of Freedom's Isle
But win a sweet consenting smile.'

In the edition of 'The Slave' with pianoforte accompaniment this note appears:

'The Melody of this Finale was originally composed by Mr. Bishop, as a Dance, in the Opera of "John of Paris."'

Turning to the pianoforte edition of that opera we find:

'The Melodramatic Music March and Pastoral Dance in the Comic Opera called "John of Paris," at the Theatre Royal, Covent Garden, composed by Henry R. Bishop [&c.].'

The tune in question is the 'Pastoral Dance.' No doubt Sir Henry Bishop composed or gave currency to many popular tunes, among them one that may be worth mentioning, as its history seems to have escaped notice, though it has nothing to do with the 'Oxford Song Book.' This is a tune to which the hymn 'Hark, hark, my soul,' used to be sung when I was a boy, and which I am surprised to find has been resuscitated in 'The English Hymnal,' where it is said to be 'probably adapted from a Swiss Melody.' It may very likely be Swiss or French, and it is introduced into the opera 'A Roland for an Oliver,' not as composed by Bishop, but as 'adapted and arranged' by him. It is set to words beginning, 'Sweet soothing Lyre, thy magic pow'r prevailing.' In my copy of the work a former owner has written against this song with indignant pencil, 'Pilgrims of the Night—murdered!'—unaware that what happened was precisely the opposite of what he thought, and that it was the hymn compounder who took a pretty and graceful air from the opera and mashed it up into a perfectly detestable hymn tune.

'Tink-a-Tink' (p. 136).—This is stated to be from Playford's 'Dancing Master.' I suspect this to be an error. It is not in the two editions of the 'Dancing Master' (the eighth and the eighteenth) to which I have access. As a matter of fact, the tune comes from Michael Kelly's 'Blue Beard,' 1798, where it is sung to verses beginning:

'Yes, Beda, thus Beda, when I melancholy grow.'

Kelly in his 'Reminiscences' (pp. 146-147) distinctly says that he wrote all the music for 'Blue Beard' except two selected pieces; and 'I never selected a piece from any composer to which, when I printed it, I did not affix his name.' Unless, then, in any printed edition another composer's name is affixed to this song it is Kelly's own. I possess only a flute edition of 1798; in that no other composer's name is affixed. But, of course, if the tune should really come from any edition of the 'Dancing Master,' Kelly's claim falls.

May I say, in conclusion, that I do not think that 'Playford's Dancing Master' is a sufficient reference as the source of any tune? There were so many editions and the contents of them were so frequently varied that the edition ought always to be specified. In any case the name 'Playford's Dancing Master' should be given only to those early editions which bear Playford's name on the title-page.

Obituary

We regret to record the following deaths:

Max Darewski, on September 26, aged thirty-four. He was the youngest son of the late Prof. Edouard Darewski, a Polish teacher of singing, and a friend of Paderewski. Born at Manchester, he began his career as a prodigy, composing a waltz at five, conducting a full orchestra in one of his own compositions at eight, and three years later producing a work in celebration of the Trafalgar Centenary. While still in his eleventh year he conducted the massed bands of the Brass Band Festival at the Crystal Palace. As a pianist he had toured Europe extensively; in this country he was heard mainly in variety theatres. Though he frankly took the path of easy popularity, there was never any question as to his unusual musical gifts.

Agnes Lambert (Mrs. Heygate Lambert), at Dolgelly, on September 25, suddenly. A pupil of Stanford, she was a keen and accomplished musician, a delightful accompanist, and a well-known figure in the musical world of London. She will probably be best remembered as a writer of songs which Evangeline Florence sang, the most successful being 'The whispering leaves were half asleep.' A Masque, 'Love and the Dryad,' produced at King's Hall, Covent Garden, and a mystery play, 'Holy Angels,' had a good many performances.

Francis Cunningham Woods, on September 21, aged sixty-seven. He was M.A. and Mus. Bac. of Oxford, and for thirty-three years music master of Highgate School, retiring from that post in 1928 owing to a breakdown in health.

R. E. Miles, on September 13, at Ovingdean, aged seventy-two. For thirty-three years a member of St. Paul's Cathedral Choir, he sang at Queen Victoria's Diamond Jubilee service in 1897, and at the Coronations of King Edward and King George.

Hugo Kreisler, at Vienna, aged forty-six. Though overshadowed by his more famous brother, Fritz Kreisler, he was a violinist who was highly esteemed at Vienna, his native city.

Hermann Graedener, on September 17, aged eighty-five. A former professor at the Vienna Conservatoire, he was one of the last survivors of the Brahms circle of intimates.

A concert organized by the Countess of Clarendon in aid of the fund for Homeless Babies will take place at the Palladium on Sunday, November 3, at 3 p.m. The performers will include Joan Elwes, Gertrude Peppercorn, Carrie Tubb, Frederick Ranalow, Anton Dolin, and Anna Ludmila, Clapham and Dwyer, the Gresham Singers, &c. Tickets from Miss Adeline Bourne, 6A, Blomfield Road, Maida Vale, W.9; the National Sunday League; and the Palladium.

Letters to the Editor—continued from p. 1022.

B FLAT MINOR OR D FLAT?

SIR,—One of the most famous and popular pianoforte pieces ever composed is Chopin's B flat minor Scherzo, Op. 31. It is known all the world over as the 'Scherzo in B flat minor,' and will always be called so. Yet a well-known music critic and personal friend of mine (now dead) emphatically maintained that its real key is D flat major, and his grounds for this opinion were certainly strong. Although the work opens unmistakably in B flat minor, it soon afterwards goes into D flat major, and remains in that key for a considerable time. Moreover, there is a long middle section commencing in A major, which has no relation to B flat minor. Finally, the elaborate Coda is all in D flat major. The question therefore arises: What constitutes the key of a piece? Is it the beginning or its ending?—Yours, &c.,

ALGERNON ASHTON.

22A, Carlton Vale,
Maida Vale, N.W.6.

INFORMATION WANTED

SIR,—I should be much obliged if through the medium of your columns I could trace a setting either original or modern of the 'Ballad of Clarke Saunders.' Presumably this ballad, which appears in the Oxford Book of Ballads, must have been set to music originally, but although I have made considerable efforts to find it I have so far been unsuccessful.—Yours, &c.,

DENNIS S. BICKERSTETH.

School Lane,
Liverpool.

[A number of Letters are held over—EDITOR.]

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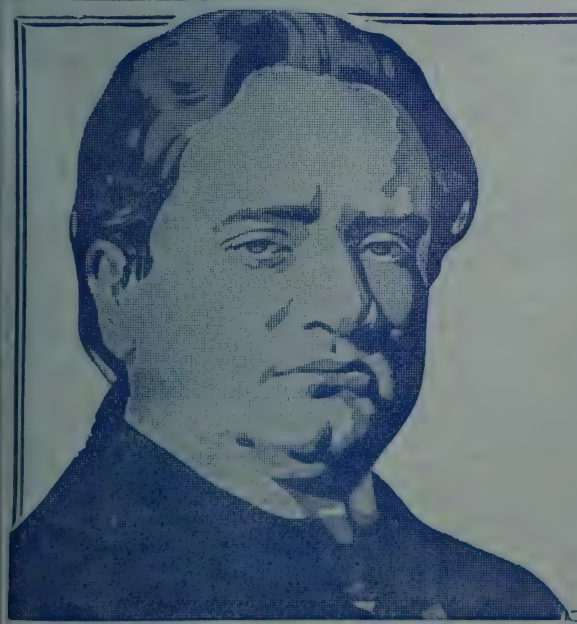

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Fantasia "Valet will ich dir Geben," **in B flat**, *J. S. Bach.* (Novello, Book 19, p. 2; Augener, p. 863; Peters, Vol. 7, No. 50.)

Introduction and Passacaglia in D minor, *Alan Gray.* (Stainer & Bell.)

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The 10 selected pieces and the book set for the Essay for the January 1930, A.R.C.O. Examination, are the same as those set for July, 1929.

All Candidates for the next Examinations must send in their names for Fellowship by December 5, for Associateship by December 12. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in by November 28. No names will be entered after the above dates.

The Distribution of Diplomas by the President, Dr. E. C. Bairstow, will take place on Saturday, January 18, at 3 o'clock.

The President will deliver an address, after which, Mr. H. Goss Custard, Organist of Liverpool Cathedral, will play pieces selected for the July Examinations, 1930. There will be an informal Conversazione after the Recital.

In conjunction with the Incorporated Association of Organists, the Royal College of Organists has arranged a Lecture on "The Choice of Church Music," by Dr. Harold E. Darke, to be given at the Rushworth Hall, Liverpool, on Monday, December 2, at 7.30 p.m. Members of the College are cordially invited to attend. No tickets required.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927; Paper Work, July, 1924, to July, 1927. Price 4s., to be obtained by members only.

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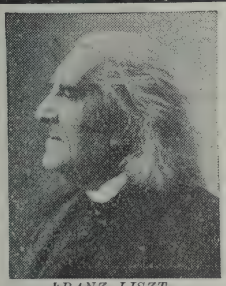

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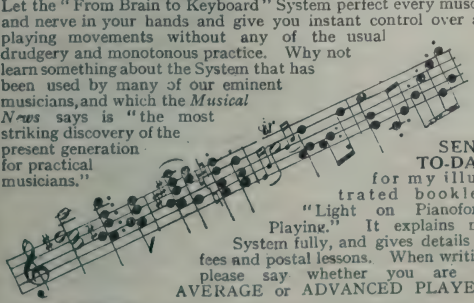

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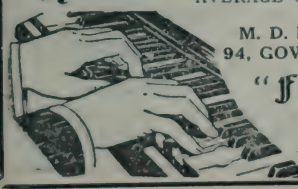

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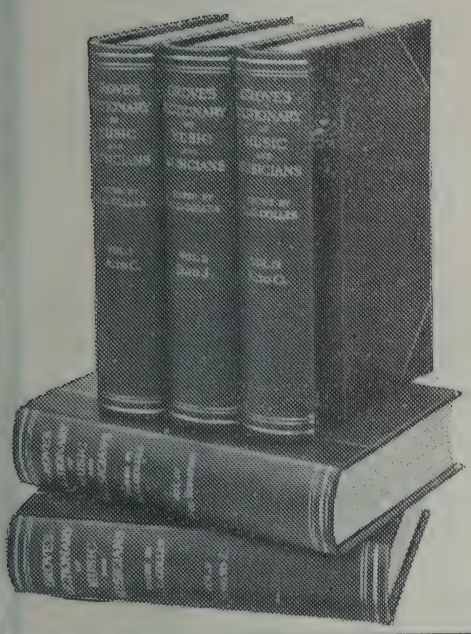

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The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1, 1929

(FOR LIST OF CONTENTS SEE PAGE 1136)

THE PERFORMING RIGHT SOCIETY AND CHURCH MUSIC

In the *Sunday Times* of October 20 appeared an article entitled 'Copyright Laws: Position of Church entertainments. Warning against infringements.' We quote the main points therefrom:

'The English churches have recently had to face an important point respecting the use of copyright songs at entertainments held on their premises. In the past, almost unrestricted use has been made of copyright works in this way without permission or any acknowledgment. The Performing Right Society has, however, now brought the matter to an issue, and Diocesan Conferences, the Federal Council of the Free Churches, the English Presbyterians, the Congregationalists, and the Wesleyans have had to take account of the situation. . . . The Wesleyan Conference . . . has now decided to advise the Wesleyan Circuit to secure licences from the Society. . . . Church authorities are now warning their members of the legal position, and pointing out that the owner of the copyright is entitled to his rights. If, therefore, churches desire to avoid legal trouble they should secure a licence. In churches where they do not wish to take a licence, it is suggested that they should set up a notice warning performers at entertainments to secure consent in writing from those holding the copyright before contributing their items to the programme.'

Since the above appeared, correspondence received by Messrs. Novello seems to indicate the existence of misunderstanding in regard to performing rights. It seems clear, too, that the Wesleyan Conference has been led to believe that the Performing Right Society controls practically all copyright songs and other music. Messrs. Novello therefore desire to state clearly and comprehensively their position in the matter.

As the chief object of the publication of music is to ensure performance, it does not seem reasonable to tax the performer for doing the very thing the publisher wants him to do. Messrs. Novello, therefore, do not belong to the Performing Right Society. This does not mean that they do not retain performing rights in connection with the works they publish. They retain such rights, but they exercise them in a purely defensive manner. In other words, they use them only for the purpose of controlling (or even preventing) performances from borrowed, second-hand, or hired copies.

On the other hand, the purchaser of *new* copies of a work published by Messrs. Novello, whether obtained direct from them or through a dealer, may perform that work in public free of further charge as often as he pleases. In fact, the more frequent the performance the better. Anyone borrowing those copies from him in order to give a performance is on an entirely different footing.

There are only two exceptions to this rule: (1.) Works which Messrs. Novello publish on commission for the owner, and which do not, therefore, belong to them; (2.) All broadcast performances.

It is important that performers of Church music should understand that, although the Performing Right Society controls a large number of works, there is a very considerable amount of English Church music which is entirely free from its jurisdiction. This is due to the fact that many important publishers of such music remain outside the Society, realising that, as a tax on performance would fall in many cases on Church choirs, choral societies, and other organizations and performers who usually work without fee or reward, it would discourage enterprise in the very quarters where encouragement is most needed.

We understand, however, that the Performing Right Society waives its claim to a fee in connection with a performance that occurs in the course of a recognised religious service.

On the whole, Church Committees and others who are naturally disposed to regard the warning by the Performing Right Society referred to in the *Sunday Times* article as a kind of ultimatum, will be well advised to give the matter careful consideration before deciding whether they will take out a General Licence from that Society or whether they prefer to adopt the alternative course suggested by the Wesleyan Conference.

AFTER-THOUGHTS ON DELIUS

BY HUBERT J. FOSS

'Courteous and kind, hear what we do not do'—the opening of Charles Williams's 'Myth of Shakespeare' will courteously serve us here. For happily there is no need to seize the random opportunity of the Delius Festival to write a critical and biographical account of Frederick Delius. That was well done by Mr. Philip Heseltine in 1923, to whom all later commentators have been indebted for their facts, and even for some of their ideas. Particularly after the meed of deserved, if sometimes fulsome, praise that has been recklessly offered, alike by those who know their subject and those who do not, to a great composer during the recent Festival, any discussion of Delius's ultimate position in musical history would be inappropriate. That very subject, indeed, recoils from

analytical treatment, for while on the one hand it resembles prophecy too closely for safe judgment, on the other it calls forth from many a conviction so strong that reasoning can act but as a weakly buttress for belief.

So, as the concerts of the Festival have been recounted elsewhere in this journal, I have to offer an excuse for writing about Delius; which is that outside the multitudinous words earned, now and before, by this great man's hours of continuous musical thought, stand a small number still unspoken, to voice a random aspect or two that, for lack of room, for obscurity or simplicity of character, perhaps even because of a too frequent similarity of critical approach, have even now escaped notice.

For example, interest has been much drawn to the importance and excellence—even necessity—of a Delius Festival. But a finer avenue of approach to the composer's mind can surely be found in the consideration of the causes of his neglect before the Festival and the other efforts of its promoters removed that cause of reproach. What is there in this music which has kept it a close secret even from the musicians, has denied it the public success of, say, Elgar or Vaughan Williams or Holst, has gained its composer less of recognition and honours in his native country than many workaday musicians of a minimum of talent? Factors of outside assistance have, it is true, not all been propitious; the composer's long residence abroad may have lost him something of present public appeal—but not more than Percy Grainger's. For many years printed scores of a large number of the works have been available, and the music itself with its frequent use of the chorus makes no greater demands on the English performing society than, say, the 'Planets' or 'A Sea Symphony.' Finally, the immediate appeal of the music is sensuous and beautiful, its subjects mainly romantic, its technique of far less novelty or obscurity than that of 'Petrouchka' or 'Psalmus Hungaricus.'

It is the musical or mental reasons we seek. Four of them at once appear as stars trailing, perhaps, lesser lights of practicality; all of them (as human characteristics always must) join together into one planetary mass. Let me enumerate them before discussing them severally. The first is the different cast of Delius's mind from that of the world around him. The second is the peculiar character of its simplicity. The third is the inability of this mind to submit to measurement by the academic foot-rule. The fourth is its preoccupation with beautiful human expression as something more important to it than strength, or pattern, or idealism, or religion, or anything else that can be found in the work of other great masters.

Mere verbiage as this epitome may seem, it will begin to have meaning when one considers the first reason of 'difference.' There was given to us in this Festival a mind which, for all its obvious influences and its passage across thirty years of music, remains complete and individual, unlike other musical minds, recognisable at a glance, clearly original. In Delius, music took a new turn in the road, which led that one voyager on a long if narrow trail. His followers have not gone so far, nor can they turn aside or back. It is a path that leads others nowhere, for that way music will never—cannot ever—go further. It is the path of instinct, of one man's nature, unplanned by theory, not to be developed by thought or argument or experience into a highway. The most ardent lover of Delius will confess that if by nature you do not like this music, nothing will persuade you to it. But nearly every human ear takes an immediate liking to it. That is the essence of its purely popular appeal, an appeal which has so far had too little chance from the musicians to show how inevitably it can hold the public. For this music never convinces by mere threats of external strength; it appeals; in giving, it receives.

By this time I have postulated an instinctive quality in Delius's music which could only with a wrench be considered as separate from a natural simplicity. This simplicity needs no proof, though it seems to need explanation. For there are certain set meanings for musical simplicity, one relating it to mere notes, another to texture, or development, or general insouciance. Delius has none of them; he has simplicity of mind without conventional simplicity of musical utterance. There is an almost definable unit of his musical utterance, but in economy of sound it cannot compare with the same unit of, say, Mozart's mind.

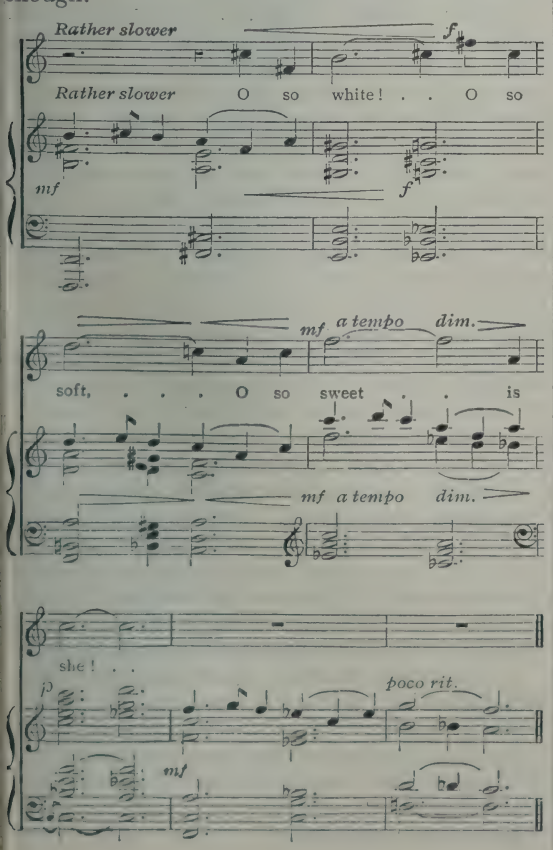
In this connection nothing could be more apt than the quotation by Miss Viola Meynell, in the Biography of her mother, of Alice Meynell's essay on the transition from 17th- to 18th-century letters. She writes:

> 'The 18th century, admired for its measure, moderation, and good sense, should be considered rather an age of extravagance, because in it imagination, which needs no exaggeration, failed. When it saw no clouds and stars it kindled artificial fires. The extravagance of Crashaw is a far more lawful thing than the extravagance of Addison, whom some critics believe to have committed none. Pope, and poets less great than he, were all for what they called "a rage"—a poetic "noble rage." Of sheer extremes it is not in the 17th-century conceits that we should seek examples, but in this 18th-century rage. The 18th century invented the art of raving. It was resolved to be behind no century in passion, to show the way, to fire the nations. Addison taught himself, as his hero taught the battle, "where to rage." Dr. Johnson must have created his phrase "the madded land," in order to prove that he, too, the poet of reason, could lodge the fury in his breast.'

Coming from one so richly conscious of words, so fully charged with meanings, and yet so simple in herself, this view has especial significance. Mrs. Meynell has probed through the diction and the style to the mind and the desires. She has discovered the matter despite the manner. So we, perceiving the thought through the notes, can see that the chord of the ninth need be no more complicated as a means of musical expression than the triad or the turn; that the mind which rests by natural desire on a full-sounding chord is not thereby denied the superiority of simplicity over a mind which ranged happily only over the three fundamental chords of the major scale, with an occasional seventh kept in reserve for poignancy.

Simply posed, it is a question of which simplicity we choose—ours, as listeners, or his, as composer. If ours, then we are asking impossibilities of any composer; if his, then we are rightly trying to learn from the composer his conception of life, expressed in what to us as music lovers is the most complete and beautiful form of art.

But, if this reasoning is right, there is practical proof both of Delius's simplicity and also of its instinctive inability to conform to book-made ideals. We need not go to 'O Zarathustra,' in 'The Mass of Life': the song, 'So white, so soft, so sweet is she,' with its closing bars, is enough.



The unity of tonal conception here is sufficient to prove a direct simplicity of thought that no mere agglomeration of harmonizing notes could obscure. If this is not simplicity recognisable by all, it is beyond mistake Delius's simplicity; if we do not accept it, we must at least allow it the preference of mental superiority over ourselves, and accept its challenge to us to find both an elusive definition and an example of a more clear and simple result.

The same fundamental simplicity of thought appears in the philosophical side of Delius's mind. To give an example of it would be to quote *in extenso* from all the longer works. Yet the very soul of this poet of Nature has sometimes eluded critics who have seen nothing but complication of thought in his individuality, and only obscurity in his richness.

A similar conventional taint has marred some critics' judgment of Delius's musical texture. This music is not at all what we were taught at the colleges to think 'good' music. The conception is not primarily melodic, nor the texture contrapuntal. Though without conscious atonality, yet the formal system is not built upon contrast of keys or even of subjects. The development is strange in method, the harmony essential and not merely additional to the main thought. In fact, by every rule the music is poor save that any application of the rule makes it fade away before the eyes like the Cheshire Cat.

That Delius's musical thought is harmonic in basis has retarded his appreciation more than anything else, though on the face of it there is no apparent reason why the harmonic unit is less proper (or less simple) than the melodic. His melody often derives from his harmony—clothes it with a tune, as it were; sometimes a secondary subject grows out of a figure of an inner part into a prominent melodic utterance of great length and unflagging beauty. This is particularly noticeable in the string concertos, where the solo part is as often harmonic as it is melodic, moving about now with snatches of tune, now with accompanying figuration, now with a phrase of harmonic intention or of mere emphasis.

His methods of development are no less his own; they are of a piece with the poetic side of his mind. A whole piece like 'Brigg Fair' presents a whole picture; its musical shape is determined by its poetic content and not by the demands of musical pattern. The development of the subject-matter is rhapsodic; it is the enlargement of a mood rather than the conscious working out of a musical theme. Regarded in the light of conventional 'sonata form,' Delius's formal works (the concertos and sonatas) seem to have no backbone; the text-book forgotten, their structure is acceptable because it is logical in both the poetic and the musical senses.

Our fourth point helps us here. Along with beauty of conception goes a desire for sheer beauty of sound. Undeniably this desire for immediate effect sometimes mars the shape of the whole, but the immediate effect is often so beautiful that nothing could compensate its loss. Delius seems to lack any moral conscience with regard to technique, a quality refreshing in a country where skilful writing so often passes for good music. His orchestration, exquisite as it is, makes heavy demands on the conductor and players, as a recent performance of the 'Cello Concerto showed us. There are solo passages in the Double Concerto, for example, which are inaudible ; but the music is not really less beautiful for that. Just as he is no theorist in harmony, so Delius is no technician. The professionalism of the composer is put aside ; the human expression of a beautiful mind remains. It is sufficient indeed.

* * * * * *

The question of Delius's nationality is often discussed, and we are told that his music bears a cosmopolitan stamp. That is true enough, but the interest of this cosmopolitanism lies not in its absence of national influences but in the number of national impressions it bears. The most obvious influence of his musical life was Grieg, chief among nationalist composers ; not only in the formal works (where it is not all for good), but almost everywhere one feels that Northern guidance. Yet even in the later works there is strong evidence of German education, in the lay-out of the music no less than its length. Alongside stands the English characteristic of song, evident not only in Delius's frequent use of the human voice but in the vocal quality of his themes and phrases, his liking for the pentatonic scale, his continued reminiscence of folk-song. Finally, there is more than a little of France in his music, as any comparison with Debussy will show.

The result suggests four coloured strands which, woven together, make up an individual texture, with a pattern all its own.

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The comparison between Delius and Tennyson has been made before ; it is close, with an odd divergence in the objects of the religious reverence which each mind felt so strongly. I mention it here because a quotation from Mrs. Meynell again illuminates the problem :

> 'Tennyson [one might well substitute Delius] is a subject for our alternatives of feeling as is hardly another poet. He sheds the luminous suns of dreams upon men and women who would do well with footlights . . . speeds his carpet knight upon a carpet of authentic wild flowers. . . . The style and the manner run side by side. . . . There should be no danger for the more judicious reader lest impatience at the peculiar Tennyson trick should involve the great Tennyson style in a sweep of protest. There is never a passage of manner but a great passage of style rebukes our dislike and recalls our heart.'

Oh, that our musical critics wrote as well and truly as that !

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It is sometimes the side-view of the object that shows it best. If these random and added considerations on Delius's work give no more than a new basis for further study and investigation, they will have served their purpose.

THE ARTS IN REVOLT
III.

By Rutland Boughton

(*Continued from November number, p.* 984)

The attack upon the communal conception of mediæval Christianity culminated in the kingship of Louis XIV. During his reign came the turn of a tide which subsequently advanced in two great waves, having their crests in the French Revolution of 1789 and the pressure of to-day. Each wave had its due expression in the arts. The first wave soaked into the plays of Molière, the writings of Voltaire and Rousseau following in natural order. A number of artists in other parts of Christendom were affected by the same current, highest expressional climax being reached in the works of Goya, Blake, and Beethoven, the French themselves finding fullest expression, not in art, but in action.

Molière developed his art in the provinces. Early lack of success in the capital threw him back upon the less sophisticated stage of the people. When, later on, royal favour was extended to the comedist, his mental outlook had already been fixed, and he proceeded to scarify the silly people he met, including those of the Court. As it all took place under the protection of the king there was the less heroism in it. Perhaps the most heroic thing Molière ever did was when in 'Le Misanthrope' he satirised himself. For the rest it was the pedantry of fashionable artists, the meanness of money-grubbers, the absurdities of the bourgeois, and, most bitter of all, the exposure of the religious in 'Le Tartufe.'

> 'Since 1627 there had existed in France a religious society called the Society of the Holy Sacrament. It was not a sect, properly so-called, but an association of men and women who, on the basis of the Roman Church, worked for moral purity and strict observation of religious ordinances — a kind of mission which was founded originally with the best intentions, and counted many persons of high repute among its members, but which had gradually become a scourge to its fellow-creatures by insolent interference in other people's affairs, by espionage and delation, till it terrified the weak-minded and all who had reason for concealment. And as with all similar so-called "holy" societies, this

community had become a safe harbour for a number of rascals of the worst description, to whom religious hypocrisy and eager condemnation of others were the most comfortable cloak for their own vices and knaveries. It was against this mischievous party, which was recruited from all classes of society, that Molière directed the satire in his "Tartufe."' (Mantzius, 'Molière and his Time,' being vol. 4 of a 'History of Theatrical Art.')

Because of this play, even the protection of Louis was scarcely enough. The enmity of the Church pursued Molière to the very last. He was refused such consolation as Catholics give to the dying; refused also the right to be buried in consecrated ground. So if to us the element of revolt in the art of Molière seem small, it is clear that in his own time it seemed considerable.

Molière's revolt affected his style more vitally than in the case of any artist thus far considered by us—most emphatically in turning him away from traditional verse to the simple prose of current speech.

The position of Molière in the public mind of England has been to some extent confused by the fact that he first reached us in the translations and perversions of Restoration dramatists. As Meredith pointed out in his 'Essay on Comedy,' such translations supplied 'a noble entertainment spoilt to suit the wretched taste of a villainous age. . . . Comedy justly treated, as you find it in Molière whom we so clownishly mishandled, the comedy of Molière throws no infamous reflections upon life. It is deeply conceived in the first place, and therefore cannot be impure.'

The natural sympathy between tyrannical government and the bastard classicism of Renaissance art has been exposed in many flaming paragraphs by Ruskin. The same subject is treated more cautiously, with direct reference to the Court of Louis XIV., in W. H. Hudson's 'France, the Nation and its Development':

> 'It is at least suggestive that as the consolidation of the principles of classicism into a dogmatic creed was coincident with the firm establishment of absolute monarchy, so the rise of disruptive forces in literature synchronised with the beginnings of its decline. Classicism and the aristocratic spirit meanwhile triumphed in the art of the *Grand Siècle* even more completely than in its literature, and more than literature that art was characterised not only by the superficial elegance and the uniformity which were the notes of current taste, but also by the concomitant coldness and pomposity.'

But let it be clear that what Hudson referred to as 'disruptive tendencies' bore no likeness to the disruptive tendencies of modern art in our days, for the former were truly described by Meredith as a reversion to directness and simplicity. The disruption of classicism came of the need the world had for an art which was something more than an external decoration, which was really capable of vital expression.

The late Lord Morley in his study of Voltaire dealt emphatically with the prejudices which have prevented English folk from deriving greater benefit from the work of the French author. Despite many petty weaknesses Voltaire was one of the nobler rebels of our civilization:

> 'To Voltaire reason and humanity were but a single word, and love of truth and passion for justice but a single emotion. None of the famous men who have fought that they themselves might think freely and speak truly have ever seen more clearly that the fundamental aim of the contest was that others might live happily. . . . The book-writer takes good advantage of his opportunity to assure men, expressly or by implication, that he is their true king, and that the sacred bard is a mightier man than his hero. Voltaire knew better. Though himself perhaps the most puissant man of letters that ever lived, he rated literature as it ought to be rated, below action.'

And so we get a glimpse of the manner in which the art of revolt in 18th-century France was leading into the sphere of action.

Voltaire's revolt, real as it was, did not affect his style. Whereas Molière had reacted to the tongue of the common people, Voltaire preserved the tradition of the so-called 'grand age,' which, as Morley said, 'distinguished him from the school of famous men who were called Voltaireans, and of whom the special mark was that they had absolutely broken with the whole past of French history and literature.' Such men as these are the real disruptors, for while they have nothing to say of such importance that they are obliged to develop existing art-forms, as Voltaire did, or react to simpler forms as Molière did, they are fain to publish their presence by an absolute break with the past; and so we are aware of them, even though they have nothing to say.

Molière's revolt had been chiefly because of the follies of little men who imagined their age a 'grand age.' Voltaire's revolt found expression almost entirely because of the cruelties and superstitions of the churches. With Rousseau the revolt spread to a wider sphere, and it was the governments of the world which were attacked. So in point of intention as well as time we pass from a revolt in terms of literature to actual conditions of revolution. Indeed, had it not been for the intensity of Rousseau's political emotions, it would seem as if he might never have been a man of letters. Time after time in youth and early manhood he was given up for a dunce.

Are Rousseau's writings, then, the more revolutionary in their style? Only in the sense that they were more emotional and vehement.

'It was Rousseau who first in our modern time sounded a new trumpet note for one more of the great battles of humanity. . . . He alone had the gift of the golden mouth. It was in Rousseau that polite Europe first hearkened to strange voices and faint reverberation from out the vague and cavernous shadow in which the common people move. . . . The race owes something to one who helped to state the problem, writing up in letters of flame at the brutal feast of kings and the rich that civilization is as yet only a mockery, and did furthermore inspire a generation of men and women with the stern resolve that they would rather perish than live on in a world where such things can be.' (Morley, 'Rousseau'; Rousseau, 'Les Confessions'; 'Emile' and 'Le Contrat Social' in English translation, *Everyman* edition.)

During the period between the accession of Louis XIV. and the French Revolution there were in England a certain number of writers and at least one considerable artist whose works were affected by the social conditions and mental atmosphere of the time. Hogarth's pictures run parallel with Molière's plays in their humorous exposure of evil and their reaction to a popular idiom.

Swift's 'Tale of a Tub' and the later books of 'Gulliver's Travels' are instinct with revolt against religious, social, and political wrong. The same may be said of some of the verse of Burns and the earlier poetry of Wordsworth. Later in point of time, but still affected by the same spirit, are the poetry of Shelley and the best of Byron. Indeed, better than all Byron's verse was his speech in the House of Lords on behalf of the machine-wrecking weavers; while of Shelley Prof. Murray has already been quoted to the effect that though his works are full of intellectual rebellion, the traditional forms of verse are 'preserved and made more exquisite.'

However, there were three artists who, more even than the French writers, summed up the spirit of that revolutionary period.

Goya was born of working people in a village of Spain in 1746. He received the sort of education such a lad would receive; but he became the greatest artist of his country and time, favoured at Court and idolised by the people. What is even more singular, from beginning to end of his career he made it his first business to serve the people by means of his art.

He ran many risks. Prof. Rothenstein in his monograph upon the artist remarks that 'indifference to injustice which allows young painters to lead such calm and dignified lives in England was absent from Goya's anarchical nature,' and one day it seems that 'he was found lying in the street with a knife sticking in his back'; and, 'being again annoyed with rumours of some action to be taken by the Inquisitors, he determined with characteristic energy to go to Rome.'

At Rome he saw a good deal of David, 'whose revolutionary ideas must have strengthened his own convictions'; even there a considerable proportion of his paintings dealt with working-class life.

He returned to Spain, where he naturally made enemies; but Goya, 'for all the subtlety of his mind, never stooped to match his character with those of the aristocrats in whose company he now found himself . . . he caused his pencil, which was as sharp as his sword, to be as much respected, and he had the townspeople of Madrid at his back.'

He was made *Pintor de camera del Rey*, but none the less did not fail on that account to pillory the character of the Queen. More courageous still was his anti-clerical position, shown, for example, in such a picture as the one in our own National Gallery, where a priest is seen pouring oil into the devil's lamp.

An amusing side of the artist's character arose when he was painting the portrait of the great Duke of Wellington, and being annoyed by ducal comment, drove the sitter from the studio at the point of the sword.

Most important of all Goya's work, from the point of view of our present study, were his etchings—the 'Caprichos,' the 'Disparates,' and the 'Desastres de la Guerra.' These works were like to have cost him dear; but as Louis XIV. saved Molière from the anger of the Inquisition, so Charles IV. saved Goya. Of these pieces Rothenstein says, 'Goya's hatred of the Church, which to his mind acted in direct contradiction to the Gospel of its founders, and condoned, if not encouraged, the cruelty and injustice of those in power, suggested some of the bitterest pages of the "Caprichos."'

As for the influence of his revolt upon his technique, 'though he was gifted with the power of creating works of traditional finish' he was 'willing to sacrifice precisely those qualities which are looked for and admired in most painters.' The vitality of the man was so eager to express all of life with full courage that it seemed of less importance to give perfect finish than to get it all done. When he was painted by another artist he took the picture away after two sittings, lest the painter should spoil it by niggling efforts for perfection.

But there is a very significant point in this matter of Goya's technique. Though he was comparatively careless for the finish of his paintings, which were generally commissioned by wealthy patrons, when he came to his etchings a very different attitude prevailed. Let us recall the fact that Botticelli and Holbein had had recourse to wood-cuts for their more definitely revolutionary ideas, the better to reach the wider circles of the people. It seems not unlikely that Goya had recourse to etching

for the same reasons; and for their perfection nothing of toil was stinted.

In those etchings there is much that is obscure; but the obscurity did not arise in an affected or inevitable modernity. It arose in the fact that, for all his courage, there were certain extreme things which it seemed necessary to state, and at the same time to disguise.

Blamire Young, in his book 'The Proverbs of Goya,' gives a detailed and on the whole a convincing interpretation of the symbolism of the etchings. It is such as places the artist with Dante, Michel Angelo, and others who, for political reasons, thought well to hide the full measure of their revolt.

Another such was our own Blake. His political opinions were those of Thomas Paine and William Godwin. Blake helped the former to elude arrest and escape to France. A trial for high treason which Blake suffered later on may have had little to do with his opinions; but it is significant that among his missing works was one on the French Revolution. However, there are enough intelligible fragments in the other works to prove his political and æsthetic philosophy.

In the preface to the poem called 'Milton,' Blake shows how well aware he was of the connection between evil conditions of life and the encouragement of affected art—such art as Palladian architecture, classic painting, rhetorical literature, and Italian opera:

> 'The stolen and perverted writings of Homer and Ovid, of Plato and Cicero, which all men ought to contemn, are set up by artifice against the sublime of the Bible. . . . Shakespeare and Milton were both curbed by the general malady. . . . Set your foreheads against the ignorant hirelings! For we have hirelings in the camp, the Court, and the university who would, if they could, for ever depress mental and prolong corporeal war.'

As an apposite instance of that last statement we may cite Goya's etchings on War, which were duly suppressed by those whose interest it was to 'prolong corporeal war,' while the mere fact that so many artists of revolt have found it necessary to disguise their ideas is proof enough of the dangerous power of those who regularly 'depress mental war.'

The form of Blake's books offers further examples of concealment by symbolisation. Indeed, their form is often so obscure that here, if anywhere, the futurist may adduce precedent and example for the creation of a style severed from the traditions of the past.

Artists and poets who preceded Blake had used the popular legends of the Jews and Greeks, the Celts and Teutons, whenever their work needed symbolic shape. Blake created legendary figures of his own, with the consequence that his 'prophetic' writings are unread, and, except in fragments, unintelligible, or just dull and boring.

It would seem as if, like Rousseau, Blake's feelings of indignation against wrong were stronger than his reasoning faculty; but whereas Rousseau developed a style capable of conveying his thoughts in the light of his fiery feelings, the intensity of Blake's emotions was such that they cast a light too strong for the thoughts they were intended to illumine.

Three years ago I was in a Russian village looking over a monastery which had been converted into a home for children. On the clock-tower outside was an uncovered electric bulb. The young engineer in charge of the plant was very proud of his job. 'See,' he said, 'the monks were here for centuries and kept the people in darkness; we have been here only a few years, but we have given them light.' The light by the clock-face was so strong that I could only read the time with difficulty.

Blake's emotions seem to have had a similar effect upon the message of his prophetic books. Had his medium been that of music, wherein the intellectual appeal is not restricted by the symbols of language or the natural world, Blake would have been in a better case. Wherein he failed, Beethoven succeeded.

In a journal devoted to music it is not necessary to labour the facts of Beethoven's social and political tendencies. Enough to remind readers of a few details such as the contempt of the 'brain-proprietor' for the 'land-proprietor,' his indifference to Royalties when in company of Goethe he met them, his downright rudeness to Prince Lobkowitz; and more to the point than all such petty indications, the business of the 'Eroica' dedication given to the revolutionary Napoleon but denied to the Emperor, and the nature of the poem chosen for the ninth Symphony.

The effect of Beethoven's revolutionary tendencies upon his style has yet to be properly investigated. Here I can only refer in general terms to four æsthetic signs of the inner revolt: his increasing use of tunes instead of mere phrase-themes, the unexpected development of his free-fantasia sections, his increasing struggles to win a natural polyphony, and his additions to the dissonantal elements of his art.

Beethoven accepted the tradition right enough; but he was at once moved to modify it in what is sometimes believed to be a 'progressive' direction. Progress is a cant word in this regard. Progress towards what? Unless there is a goal, how can we speak of progress? Those who regard the increasing dissonances from Haydn to Stravinsky as an example of 'progress' without defining the final objective have clearly never given any real thought to the matter.

In three of the four details I have mentioned Beethoven was definitely reactionary—feeling his way back to the principles which governed the art of Bach; and those principles, as has been recognised by all who have seriously

studied the question, derived not at all from the conditions of Bach's own day, but from the conditions governing the arts in the Middle Ages.

Beethoven's use of clear-cut tunes instead of the fragmentary themes of his immediate predecessors was a reaction similar to the use of simpler English by Bunyan, simpler French by Molière. Beethoven's refusal to accept the palladian outlines of sonata form, and his will to develop the music according to its quality and his own need for expression, were essentially Gothic reactions. So also, and even more obviously, were his struggles towards polyphony.

There remains only Beethoven's increasing use of dissonance.

A superficial consideration might regard that as a reaction also, for the music of Bach contains much more dissonance than the music of Beethoven; but Bach's dissonances were details which he allowed; Beethoven's were structural features of his work. The increase of dissonance in Beethoven as compared with Haydn and Mozart was indeed a step on the path which ended (a dead-end) with Debussy and Scriabin. Comparatively small men as these last two were, they were generally able to govern their dissonances. In the activities of Stravinsky and his kind the dissonances are ungoverned.

In so far as Beethoven was in the direct line of those who deliberately increased the dissonances of music, and regarded them, not as details to be woven in, but as essential limbs of the structure—in so far I think we must admit that here, for the first time in the work of all the artists we have considered, there is a certain revolt against the æsthetic tradition as well as a revolt against the evils of life itself.

(To be continued.)

ROLAND MANUEL

By Paul Landormy

Born in Paris on March 22, 1891, Roland Manuel first studied music at Liège, where his family lived from 1897 to 1905. The violin was his instrument. We may say, however, that it was not until 1905, on the occasion of a performance of 'Pelléas' in Paris, that he became seriously interested in music. Shortly afterwards, he decided to take up composition. He studied harmony under Droeghmans, a pupil of Lenepveu, and counterpoint under Albert Roussel at the Schola Cantorum. He made the acquaintance of Erik Satie, who introduced him to Ravel.

Meanwhile he continued his studies at the Schola, though he quickly tired of the teaching given by Sérieyx. On the other hand, he became attached to Vincent d'Indy, whose ideas, nevertheless, he uncompromisingly opposed.

Following the sage counsel of Roussel, he left the Schola and took lessons in fugue and composition from Ravel.

In 1913 he entered upon his military service, and produced his first published work, 'Farizade au sourire de rose,' a collection of songs.

From 1914 to 1918 he fought at the Dardanelles, and the Chemin des Dames, Flanders. It was at the Chemin des Dames that he finished the 'Harem de Vice-Roi,' a symphonic poem which has since been played at the Pasdeloup Concerts.

After six years with the colours, Roland was glad to return to his music—though, as we see, this had not been altogether neglected.

His works comprise: 'Deux Rondels de Péronnelle'; 'Isabelle et Pantalon,' an opéra-bouffe, words by Max Jacob; 'Délie, objet de plus haulte vertu,' on ten-line stanzas by Maurice Scève; 'Tempo di ballo,' for orchestra; 'Tournoi singulier,' for the Swedish Ballets; 'Trois Romances' of P. S. Toulet, for soprano and orchestra; the 'Diable amoureux,' an opéra-comique in four Acts, words by Roger Allard, after Cazotte (this has not yet been scored); and the 'Ecran des Damoiselles,' a ballet in two tableaux with words by Drésa (this was quite recently given at the Opéra).

Such, in short, is an account of the artistic life of Roland Manuel. I add that in this young artist the critic is, perhaps, as greatly in evidence as the musician.

Manuel is, in fact, one of our most subtle and intelligent critics, one of those who discern most clearly the details of their impressions and the causes of so many divers effects.

His musical records and his books are not simply models of analysis; they are also models of style—an elaborate style, with countless secret twists and turns, abounding in perpetual surprises and swift allusions, both literary and musical.

In asserting that his style is elaborate I do not wish to imply that it is laboured, or smacking of effort. All I mean is that it presupposes a mind perpetually at work, one that is far from being satisfied either with the first idea that enters it or with the first word that offers itself.

It is a style full of allusions, one that calls forth a whole world of unexpressed thoughts—thoughts scarce apparent and which we divine unconsciously.

It may be that Manuel is a critic before being a creator; at all events, both his intellect and his taste play so definite a part in his work that the rôle of instinct is no longer recognised there. Our instinct—genius, if you prefer—leads us more than we imagine; even our minds are controlled by it. Here the only difference to be observed between individuals is that the intelligent man almost always knows where he is going, whereas the purely instinctive man is carried he knows not where.

As a matter of fact, Manuel shows an altogether remarkable intuition for the end to be

attained, as well as for the right means of attaining it.

Voltaire would have had greater cause than ever for wonderment, had he known Manuel. He once remarked with reference to Grétry, 'You are a musician, monsieur, and yet you are intelligent!'

We have passed *that* stage, at all events!

. . . . . .

Where does Manuel stand, as a musician, amongst his contemporaries?

In a way he is related to the 'Six.' He is their friend and comrade, and is on the best of terms with them all.

And yet he is apart from them, if we consider only his music. It is more subtle and compact, not easy of approach; its art is more self-contained, showing a certain reticence. In particular, it keeps aloof from those exhibitions of violence which the 'Six' have never evaded—have even systematically sought.

Intellectually, Manuel is allied to Gabriel Fauré and Maurice Ravel, but not to Stravinsky.

He takes no risks; everything is matter for calculation. His effects are not the result of chance; he avoids making them too emphatic. A certain discretion and an unerring style are amongst his most striking characteristics.

There is nothing romantic about him—nothing resembling Milhaud, for instance. Rather might he be compared with Auric, though here again there are wide divergences. He has not so many angles as Auric has. His music is infinitely more flowing. He is capable of a degree of tenderness unknown to Auric, about whose music there is always a somewhat acid flavour. Manuel, too, is far more scrupulous about form than is Auric.

He is a true classic.

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'There are two kinds of musicians,' he once said to me, 'those who tell of the inner life and those who tell of outer things. I belong to the latter.'

He does not tell of his inner self. He makes not the slightest pretention to lay bare before us the story of his soul.

He tells us of outer things. His music invariably has an object apart from himself.

Moreover, this object is but a pretext—a pretext for the fine interpretation of musical forms, for pure music.

Never does he imagine that music is an imitative art, that its importance and worth depend upon its exact resemblance to a model. Music which did no more than describe exactly would be worthless—mere ear-deception which would have no more æsthetic value than eye-deception has in painting.

The free play of musical forms—such is Manuel's field of action. Free play, for his links with the object are but occasional, and in itself this play must retain its full importance. It is a play of form in which the artist's mental state is not manifested, except indirectly, and which, for that reason, may be called 'objective.'

Still, without reverting to the discussions involved in the use of this term, we see that this play is bound to indicate the personality of the player, and that he expresses it in his own way, just as we reveal more secrets regarding ourselves in the peculiarities of our handwriting than we either think or wish to do.

We critics are curious and indiscreet. We try to find out what we are not clearly told, and we seem to catch a glimpse, in the music of Roland Manuel—even though it is anything but self-revealing—of a great curiosity, first and foremost. He, too, is curious regarding all fine and rare sensations, taking pleasure in every discovery, curious regarding ideas, their conjunctions and their oppositions, their contrasts and their affinities, curious regarding the thoughts of others and the words or different artistic languages that interpret them, curious regarding beauty in all its aspects and especially the musical forms which will crystallise something of the never-ceasing flow of his mind.

Mind, thought—these are words which we continually have to use when speaking of Manuel, for indeed they express that which is most emphatic in this genuine artist who never permits what Plato called the inferior elements of the soul to raise their voice within him.

This may easily be discovered by listening to certain of his works.

I should like more especially to say a few words about one of them, perhaps his finest work up to the present: 'Isabelle et Pantalon.'

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The first merit of the music of 'Isabelle et Pantalon' is that it is ideally suited to its object; it is amusing and comical; it evokes laughter.

That which it releases within us is not coarse physical joy; it is a more delicate and essentially intelligent joy. There is a form of joy whose roots lie deep in the body. But the joy I mean has its source and origin in thought, and this it is which we call wit or humour.

There is no humour apart from a certain application of the judgment, and it demands attention from those who would apprehend its effects.

Humourless joy may be communicated by a contagious movement of the organism where thought can have no place whatsoever.

Roland Manuel possesses humour of the best, the finest, and most delicate quality. His art is essentially a skilled and applied art. Nevertheless it succeeds. And this success implies a gift worth more than all the science and technical skill in the world.

The play of our author consists principally in blending all tones and styles, the result being that we are continually surprised at the unforeseen sequence of a deceptive beginning. Nothing that we expected ever happens.

And yet there is no trace of confusion. This apparent disorder is controlled by a secret reasonableness. A slender thread may be a solid bond: the incongruous holds together. The tottering castle does not crumble to the ground. In spite of the fact that it leans, the tower of Pisa is well and truly built.

Roland Manuel is a bold and excellent architect. When he lets himself go, he goes far. His harmony, more particularly, gives one the most perilous shocks, which he is able to convert into the most delightful titillations. This is not the deliberate polytonality of a Milhaud laid down as a principle upon the ruins of the former tonality. Rather is it a way of extracting the ultimate consequences from the old tonal regime—a method which is equivalent sometimes to destroying it, or almost destroying it.

I remember the delightful performances given at the Trianon-Lyrique in 1922, first conducted by André Caplet and afterwards by Louis Masson. We experienced the feeling that a very pleasing tradition was being revived—that of the old opéra-comique, of Monsigny, of Grétry, of Boïeldieu, of Gounod (I am thinking of 'Philémon et Baucis' and of the 'Médecin malgré lui')—a tradition so stupidly repudiated by our own musicians after 1880.

In 'Isabelle et Pantalon' Manuel has expressed himself perfectly. Here we may find all that he is, all that he is capable of being, all that perfect happiness given by rightful decision and by a dainty sensitiveness.

(*Authorised translation by Fred Rothwell.*)

Music in the Foreign Press

KAROL SZYMANOWSKY

In the September *Rassegna Musicale*, Guido Pannain writes:

'Szymanowsky's music is an orgy of sounds and colours; it coruscates and blazes. He must have learned his craft from a wizard. In spirit he is a romantic, but a romantic permeated with impressionism, and endowed with the thick-set frame of a gladiator. His melody is tense, his polyphony robust after the fashion of Wagner's. In our time he stands out as an altogether exceptional figure.'

KODÁLY

In the September-October *Revue Musicale*, Ch. A. de Thot devotes a very readable essay to Kodály, praising the original, straightforward, workmanlike character of his music, and appositely describing a number of its idiosyncrasies.

DIAGHILEV

In the *Courrier Musical* (October 1), Jean Chantavoine writes:

'Diaghilev was the incarnation of the monarchic civilization of Russia, which always sought to find its balance half-way between the lavishness of Asiatic luxury and the refinement of 18th-century French taste—between Samarkand and Versailles. When Imperial Russia collapsed, he ceased being the representative of a race, and became a cosmopolitan pure and simple, impatiently and irresolutely seeking an art formula which would replace the one which Russia could no longer supply. In lieu of the heavy opulence in which the influence of centuries of refinement and luxury made itself felt, he started giving us, year after year, extemporised spectacles which originated, no longer in Russia, but in the Montparnasse studios. Would he, in the long run, have found his way towards a new stage of evolution? It is impossible to reply to this question.'

In the October *Musica d'Oggi*, Alfredo Casella writes:

'I doubt whether Diaghilev's work can be continued, but no matter; it is better, perhaps, that the Russian Ballets should die than that they should continue to decline as they had done during the past twelve years. But the name of Diaghilev will remain immortal.'

EASTERN FOLK-TUNES

In the August-September *Zeitschrift für Musikwissenschaft*, Peter Panoff describes the phonograms of folk-tunes collected in the Viatka and Perm districts (North-East Russia) by the late Dr. Robert Pélissier in 1911-12.

THE PRINTING OF MOZART'S ARRANGEMENT OF 'THE MESSIAH'

In the October issue of the same periodical, Reinhold Bernhardt gives the history of Mozart's work on Handel's 'The Messiah,' and declares that the time has come for a critical revision of current editions of the score as rearranged by Mozart.

The *Zeitschrift für Musikwissenschaft* is now no longer printed in German characters but in Roman.

A FINNISH COMPOSER

In the *Courrier Musical* (October 15—November 1), Prof. Arkadius Presse devotes a critical and biographical essay to Toïvo Kuula (1883-1918), whom he describes as the first composer to have written music which really suggests the aspects and atmosphere of Finland. Kuula's output consists chiefly of vocal and chamber music, and comprises about twenty-five songs, a violin sonata, a pianoforte trio, and a few choral works. The writer has high praise for it.

THE NATIVE MUSIC OF CATALONIA

In the same periodical (November 1), J. Canteloube writes on Catalonian folk-music, calling special attention to the 'Coblas,' the small local bands of which he gives a description provided by the conductor of one of them. Among the instruments used are two kinds of oboes (named 'prime' and 'tenor' respectively in French Catalonia, 'tiple' and 'tenora' in Spanish Catalonia). They are very powerful, supple, and expressive. Déodat de Sévérac introduced them in the setting of his 'Héliogabale' (1911). Another (nowadays used in Spanish Catalonia only) is the 'flaviol,' 'a kind of fife, which the player uses with one hand, the other hand being used to beat a small drum.' The Spanish 'Coblas' consist of twelve players, the French of six. The results they achieve are described as most attractive.

THE BELGIAN 'SYNTHETISTS'

In the *Revue Musicale Belge* (October 5) appears the news that the 'synthetist' composers (described as spiritual descendants of Paul Gilson) are coming

to the front in Belgium and elsewhere. An opera by Gaston Brenta and a ballet by Maurice Schoemaker will be given at the Brussels Théâtre de la Monnaie; a Symphony by Marcel Poot and a work by René Bernier at the Concerts Populaires; a 'Gil Blas' by Jules Strens at the Concerts du Conservatoire; and symphonic sketches by Francis de Bourguignon at Paris.

M.-D. Calvocoressi.

The Musician's Bookshelf

'A Door-keeper of Music.' By J. A. Fuller-Maitland.

[John Murray, 10*s.* 6*d.*]

The writer who held the post of chief music critic to *The Times* for twenty-two years might claim to be Jove rather than Janus; but here the more modest title suits a modest book.

It was Mr. Fuller-Maitland who fixed the excellent tradition that now gives a special tone to the music columns of *The Times*: bland imperturbability, a tinge of regret when things are so bad, a contemplative calm in the face of things that are good, an avoidance of the journalistic touch as if it were something unclean, an unforced effect of authority, and, of course, scholarship. Our door-keeper saw to it that he guarded a goodly portal, and he looks back upon his years of service with dignified composure. In writing his story he does not ask us to be impressed by the importance of his revelations. It is as though he had yielded to the fashion for publishing reminiscences in case there might be a few points of interest to be discovered in his own—not that he would suggest any such thing, of course.

Fuller-Maitland made his entry into musical affairs at the very dawn of the British revolution, for when he went to Cambridge Stanford had just taken charge of the C.U.M.S., and one of the most important musical centres in England began to be alive to Brahms and Wagner and Bach. Thirty-six years later, when the present chronicle ends, Beecham was giving his Delius concerts; opera, in the same period, had advanced from Patti to Salomé. During twenty-nine of these momentous years Fuller-Maitland sat closely at watch, taking note of every stage in the gradual change, scrutinising every successive wave in the advancing tide, assisting at the birth of every new reputation, analysing every new ideal.

When at length he sums up his experiences in a book, what a store of fact and philosophy it will reveal to us! We look, and find a good deal less than we expect. The book is a store of amiable, leisurely jottings about this and that, composedly placed on end. There is hardly any treatment of principle, little connecting up of history, no suggestion of a lifetime's vivid experience re-lived. One gets the impression that the writer never had a vivid experience. Perhaps that made him all the better as a critic; but, rightly or wrongly, one feels a trifle disappointed by the low temperature of the book and the writer's preoccupation with small rather than with big talk.

The moderns are treated in a few incidental paragraphs—tolerant, almost appreciative, but meagre. The writer's attitude is sketched in passing:

> 'I feel able to form a hope that the paintings of "post-impressionists," "cubists," and the rest, like the music of Stravinsky, Schönberg, and their English followers, may some day be appreciated by intelligences that are not bewildered by them. For, taking a long view of the arts, nothing is more certain than that they have always been accused of making for ugliness; but the truth is that beauty, instead of being drowned in ugliness, is always enlarging its borders, so that what seems at first hideous and quite unintelligible becomes first acceptable, then warmly appreciated, then ultimately called trite and old-fashioned.'

Thus for an instant the door-keeper opens the peep-hole of his inner sanctum. But he quickly shuts it, and proceeds with two pages of anecdotes. Elsewhere we get another peep; he finds Debussy mystifying, but yields to his fascination:

> 'Speaking for myself, it was only after what now seems a disgracefully long time that I was able to perceive the exquisite adaptation of means to ends, the perfection of Debussy's pianoforte writing, and the enormous value of his reticences.'

And so with 'Pelléas.' The modern English composer is dismissed with a selection of the works that are 'undoubtedly great'—Vaughan Williams's 'Mass,' 'London' Symphony, and 'Pastoral' Symphony; Holst's 'The Perfect Fool,' 'The Planets,' and 'The Hymn of Jesus.' Half-a-dozen lines; and then, later:

> 'Out of the welter that began to prevail when the 20th century was young, there seemed occasionally to be thrown up some obscure shapes in which the promise of future symmetry might be discovered; but the task of expounding them in intelligible language was one I felt I must leave to younger men.'

Many a tired critic will read this with sympathy; even the youngest of us would like to pass the job on to younger ones, and so *ad infinitum*.

A couple of pages sum up the requisite qualities of a critic-journalist, and the troubles that he has to meet—among them the husbands of popular contraltos and the mothers of prodigies. 'One gets to wish that the prodigies, like ideal domestic servants, could all be orphans or foundlings.' Mr. Fuller-Maitland upholds anonymous criticism, believing that it fosters a sense of responsibility in the critic. 'Nearly all the most irresponsible utterances of what used to be called the new criticism appeared over initials that were well known,' and 'anonymity restrains one from giving voice to the personal prejudices one cannot but possess, and obliges one to take into account the convictions of the great mass of older people than oneself.'

This last phrase is surely strange doctrine for a critic. One is puzzled to know how far Mr. Fuller-Maitland means us to take it. If he secretly disagreed with the mass of older people who denied any fault in, say, Paderewski's playing or the Minuet of Beethoven's eighth Symphony, would he publish the opinion of the many rather than his own? One can hardly believe it. It must have been over a very restricted area that he applied this principle of subservience; yet here it is given out in unguarded simplicity as if it were fundamental to public criticism, which it surely is not, either in Mr. Fuller-Maitland's or in that of any other critic whose work has been of value.

The slender chronicle of events that fills the bulk of the volume is gracefully written and reveals a kindly observer. Many sidelights are thrown on the work and ways of well-known people, including the author himself, who had other and more intimate contacts with the world of music than those of a journalist and an editor of 'Grove.' In view of the present Bach Cantata enterprise of the B.B.C. it is interesting to learn that he and Arthur Coleridge got together a little circle for the study and private performance of the cantatas, week by week, and kept it going for the necessary three or four years. In the course of his many productive researches into the past, Mr. Fuller-Maitland came across a manuscript of the Agincourt Song in the Pepys library at Magdalene. The finding of it was a fluke, and there is a good story attached.

If would be easy to quote from these pages wholesale, for the book is admirable as a collection of wayside jottings. One can enjoy reading it, even with the feeling that the author might well have overcome his diffidence and taken us further below the surface, not only of the affairs he witnessed, but of his own self. M.

'Manuel de Falla.' By Roland-Manuel.

[Editions 'Cahiers d'Art,' Paris.]

This is a short, unassuming, pithy book—the very kind of book which de Falla (whose feeling is, we are told, that the ideal of the true artist should be to retire from sight) would approve of.

I do not mean, of course, that M. Roland-Manuel's contribution tends to screen the composer from sight. On the contrary, every line in it is very much to the point. It begins with a description of the modern Renaissance in Spain, started by the admirable, unlucky Pedrell, continued with Albeniz, helped in its progress by the influence of Debussy's music, 'without which Pedrell's dreams would not have materialised,' and becoming an accomplished fact with Manuel de Falla.

The composer's biography is well told. We learn that the first decisive impulse came to him when he heard music by Grieg and Beethoven. He was then seventeen. Later he studied Wagner's scores eagerly, composing meanwhile 'Zarzuelas' for a living. He then became a pupil of Pedrell, of whose teaching he never ceased to speak with enthusiasm and gratitude. In 1905 he won a prize for pianoforte playing, and another with his opera 'La Vida Breve.' But the opera was neither performed nor published, and the prize for pianoforte playing resulted simply in creating a demand for lessons from him.

It was then that Debussy's music began to influence not so much his technique as his attitude. Another influence also played a great part in his formation—that of a little-known book by Louis Lucas, 'L'Acoustique Nouvelle,' which he found by mere chance and studied diligently. He is fond of repeating, we are told, that without this 'providential book his music would not have become what it is.'

There is no need to consider here the biography from 1907 (date of de Falla's arrival at Paris), for the main facts it comprises are better known. To summarise M. Roland-Manuel's assessments of de Falla's works might be interesting, but is certainly not easy. He is an enthusiastic admirer of de Falla's music, but expresses his enthusiasm in sober, judicial terms. He is an adept in the art of definition, in which he often proves epigrammatic, and always accurate—even when he achieves his ends by suggestion rather than by hard-and-fast statement. And he certainly succeeds in inspiring his readers with a keen desire to know and to enjoy the works he refers to. His main conclusion is :

> 'De Falla's career shows the extraordinary (indeed unique at the present time) spectacle of an art which never refines upon its discoveries, (even the most cherished), purifies itself slowly by dint of unflinching sacrifices, and rises from the national to the spiritual without brushing sensual delectation aside. His æsthetics seem to verge upon asceticism, but are akin to mysticism. He rose to mastery by following a path that closely resembles the 'way to Perfection' of the Castillan mystics. He is instinct with their intellectual realism, their spiritual alacrity ; like them he is impervious to the call of the age, intent on simplification, preoccupied solely with the essential, eager for action—action which breaks away from contemplation in the same way as a ripe fruit drops from the tree.' M.-D. C.

'The Physiological Mechanics of Piano Technique.' By Otto Ortmann.

[Kegan Paul, Trench, Trubner, 21*s*.]

The mind which consciously analyses is rare in the artist, to whom the dissection of his art is abhorrent. In this respect the pianist is no exception. Of two famous attempts to analyse the principles of pianoforte technique, Breithaupt's 'Die Natürliche Klaviertechnik' made no impression in this country, and Matthay's 'Act of Touch' had a hard struggle. Ortmann's treatment differs from these two classics chiefly in that he adopts recording devices. The same methods used originally in 'Motion Study' in connection with the efficiency of workers in factories are here used to study the motions of pianoforte playing, and the book is profusely illustrated with records obtained by attaching to the moving part of the pianist's hand or arm a tiny electric lamp or a lever system. Numerous interesting photographic records are obtained of all the well-known standard movements made in pianoforte playing. The research technique is not such as would satisfy the scientist, and the pianist would do well on the whole to ignore the semi-scientific parts of the book, attending only to those parts where, as a result of physiological arguments, practical advice can be given. The discussion of rotary touch beginning on p. 182 is an example, and as the book has a good subject-index, advice on all the main problems of technique can readily be found.

Although at the end of the book a comprehensive bibliography is given, there are no references in the text to similar results given previously by other authors. For example, Matthay has frequently emphasised the fact that the external motion does not give an indication of the particular muscular actions and inactions involved when the motion is correctly performed. Again, in his 'Relaxation Studies' he has clearly explained that in slow practice the actual motions should be made quickly. The practice is slow only because

a pause is made between each note to prepare for the playing of the next note. Macdonald Smith in his booklet 'From Brain to Keyboard' (Boston, 1917) has dealt with the substitution in modern pianoforte technique of a rapid lateral shift of the forearm, for the difficult motion involving the turning-under of the thumb. The omission of both of these books from the Bibliography is significant.

Ortmann shows that statements on 'relaxation' sometimes give directions which it would be physiologically impossible to fulfil. Is not this because our vocabulary for the description of muscular sensations, the 'feel' of the correctly made motion, is notoriously insufficient for the description of complex motions?

The book is of value chiefly for the practical advice given upon the main problems of technique. The least satisfactory features are the descriptions of the experiments, which appear to underestimate the difficulties involved in a scientific treatment of the subject. W. H. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Teaching of Interpretation in Song.' By Dawson Freer. Pp. 93. Winthrop Rogers, 2*s.* 6*d.*

'How long does it Play?' A Guide for Conductors. Compiled by T. C. York, with a Note by Hubert J. Foss. Pp. 44. Oxford University Press, 1*s.* 6*d.*

'Stepping Stones to Music.' By Florence E. Orange. Pp. 55. Oxford University Press, 3*s.* 6*d.*

'An Outline of Musical History.' By Thos. J. Hewitt and Ralph Hill. Two vols. Hogarth Press, 2*s.* 6*d.* each.

'Round Carlisle Cross.' Old Stories re-told. By James Walker Brown. Pp. 158. Carlisle: Charles Thurnam, 2*s.* 6*d.*

New Music

SONGS

This month's songs are an unusually good lot. The general standard is high, and there are one or two outstanding things. 'A Poet's Hymn,' by George Dyson, published by Cramer, is a fine setting, broad but sensitive, of some words by George Herbert. Like all that poet's work this needs utter sincerity in performance, or it will sound stilted and unreal, but Dr. Dyson has found fitting music for the poem, and it will be the fault of the performers if the setting does not secure its full effect. The song, I see, is also published by Arnold in school-song form, and it would be the very thing for senior classes of a good standard. Cramer's also publish 'The Washer of the Ford,' by Granville Bantock. The poem has nothing to do with motor cars, but is one of Fiona MacLeod's elaborate and stagey incantations. Bantock has written effective declamatory music. If one can take this sort of poem seriously the song will have its effect; if not, it is best left alone, for it is a serious piece of work, and therefore apt to seem ludicrous except to those who think it fine.

Augener publishes Eric Thiman's 'Sleeping,' a setting of 'Weep you no more, sad fountains.' The song has a languid richness of sound, and the interest throughout is harmonic rather than melodic. In style it is very reminiscent of Quilter, who no doubt was at one time the composer's model, as he was that of many others of us. Dr. Thiman uses the style with skill, and admirers of his previous work will not be disappointed with this.

Paterson's Publications issue a song of unusual quality in Marmaduke Barton's 'The Adventure.' The words, by Susan L. Mitchell, have a tone of sincerity and austerity which is amplified by the music. The whole work has personality, and also power, because the authors have expressed themselves in a way that is formally satisfying and without self-conscious striving for effect. It is a noteworthy song, and one is glad to welcome the work of one who has long been known, though not perhaps to the great general public (the blind led by the blind), as a fine musician. Not up to the same level are Hubert Brown's two songs, 'Violets' and 'The Pine Wood,' issued in one cover by the same publisher. Even here, though, where the style is frankly a popular one, there is a skill of handling that does not often mark this kind of song.

'To an old Cottage' is a bad name for a song; it suggests grey homes in the West and roses round the door. Arnold Smith's new work, published by Cramer, is certainly not in that class. The poem seems a difficult one to handle, and not very suitable for setting; it says much for the composer that his work shows such restraint and musicianship.

Curwen publishes Roy Thompson's sprightly arrangement of the traditional 'As I was going up Pippin Hill'—an excellent encore song, over in about a minute, and sure of effect. Novello sends Bach's 'O yes, just so,' an arrangement by John E. West, with English words by J. Michael Diack. If there are still baritones who don't sing this song, this edition may be helpful. Bach is rapidly becoming a writer of popular songs.

The Oxford University Press issues Godfrey Sampson's 'She walks in beauty.' This is a thoughtful setting, though the 5-4 rhythm does not achieve the freedom it might, owing to a tendency to repeat the same rhythm for several bars; this has the effect of cutting up phrases that are really much longer than they are apt to sound. Special care in performance is needed. The song is perhaps not fully successful; but if composers wish to attempt lyrics of this sort, which have their own perfect music already, they must be content to fail. Below the seldom-attained point of success there is room for plenty of sincere and skilful work. Gordon Slater's 'The Seekers' is a march-like setting of Masefield's words. The composer is not afraid to write as he feels, even if the music sounds at times like that of somebody else. This is surely the right attitude, and it is feeble to be put off a sincere song by similarities that leap to the eye (as Brahms said) 'of any fool.'

Chester publishes some songs and duets of E. d'Arba, which are uncommon and attractive. The duets for soprano and tenor are in the form of dances—Pavana, Minuetto, and Bergamasco—and are issued together under the title 'Dainty Rogues in Porcelain.' The dance forms are adapted with considerable skill to the needs of

the words, and the whole effect is interesting. The two songs, also unusual and well worth notice, are 'Clover' and 'Of yore there dwelt two kingly ones.' T. A.

PIANOFORTE

The Oxford University Press has made available in an ordinary moderately-priced edition Herbert Howells's 'Lambert's Clavichord,' which was issued some months ago in a limited edition. The title, which has not made itself clear to all, records the fact that Howells's fancy was captivated by a clavichord belonging to one of his friends. He wrote a set of short pieces in old forms, dedicating them to his friends, and they are issued under the name of the instrument they were written for, like some other good music. Some of the pieces are 'Fellowes' Delight,' 'Samuel's Air,' 'Sir Hugh's Galliard,' 'De La Mare's Pavane'; and there are twelve numbers in the suite, which forms a delightful, whimsical, and very companionable whole. To some the work has seemed precious and rather silly, but this attitude is entirely mistaken. Even if old forms are used, the music is thoroughly modern in spirit, the little movements are written with unfailing skill and charm, and the work as a whole has a strong personality. It is a particularly happy example of the composer, who has achieved a remarkable success in blending the intimacy and spirit of the virginal book forms with the idiom of to-day, and making the resulting style expressive of himself.

The same press sends a big work of Alan Bush, 'Relinquishment,' Op. 11. Here is a piece of music of frank difficulty, technical and musical. I do not pretend to understand it fully, but I think I know what the composer is driving at, and the work clearly has something definite behind it. Some of the pianoforte writing seems unnecessarily elaborate, and not to make for clear expression of the underlying thought; but it is possible that increased familiarity will remove this difficulty. For the moment the impression remains of something to be worked at; a serious, austere piece of music that will reveal more of itself as one knows it better.

'Bach's Birthday' is a set of four 'fugal sketches' by George Dyson, published by the Oxford University Press. Such a work might easily be dull and pedantic, but this is the reverse. One sees how humorous as well as expressive the fugal form can be in the hands of a writer whose cleverness is at the service of his musicianship.

David de Lloyd's 'A Dance Measure' (Rowlands) is carefully-written, tuneful stuff, perhaps more elaborate in lay-out than its material justifies. Still, there is much that is thoughtful and sensitive.

'Haldon Hills,' by Greville Cooke (Joseph Williams), like other works we have seen of this composer, is fluent and 'colourful' music (it deserves that epithet). Preceding the piece is a poem over the composer's initials:

> 'The sun goes down by Haldon Hills
> In mists of gold and grey;
> And sweetly yet a linnet trills
> Along a rosen ray.'

Comparable with its meretricious alliterative effects ('rosen ray') are the strings of ninths that appear on p. 4. The music abandons itself to these worn-out harmonic clichés, and so is on the feeble side. T. A.

CHAMBER MUSIC

Modern Italian composers are devoting a good deal of attention to chamber music, and it is interesting to see the new growth develop into a more or less national type. Adriano Lualdi's 'Sonata in Sol Maggiore' for pianoforte and violin, for instance (A. & G. Carisch, Milan), owes nothing to foreign models, and if here and there the touch betrays some slight uncertainty, that is part of the price one must be prepared to pay for originality. In Alceo Toni's Sonatinas (A. & G. Carisch) for string quartet the experimental nature of the work, however, becomes somewhat obvious, and one begins to wonder whether the price may not be too high. Some happy touches of colour are hardly sufficient recompense for the loss of clear and logical thought. F. B.

VIOLA

We owe much to Mr. Lionel Tertis, whose playing has been an inspiration to others, whose arrangements have enlarged the limited repertory of the viola. And now Mr. Tertis has done violists the greatest service by arranging Elgar's 'Cello Concerto for their instrument. It is, of course, impossible to form a final opinion of the arrangement from the score. Only an orchestral performance can show how the delicate problems of tone-relations have been solved. But apart from this, everything points to a successful issue. On the one hand the tender melancholy which prevails in the composition appears eminently suited to an instrument the timbre of which is most appealing when the music is of a reflective, introspective character.

On the other hand, Mr. Tertis's work has been exceptionally thorough—as witness the lowering of the C string from C to B flat to obtain certain desirable effects in the Adagio. It is the work of one who has a perfect understanding not only of the technique of the instrument but of its genius for tone-colour and effects. Incidentally Mr. Tertis, aware of the objections some people may raise against special tuning, provides an alternative arrangement which does away with the necessity of altering the pitch of the string.

There is then every reason to hope that the new garb will reveal the nobility of Elgar's Concerto not less excellently than the old, in which case it will be the first great viola concerto in existence, for even 'Harold in Italy' is more a symphony with viola solos than a concerto. May it prove the founder of a prolific and valiant line! F. B.

SCHOOLS AND METHODS

The Hullah Brown-Spencer Dyke Violin Method (Joseph Williams) has much to commend it. It is evidently the work of players who have given much thought to the subject and taken pains to explain, as clearly and as briefly as is consistent with lucidity, every point which arises. Such a method presupposes, however, that no teacher is at hand to give the student a practical demonstration, and new and ingenious devices have been evolved such as 'The First-Finger-Foundation Tetrachordal System' to make the method foolproof. Whether the object has been achieved or not only the test of actual practice can show. Any student of good will and average intelligence should find the method a safe and reliable guide,

but of course the only certain way to learn—and the quickest—is to engage the services of an experienced instructor.

J. T. Bavin's 'The String Class Instructor' (Oxford University Press) is designed to meet the requirements of schools and villages where men and women are found ready to take part in orchestral practice yet lack elementary knowledge of instrumental technique. For my own part I confess that I have not much faith in these experiments. Just as if we wish to learn well a foreign language some knowledge of its grammar is essential, so in the study of orchestral music a certain degree of technical proficiency would seem at least desirable. We must give sympathy to the efforts that are being made to turn listeners into performers and bring music within reach of the remotest village. But string players are handicapped in this, that without some preliminary practice, the intonation is generally inaccurate at first, and as long as the intonation is questionable any future step will be more difficult than it need be. But if we are agreed that a little music is better than none, then the present method, concise and direct, will be found of great help to performers and instructors.

Adam Carse has gone a long way to make Brahms's Hungarian Dance No. 6 accessible to a school orchestra (Augener). The task was one of peculiar difficulty, for, however simplified, this composition remains far from easy for the average school musician. A passage like :

would be a trifle if the pace were moderate ; but in a *vivace* and *piano* it will provide a hard nut for young fiddlers of little experience. It would be far easier if the two semiquavers were slurred. This of course presumes a fairly low standard—but I cannot imagine players of some ability accepting an obvious arrangement which does not rise above the first position. F. B.

UNISON

For the 'Oxford Choral Songs' Dr. Whittaker has arranged a bluff sea-song by Shield, an earlier distinguished Tynesider. 'The Heaving of the Lead' has a good bold tune, with a little point to negotiate, in the dotted quaver-semiquaver group, to one word. With a little imagination, and a gently billowing tone, it can be made into a splendid little piece. One of Dr. Whittaker's simpler essays is 'Blaweary,' a pretty, tiny cradle-song, for the tenderest singing. Hylton Stewart has edited Boyce's 'O turn away mine eyes,' a strongly simple unison anthem. Gordon Slater (I presume this is the clever flautist) sets Milton's 'Haste thee, nymph.' This, 'fast and gay,' has some semiquavers, and is well aerated. Words are highly important, obviously. With the right lilt and spring, this will go down excellently. Colin Taylor comes up too rarely. 'The Windjammers' Race' (words by Eleanor Farjeon—gaily inconsequential) is very sturdy, and sprightly, too. Its runs of quavers, each to a different syllable, employ tongue and lips and teeth for less than one busy minute. With *dim.* and *cres.* to work at also, this is a happy little task that I should like to hear tackled by a bright choir. Desmond MacMahon, who writes well in the *School Music Review* about class singing, sets 'The Chough and Crow' (entitled 'The Outlaw's Song') with a nice touch of imagination. At *Allegro con moto* this is a song needing, and repaying, a good deal of practice, notably in the matter of modulations and tone-colour. 'When daffodils begin to peer' is one of the less frequently set Shakespeare whimsies. Its wilful way with words is neatly, if rather mildly, translated into music by Percy Judd. The tune is a wee bit trite, which the words are not. (You may remember that Shakespeare has 'The lark that tirra lirra chants . . . summer songs for me and my aunts.' This is sheer impudence!) Victor Hely-Hutchinson, known by some biggish works which have been broadcast, all of them attractive, does a small song well—'The Old Soldier' (de la Mare). It is martial, but not too obvious in its line of march. Much can be done with this clearly painted picture. Harry Brook has three songs—'My Garden' (poem by that still neglected artist, T. E. Brown), 'Modryb Marya' ('Aunt Mary'), words by Stephen Hawker, of the West Country, and 'Night' (Blake). The Brown setting is that of 'A garden is a lovesome thing.' The composer seeks simplicity, and spaces his words fully. I like the music, which nearly (but, I feel, not quite) gets at the heart of the poem—a dangerous piece to set. The song is worth looking at. It needs very fine shading, and firm yet easy upholding. 'Aunt Mary' (English words only) is described as 'A Christmas Chant.' It is a little monotonous. I should have had one verse in a different key. The tune is on the trite side, too ; a pleasant, but not very fresh, song. 'Night' has a good many equal notes, tending to square stressing. This is a neat song, simple and quiet (Oxford University Press).

Bainton's 'Little Trotty Wagtail' nattily hits off the fancies of Clare's words. Sung with the right smile and sense of gravely twinkling fun, it would go off to applause (Leonard, Gould, & Bolttler). W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

'Forty Welsh Traditional Tunes' are edited and (some of them) arranged for two voices and pianoforte by Prof. David de Lloyd. The volume (4*s.*) forms the sixth part of the 'Transactions' of the Cardiganshire Antiquarian Society. Not all are fine tunes ; it is noted that 'no attempt has been made at a selection' ; but tunes such as those in Nos. 18, 37, 25, and several others are well worth keeping in mind. The words are only in Welsh, and so are the notes, by Mr. D. Cledlyn Davies. Teachers in the Principality should get hold of the book (Rowland).

The same publisher issues 'Wandering Winds,' for S.S.A.A., unaccompanied. This is a rather showy piece, of the kind that some choirs still like, with *bouche fermée* and a touch of *ad captandum.* In the words of the sage, 'If you like this sort of thing, this is the sort of thing you will like' (Rowland).

'Peach Blossom' is an operetta for children by Mansell Ramsey, adapted by Lilian F. Ramsey from Hans Andersen's 'Nightingale' (3*s.*). Five leading characters appear, and the nightingale sings 'off.' The costumes are declared to be 'very effective, notwithstanding their simplicity.' The music is singable, tuneful, and written by one who

understands the likes and ways of children. 'The Lady of Shalott' has been set by Armstrong Gibbs for mezzo-soprano solo, with chorus of S.C. (2*s*.). The solos can be sung by the chorus in unison if no soloist is available. Here is something that will agreeably try the artistic perception of a not necessarily large female-voice choir, and a good pianist. The music, dated 1916, is not very difficult; the composer has worked cleverly with the limited vocal means. He knows how to balance his interest, and is fruitful in key-resource. This is well worth the attention of choirs that have good brains and well-controlled, amply-coloured tone. Margaret Crichton sets 'O mistress mine' for S.C. The word-music is bound to go, I suppose, but it is a pity. The tune is cheery, the parts pleasantly opposed and united. As a straightforward setting, in which atmosphere is not much looked for, this is good, lively stuff. Paul Edmonds is tuneful but very square in his setting of a song about fairies, 'At Dawn' (Rose Fyleman). One tires of the 'ta-te ta-te ta-te taa' rhythm for seven bars on end, in each of the three verses (Curwen).

Dr. Whittaker has edited five sets of 'Rounds and Canons by Beethoven,' with English texts by Prof. A. G. Latham (each set 3*d*., or complete, 1*s*.). Most of these are friendly quips. Here is the canon for Maelzel, the tune of which we meet in the eighth Symphony, the 'Es muss sein' Canon, connected with the Quartet Op. 135, the exciting 'Fire!' Canon, a novel Scale-Canon, and a fine six-parter to finish (the others being in two to four parts). There is no better quick, short practice than round-singing. These twenty-eight examples contain some clever bits of work, and several very lively tunes besides (Oxford University Press).

The school version of Bach's 'Peasant's Cantata,' arranged by Messrs. Diack and H. Edgar Baker, is sent. It costs 6*d*. Most of the chorus work is in two parts; one chorus is in three. The Staff edition costs 3*s*., the Sol-fa, 1*s*. 6*d*.; choruses, Staff, 1*s*., and orchestral parts, 1*s*. The Cantata is a happy little work for a breaking-up concert (Paterson).

Some old songs have been arranged for two equal voices—'The Miller of the Dee,' 'Here's a health,' and 'When Johnny comes marching home.' Ernest Newton did the first, Edgar Moy the last two. The work is neatly done, the invitations to imitation having been duly noted and accepted, and the parts being occasionally crossed (Leonard, Gould, & Bolttler).

W. R. A.

MALE VOICES

Hugh Roberton has arranged an old air, 'Highland Love Song,' for T.T.B.B., a quiet, tender, hymn-tune-like song, and composed two other pieces, 'All in the April evening' and 'Where the violets blow,' the one a meditation on the Crucifixion and the other a thought about a dead maiden. The music is easy-going, and familiar in cast and cadence. It will be enjoyed by choirs that like to find the accents of past days still echoing mildly from the hills of home, and to lend their voices in arousing them yet again. Maurice Jacobson, in the humorous 'Bear's Song' (words by Judge Parry, from 'Katawampus'), decrees a waltz rhythm, 'with an exaggerated "Viennese lilt,"' and varies the humming device by directing the singers to interrupt it with an aspirate. In six pages he contrives to ordain also a portion in quick polka style, so there is plenty to keep the stepping lively. The fun seems, on paper, good enough to be quite worth attempting, if your choir needs a shaking up, or fancies itself in a touch of folly. Mr. Jacobson has arranged Sir R. R. Terry's 'Beware' for T.T.B.B. ('I know a maiden fair to see'). This goes at the lively pace of crotchet 120, four quavers in a bar, so the injunction is not likely to be overlooked. Sir Richard confides, in a footnote, that the middle section was originally a parody—'of what, or whom, is (after twenty-six years) of no consequence. The solos should therefore be mildly burlesqued, and the chorus parts sung in the style of an earnest provincial choral society practising an oratorio composed by the local organist—"Much ado about nothing," in fact.' The note of satire in music is not too common, and invective is almost unknown. There are chances for the cynical. This example can be made a bright item if the singers don't, in their efforts to burlesque, skit their serious selves (Curwen).

Two male-voice arrangements of Henry Lawes's 'Angler's Song' have been made by Dr. Whittaker, one for T.T.B.B. and the other for A.T.T. (or BAR.) B. The words, by Izaak Walton, are well known. In the second verse there is some likeable descanting. This is a very straightforward song, in minuet style, that choirs will certainly enjoy (Oxford University Press).

MIXED-VOICE

The Lawes 'Angler's Song' is also arranged by Dr. Whittaker for S.A.T.B., and makes a pleasant simple test for a choir that has altos able to make the low G tell in a *f* chord. The only other item (curious that this month and last should have been so bare of S.A.T.B. works) is Michael Mullinar's arrangement of 'The Meeting of the Waters.' This is soundly done, with appreciation of the part-writing which gives high pleasure to singers (Oxford University Press).

W. R. A.

CHURCH MUSIC

Some new Christmas issues from Novello should be noted by choirmasters. Separate copies are to hand of eight well-known carols with descants, comprising Book 2 of 'The Descant Carol Book.' The carols are: 'Come, ye lofty' (a vigorous Old Breton melody, harmonized by G. C. Martin, and with a bright, flowing descant); 'God rest you merry, gentlemen'; 'O come, all ye faithful'; 'A day, a day of glory' (a charming Old French melody arranged by Edmund Sedding); Goss's 'Hymn for Christmas Day' ('See amid the winter snow'); 'The Incarnation' ('The great God of Heaven is come down to earth'); 'The Seven Joys of Mary'; 'We three kings of Orient are.' Those who are acquainted with the first 'Descant Carol Book' will welcome the issue of this decidedly attractive collection.

From the same house comes 'A Sette of Carols,' words chiefly selected from 16th-century English carols, music by G. Thalben-Ball. Choirmasters are advised to examine this interesting work. The treatment is fresh and the writing musicianly and effective. There are seven carols, which may be

sung either separately or as a complete 'Sette' with or without accompaniment. Their titles are: 'There is no rose of such virtue' (for single voice with brief refrain for chorus); 'When Christ was born of Mary free' (a vigorous setting with broad extended treatment of 'In excelsis gloria'); 'The Renunciation' (quiet and expressive); 'Jhesu Fili Virginis' (for single voice with *pianissimo* refrain for chorus); 'Alleluia, Alleluia, De Virgine Maria' (the four phrases of each verse sung respectively by S.A.T.B., solo bass, T.T.B.B., and full choir); 'Into this world now is come' (vigorous setting with broad refrain); and lastly, a jubilant and extended setting of 'Gloria in excelsis Deo.'

It remains to be noted that the same publishers issue under one cover Handel's air from 'The Messiah'—'He shall feed His flock like a Shepherd' (transposed into the key of G), and Goss's 'Hymn for Christmas Day,' arranged with descant.

Three carols from Curwen's deserve attention. 'Cradle Song of the Infant Jesus,' by Richard R. Terry, is a pleasing setting in the Dorian Mode of an old carol. It is for S.A.T.B. unaccompanied. Another example of the Dorian Mode by the same composer which will appeal to many—'Richard de Castre's Prayer to Jesus' (Carol, 1430 A.D.)—has been arranged for men's voices (unaccompanied) by Maurice Jacobson. H. V. F. Somerset's carol 'Wake thou, my soul,' is a bright, attractive setting of words by F. H. Brabant. It is for S.A.T.B., with accompaniment for organ (or strings). The same publishers send also 'Chants for the Canticles used at Morning Prayer,' by J. Edgar Humphreys. The chants, which are for the Venite, Benedicite, Benedictus, and Jubilate Deo, are well written and off the beaten track. From the S.P.C.K. comes a tuneful setting by Martin Shaw of Cecil Spring-Rice's 'I vow to thee, my country.' It is for unison singing.

'Six Full Anthems for Five Voices,' by Dr. Maurice Greene, are issued under one cover by the Faith Press. These short works—in six of the Ecclesiastical modes—have been transcribed from MSS. in the Bodleian Library and edited by Walter Slater. They are for S.S.A.T.B., mainly contrapuntal in style, but of no great difficulty. Choirs with the necessary resources will find these anthems—each running to about three pages—well worth examination. G. G.

Gramophone Notes

By 'Discus'

H.M.V.

The concert season is starting in earnest, at home as well as in the concert hall, as is evident from this month's output. So many records of all kinds have come along that I must be content with brief mention of the outstanding ones only—especially as I am warned by the Editor that space in this issue is at a premium. Of the H.M.V. parcel I give top place to the records of Brahms's Double Concerto in A minor, Op. 102, played by Thibaud and Casals, with the Casals Orchestra (Barcelona) conducted by Cortot. It would be hard to find any serious fault with this, either in the playing or recording. The former may be taken for granted; in the latter an unusually high standard is reached, clarity, colour, and balance being alike praiseworthy. It was a happy idea to bring together in an unusual way three players who are so often associated solely as players, and thus to enable us to make acquaintance with Cortot as conductor. He is known in this country exclusively as a pianist, and we are apt to forget that he distinguished himself as a conductor many years ago. For a time he was assistant conductor at Bayreuth, working with Mottl and Richter, and subsequently he has done much distinguished work, both operatic and orchestral, at Paris. Perhaps we may have the pleasure of sitting under him in London one day. This by the way. I recommend these Brahms records very strongly. (But I hope the Carlisle labeller who has given us so much amusement, and who dubbed the Schubert Trio in which these three artists appear as 'The Big Three Trio,' will not put his foot in farther by calling this the 'Big Three Concerto'!) (DB1311-14).

Hardly less good are the records of Bach's B minor Suite for flute and strings played by the Chicago Symphony Orchestra, conducted by Stock. There is some rigidity at times, and I do not see eye to eye with the conductor in some details of pace. But all in all, this enjoyable work receives its due. The name of the flautist is not given on the record. It ought to have been. He plays with delightful finish, and there is an absence of the occasional signs of difficulty in the breathing department that are apt to take the gilt off so many performances of this work. Heaps of fuss is made of solo singers who have not a quarter of this player's musicianship, sense of rhythm, and style. Some day, when rewards are distributed as they ought to be, we shall see concert audiences giving solo singers the cold shoulder (or even 'the bird') and handing gifts to the far superior artists who make up the orchestra (D1673-74).

Here is another first-rate bit of playing and recording—Elgar's Introduction and Allegro for strings, played by the Barbirolli Chamber Orchestra. There are few, if any, finer works for string orchestra than this. Has it been recorded before? If so, the record has not come my way. However, it was worth while waiting for such a performance and reproduction as this. The life, splendour, and colour of this work are such that I am more than ever astonished that anybody should express doubts as to the greatness of Elgar. The other day, for example, we had a London critic calmly placing Delius in the first rank and Elgar in the second rank with Strauss and (hold your breath) Puccini! I say nothing here about Delius's right to the first rank, but I do most emphatically contend that if there is a living composer who has earned the distinction it is Elgar (C1694-95).

Mozart's 'Prague' Symphony has a first-rate performance by the Vienna Philharmonic Orchestra, conducted by Kleiber. This delightful work should be heard more frequently in our concert rooms (C1686-88).

Rachmaninov's Pianoforte Concerto, No. 2, in C minor, played by the Philadelphia Symphony Orchestra, with the composer at the keyboard, disappoints me. To begin with, I do not think the recording is anywhere near the standard we ought to expect to-day. The effect is far from

clear, especially on the first side of the opening record. The music strikes me as having dated a good deal. The mood is too consistently that of elegant depression—a kind of hump which people rather enjoy having. I can get up but little interest in it except during the final Allegro Scherzando. On the whole, it will probably confirm most of us in our preference for Rachmaninov as a composer of pianoforte solos rather than of large-scale works (DB1333-37).

Of the vocal records my choice goes to that of Melchior and Schorr, with the Berlin State Opera Orchestra conducted by Blech, in a substantial extract from 'Götterdämmerung,' where we have not only fine singing but admirable orchestral playing and reproduction (D1700).

COLUMBIA

There ought to be a good many customers for the records of Tchaikovsky's Violin Concerto, played by Bronislaw Huberman and the Berlin State Orchestra, with Steinberg conducting. It is easily one of Tchaikovsky's most attractive works, and there can be nothing but praise for Huberman's playing. I have only one small quarrel with the records, and that is on the ground of power. In the Canzonetta one has the effect of all the performers withdrawing to a distance, and coming up to the 'mike' again for the Finale. In other words, the soft tone is got (or appears to be got) by a dodge rather than by actual soft playing. The result is a lack of intensity in the quiet tone, and the contrast between the Canzonetta and the Finale is of the wrong kind. In other words, it suggests two different sets of players and conditions. This would not occur in a concert-hall performance, and we ought not to be content with it in a gramophone record. Except for this defect (which will perhaps worry most gramophonists less than it does me) the batch is admirable (L2335-38).

The Scherzo from Harty's 'Irish' Symphony, played by the Hallé Orchestra conducted by the composer, makes a lively side of 9891. Its companion piece is the 'Londonderry Air' in Harty's arrangement for strings. Personal taste enters largely into one's liking for transcriptions, so I will not dogmatise. I will only say that to my ears it sounds overloaded, both harmonically and in texture.

There are a good many signs of a Mendelssohn revival, so it is good to find the Scotch Symphony recorded. The players are the Royal Philharmonic Orchestra, conducted by Weingartner. The music might sparkle a good deal more than it does; and on the whole the playing is too much on the quiet side. A little more variety in power would have made an enormous difference; as it is we have long stretches in which it rarely rises above a *mezzo-piano*. Mendelssohn's orchestral music has less intrinsic interest than that of most of the great composers. Being, as a rule, neither deeply emotional nor intellectual it depends in an unusual degree on a performance that will make so much of its lightness and neatness that we shall not be concerned by the lack of more substantial qualities. That is why I think this recording just falls short (9887-90).

The best light orchestral record is that of the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, in German's Three Dances from 'Henry VIII.' (5577). A little less brass in the Torch Dance would enable us to hear the first violins better than we do. Otherwise nothing better can be desired. How good these dances are! I heard them as a boy when they first took the town by storm at the Lyceum; I've run up against them constantly ever since; and yet I was able to sit back and enjoy them again on this record. How much of the light music written to-day will wear as well?

The pick of the vocal records is undoubtedly that of the Finale from Act 2 of the 'Rose Cavalier,' with Richard Mayr and Anni Andrassi singing and Bruno Walter conducting. All the honours go to Mayr, with his rich voice and fruity humour (L2340).

DECCA

The policy shown by this company is a curious mixture of the conventional and the enterprising. For example, I turned over this month's output with increasing doubt as to whether I should be able to find anything suitable for review in this column. After laying aside in despair a huge stack of dance and similar records—excellent in their way, no doubt, but of little interest to most of my readers—I discovered a real plum (or rather a little collection of plums) in the shape of three of Handel's Grand Concertos—No. 2 in F major, No. 3 in E minor, and No. 6 in G minor—played by the Decca String Orchestra, conducted by Ernest Ansermet, with Leslie Heward at the harpsichord. (The label mentions that the harpsichord is a Broadwood, dated 1790.) Let me say at once that this batch of records is of unusual interest. We know far too little of this side of Handel. Of his great stock of instrumental works the general public (and even musicians) know little beyond a few movements of the organ concertos and such popular arrangements as those from the 'Water Music.' If these three Concertos are to be taken as a sample of the rest, there are some real discoveries waiting to be made. It is true that we are never allowed to forget for very long Handel's rather slap-dash methods. There is a touch of the magnificent in the disregard for appearances shown in his readiness to repeat himself, and to indulge in bits of padding that lesser men would fight shy of committing to paper. We have another example of his naïve and disarming casualness in his fugues. Not many will stand close inspection as fugues. They are apt to be sketchy, and in many cases an attempt to reduce them to open score would land the transcriber into difficulties. But there can be no question about their stimulating and attractive quality as music. Of the three Concertos recorded here, I prefer that in E minor, which has a really noble first movement and a particularly engaging Polonaise; but all the movements are enjoyable, and the performances strike me as being entirely worthy. On the whole, I should like to hear a bit more of the harpsichord. Still, as these works are not harpsichord concertos, but concertos in which the harpsichord is supposed to do little more than play a *continuo*, the effect is pretty much like it was in the composer's day. As the Concerto records sometimes overlap, I give detailed particulars. The F major Concerto is on T 112 and 113; the E minor is on 114 and one side of 115; and the G minor is on the remaining side of 115, and on 118 and 119, the first, second, and fifth movements of this work being on 118 and the final Musette on both sides of 119.

Player-Piano Notes

BLÜTHNER

Animatic.—Here is an interesting batch, starting off with Prelude and Fugue No. 12 from Book 2 of the 'Forty-eight.' Felix Wernow brings out to the full the beauty of the Prelude, but his over-use of the sustaining pedal interferes with clearness. The same fault has to be found in his playing of the Fugue, where it is, of course, more serious owing to the greater complication of the texture. Why use the pedal at all, or more than very sparingly, in music of this kind? (58309).

The Bach Chaconne, arranged as a study for the left hand by Brahms (Studies for Pianoforte, No. 5), calls for remarkable virtuosity on the part of the performer—in this case Paul Wittgenstein. So ingenious is the arrangement and so skilful the playing that one has constantly to remind oneself that only one hand is engaged (58790).

Franz Wagner enhances the appeal of the simple little Andante from Beethoven's Sonatina in G minor (Op. 49, No. 1). The Rondo is quite delightful (58366-67).

There is a Chopin Study, Op. 10, No. 3, played sympathetically by Francis Plante. He does not exaggerate the *rubato*, and obtains good contrast in the middle section (55762).

There are two *réchauffé* Chopin pieces on one roll—the G flat Study, Op. 25, No. 9 (where the rhythm is altered by Nicolas Papp), and the D flat Valse, Op. 64, No. 1, arranged by Rosenthal. There seems to be no particular point about either of these 'arrangements'—the added notes in the Valse (the right hand plays in double thirds) increase the difficulty but not the attraction. If excellence in performance were the only necessary quality, Nicolas Papp's playing of these two disarrangements take first place this month. (I am told they are jokes; if so, they are of the kind which should be kept for private consumption.) (59022).

A first-rate performance of Emil Sauer's not very interesting 'Voix des Oiseaux' Concert Study is given by Paul Schramm (55610).

There is a light and airy trifle by Schutt—a Valse Mignonne, delightfully played by Klinger (59234), and a graceful and attractive Minuet from Suk's Suite, Op. 21, which is well served at the hands of Friedmann (50815).

Ordinary.—If there is a player-pianist in need of a few minutes' exhilaration, let him try the four-handed arrangement of the Scherzo from Beethoven's ninth Symphony. This is a successful arrangement, and very well cut (52796).

There is also the Prelude and Fugue on B A C H, by Bach—a work of doubtful authenticity, by the way—which is very clear and runs along fluently (53259).

Franck's well-known song 'Panis Angelicus' is not good material for the keyboard, and suffers rather badly in Michelot's transcription (59066).

AMPICO

Here we have Frank Sheridan giving a good performance of Grieg's 'Peer Gynt' Suite, No. 1 (three rolls). In 'Morning Mood' the tone-colour is well varied, but a little more flexibility in the rhythm would have been welcome (70133F). In the 'Death of Ase' there is a surprisingly wide range of tone-gradation that makes up in some degree for the lack of sustaining power (70143F). 'Anitra's Dance' sounds a little too stately at the start. On the same roll is 'In the Hall of the Mountain King.' The *crescendo* and *accelerando* here are very well managed and reproduced (70153H).

Most attractive is Ibert's 'The Little White Donkey,' inimitably played by Moiseiwitsch (70161G).

There is a fine performance by Orloff of Chopin's Fantaisie Impromptu in C sharp minor. The sustaining pedal is very well managed, and the reproduction of accent and phrasing is especially good and clear (70243H).

Mischa Levitzki is heard in Mendelssohn's Andante and Rondo Capriccioso in E minor. Though his playing in the Andante is rather wooden the rest is brilliant. The clearness is a notable virtue (70263H).

ÆOLIAN

Audiographic.—A transcription of the 'Enigma' Variations has long been enjoyed by pianoforte duettists, and most of the music comes off surprisingly well on the keyboard. Player-pianists will be glad to find this masterpiece placed at their disposal also. Losses there are, of course. 'Dorabella' is less dainty, and 'Nimrod' less noble than usual, and there might well have been more power variety. Inevitably the quick variations come out best on the whole. There are five rolls, and all have fine moments. The composer provides notes on the music, and tells us about its inception (D885, D887, D889, D891, D893).

Wollenhaupt is almost forgotten to-day. His Valse Etude 'The Brook' is sufficiently dated to explain our forgetfulness; but it is agreeable music and, above all (like most of the light pianoforte works of its time), is capitally written for the instrument. Constance Mering plays it with the right fluency (7124).

Ossip Gabrilowitsch gives an excellent performance of Schumann's B minor Novelette—all the better for being free from the over-elastic rhythm that sometimes spoils his playing (7284).

Tchaikovsky's 'Humoreske' in G, Op. 10, No. 2, is one of the best of his smaller pianoforte pieces. Josef Hofmann's performance of it makes a delightful roll (7115).

There are also two rolls of extracts from Act 1 of 'Lohengrin,' played by the reliable Ralph Leopold. On 7179 are the Prelude and Elsa's Dream; 7194 contains Elsa's promise to Lohengrin, the King's Prayer, the Quintet, Elsa's Song of Joy, and the Finale.

Themodist.—We hear too little of Henselt nowadays. When will somebody revive his Twelve Characteristic Studies, for example? Meanwhile, here is his pleasant little Nocturne in E flat, well cut, and all too short (T30447*a*).

A tuneful trifle is the 'Bagatelle Italienne,' Op. 22, No. 2, of César Cui (miscalled 'Cue' on the label). This is very easy to make effective, thanks to the judicious editing (T30449*a*).

D. G.

The Harold Brooke Choir will be heard at Æolian Hall on December 19, at 8, in a capital programme of Holst (Fugal Concerto), Parry (songs and part-songs), Bliss ('Pastoral') and Handel (selection from 'Acis and Galatea'). The soloists will be Isabel I'Anson, Henry Wendon, Stuart Robertson, Robert Murchie, and Léon Goossens.

Wireless Notes

By 'AURIBUS'

I am a recruit to listening. Therefore, says the Editor, my views are worth putting before readers of the *Musical Times*. Perhaps he expects that a fresh mind will produce a fresh set of grumbles, and that no easy acceptance of the second best, born of long endurance, will dull the edge of my discernment. If so, I will try not to disappoint him. It is rather late to join in the game of potting at the broadcast programmes and their performance, but the B.B.C. is a large target, and no doubt there are places where a fresh hit can be scored, and, of course, one can still go on plugging at the old ones.

I say I will try, but I start with a bad handicap. I am tremendously prejudiced in favour of the B.B.C. No citizen can avoid its influence by merely not being a listener. It is discussed daily in the family, in the office, in the press, and everywhere else, and nobody can fail to observe that the B.B.C. comes through all this publicity with an ever-growing fund of credit for its steadfast work. The musician, of course, has every reason to be thankful for the generous treatment he gets—as compared with what he had a right to expect. The non-musical but otherwise intelligent person is well served—witness the recent series of 'Points of View,' the many broadcasts by public men, the expert critical and informative talks on all sorts of subjects. And the *profanum vulgus* is amply provided for in both its epithets. I seem to remember that it used to clamour in the more ubiquitous newspapers for the total exclusion of everything that required more than a sheep's intellect to enjoy. The response of the B.B.C. has been splendid. It has ignored the bleating and has steadily increased the supply of decent mental entertainment, until the general level of the programmes is worthy of a responsible and national affair, and is better, I am told, than that provided by any other nation. This steady excelsior work with its head to the storm is a fine action on the part of the B.B.C., and far outweighs all the mistakes it may make in daily practice. Under cover of this declaration I may go ahead and say as much as I choose about the mistakes, if I happen to notice any, without coming under the charge of bias.

For my entry into the field you have to blame our old friend 'Ariel,' who has found so many uses for his pen that he has decided to abandon his articles in this journal and to use his receiver henceforth entirely for his own amusement. We will not grudge him his liberty, but will picture him lying in a cowslip's bell absorbed in Clapham and Dwyer (whom, by the way, I had not heard before November 6, such is my innocence). I view the prospect of succeeding him dubiously, being poorly cut out for so spritely a part. I have just spent an evening with my files of the *Musical Times* reading every word that 'Ariel' has written on the subject of wireless, including those that he wrote, oddly enough, under the name of that arch-grouser Caliban. It has been very good reading—a summary of five years of wireless history as viewed in passing by a musician who, with all his hatred of the shoddy, was broad in his sympathies and never disposed to shut off music from the rest of life. He, of course, is an admirer of the B.B.C. on general grounds, while not hesitating to speak his mind on the subject of its mistakes. When these are reckoned up in 'Ariel's' account they come to very little beside the substantial amount that goes to the B.B.C.'s credit side. Here are some examples:

Mistakes in programme-making, especially the haphazard mixture of good and bad without a time-table to help the listener who wants to catch the one and dodge the other.

Badly-timed programmes, leading to the sacrifice—often in mid-stream—of a decent piece of music in favour of something of a lower grade that has just become due.

Great expenditure of time, care, and money on long works that are not worth it. (One of these occasions still haunts me, for I had to spend the whole evening at Covent Garden; and I am not referring to 'Kitesh,' which *was* worth it.)

The unsatisfactory transmission of organ tone from churches; especially the bass. (A matter that waits upon technical progress. According to the statement of an expert the fault lies with receivers more than with transmitters.)

The use of the words 'organ music' to describe both real organ music and the noises made at cinema theatres by large mechanical one-man bands. (This, I fear, still goes on—both the noise and the appellation.)

Careless or ignorant annotation in the *Radio Times*. (This was in very early days. Nowadays, judging from the samples under my hand, the musical annotation is well-informed.)

The poverty of broadcast humour. (I must wait and see.)

The 'Foundations of Music' item is too brief.

The lowering of the musical standard of the programmes during the summer. (This policy may already have been abandoned. Next summer Adrian Boult will be in charge, I believe.)

The broadcasting by small hotel bands of orchestral music for which their combination of instruments is inadequate.

A certain faked 'Prelude, Chorale, and Fugue,' by Bach. (I am on the look-out for it.)

Whispering baritones. (Where are they now?)

Bad singers. (Pity the poor B.B.C.!)

Singers who wobble. (Do not pity the B.B.C.; cry shame on it.)

The list may appear long, but it is light. What it amounts to is the normal discount of human frailty upon the success of the most tremendous and elaborate scheme of entertainment ever devised. To weigh it against the scheme itself would be like setting off petty cash against capital. Nevertheless a recurring series of minor faults is apt to become a recurring series of major irritations, and the writer of a running commentary is bound to give constant attention to them. In doing so he must inevitably give them a good deal of his space, for while you are mentioning a grievance it is as well to be thoroughly explicit about it. These explanations are necessary in case any reader of the *Musical Times*, while daily rejoicing in the feast of good things given to him by the B.B.C., should consider that 'Wireless Notes,' past and future, are unduly occupied with censure.

A large part of 'Ariel's' censure was directed against, not the B.B.C., but the greater number of its critics—the vast flock of bleaters aforementioned, who, if they had their own way, would more or less banish from the programmes everything designed to penetrate a pair of ears into a brain behind them. One remembers with pain the avidity with which 'a certain section of the press' opened its columns to the clamour, called it a 'national grievance,' and added its own voice to the general hubbub. The answer of the B.B.C., as has already been pointed out, was to turn on the artistic and intellectual tap still more fully. How far the programmes have been strengthened in the last few years may be learnt from a comparison of the two following tables, in which the London programmes are analysed by percentages. The first was given in the *Observer* of December 13, 1925, and was quoted by 'Ariel' in the *Musical Times* of January, 1926. The second is from p. 56 of the B.B.C. Year Book for 1930, and is a simplified version of the figures there shown :

1925

Popular Music :	
Orchestral	27
Opera, &c.	16
Classical Music	9
Dance Music	26
Talks	16.25
News	5
Religion	0.75

1929

Music :	
Serious	16.8
Light	23.6
Variety	5.0
Dance Bands	9.2
Gramophone Records	9.7
Drama	1.7
Talks, Education, Readings	16.9
Children's Hour	5.0
News	5.0
Religion	5.0
Appeals and Special Transmissions	1.5

The classification in both cases is obscure, but one can make a just comparison between the 'classical music' of 1925 and the 'serious music' of 1929, and between the 'dance music' of 1925 and the 'dance bands' of 1929, and see that, roughly speaking, the saxophone has yielded its supremacy to the opus. Talked matter has increased, and there is the addition of drama, which can be set down on the intellectual side, for side by side with its humours I seem to remember hearing of a series of 'world's best plays' or something of the kind. A good deal, too, of the item 'Gramophone Records' consists of decent music. In general, one can say that the bleaters are getting less of what they bleated for and more of what they bleated against. If the rate of improvement is maintained for a few more years they will really have something to bleat about.

Indeed, one might say that the B.B.C. has gone as far as it need in the proportion of its solid and satisfying matter to the remainder. With thirty or forty per cent. of the programme worth listening to, and proper care given to the outlay of one's listening time, one can lead a rich existence in front of the loud-speaker. Here, for instance, are the fruits—the best ones—of my own listening-in to 5XX and 5GB for a week from November 3 to 9 :

Sunday—
Vaughan Williams's 'Concerto Accademico.'
A Cantata by Bach.
Ireland's second Trio.
Songs by Reger and Wolf.
Schubert's Trio in B flat.

Monday—
Desmond MacCarthy on Meredith.
M. Stéphan teaching an Englishman how to pronounce French.
Hans Eisler's Pianoforte Sonata.
Alban Berg's Pianoforte Sonata.
Schönberg's 'The Book of the Hanging Gardens.'
Lowes Dickinson on the 'Five Points of View' and Goethe.
'Carnival.'

Tuesday—
A Bach organ recital by Mr. Cook.

Wednesday—
Marjorie Barber on 'Legends of Heroes.'
Various works for four 'cellos.
Clapham and Dwyer.
Mr. Ashbee on the 'Devastated Areas of England.'

Thursday—
Bach's Violin Concerto in E.
Honegger's 'L'impératrice aux rochers.'
Some good singing by Henry Wendon.
Organ playing by Dr. Rhodes.
The Russian cabaret.

Friday—
A Violin Sonata by Bach.
A Violin Sonata by Fauré.
Ernest Newman on Schönberg and Strauss.
The Rev. M. R. Ridley on 'Poetry and the Ordinary Reader' (this was excellent).
George Parker singing songs by Max Reger.
A talk with the author of 'Journey's End.'

Saturday—
Nil.

During the week—
About an hour of English keyboard music from Byrd to Purcell.

All this was sandwiched in among other occupations. If I had been given the opportunity I would have heard as well :

Bruckner's fourth Symphony.
Brahms's 'A Song of Destiny.'
'Till Eulenspiegel.'
'Cranford.'
Ethel Smyth's 'Two Interlinked Melodies.'
Jelly and Adila in the Bach D minor Concerto.
Elgar's second Symphony.
Schumann's fourth Symphony.
Ramsay Macdonald.

And now if anybody calls me a fan I plead guilty. But, for one who is lucky enough to include music among the boons of existence, what a list it is ! It occurred, moreover, during a week that included none of the big goods of broadcasting such as Schneider Trophies, Shakespeare, Budget speeches, Great Plays, Grand Operas, sales of Old Masters, or Bernard Shaw ; not even a football match. A few years hence I may look back upon this youthful enthusiasm with an indulgent smile. But at present I feel that as long as I can switch on such a catalogue as this, the jazz bands can have their 9.2 and more.

It used to be complained that, by giving the Bach Cantatas at 5.45 p.m. the B.B.C. was withholding them from the listeners most likely to be interested in them, namely, Church musicians. The answer was to the effect that people who wanted Bach Cantatas after tea would be unwilling to have them before tea—an odd notion that could not be maintained for ever. On November 10 the change occurred, and 'Sleepers, wake!' was given at three o'clock to what one hopes was an already wakeful world. There is no need to add an iota to the general praise of this work, but I cannot keep back my opinion that it is a corker—a concentrated half-hour of wonder that lays you flat. The performance was a good one, the Wireless Chorus being thoroughly up to the mark, and Miss Elsie Suddaby and Mr. Keith Falkner as usual both knowing their jobs. The only fault occurred in the second verse of the Chorale—the famous violin melody plus tenor chorale that Busoni arranged and used to play as a pianoforte solo. The pace was too fast and too rigid. By the way, the *Radio Times* annotator was not quite correct when, in discussing Nicolai's tune, he said that Bach 'used it as the basis of one of his finest chorale preludes.' All that Bach wrote was a three-part organ transcription of the movement to which reference has just been made, giving the violin melody to the right hand, the chorale melody to the left hand, and the bass to the pedals. There is no chorale prelude on the tune apart from this transcription of a vocal and orchestral version from the Cantata.

The 'Sinfonia Domestica' came back on October 25 like a ghost from the past, and a hairy one, too. It is not pleasant to be reminded of the mistakes we committed twenty years ago, of the raw condition of our taste when first we began to deliver our lofty judgments to an unenlightened world, of our lost capacity for seeing a swan in every well-advertised goose. When we were very young we Straussians were so much under the spell of 'Till Eulenspiegel,' 'Ein Heldenleben,' and the rest that we (I speak for myself) discovered page after page in this work that deserved a nod of approval or a word of praise. The more unlovely parts, we surmised, had a deeper reason for existence than was apparent on the surface. As for the sprawling, formless form of it all—well, that was a necessary characteristic of artistic matter that, owing to the certain special qualities and connections, did not—er—naturally lend itself to any of the more obvious—er—forms. I would like to get hold of that young man and shake him up a bit; but time has by now more or less shaken him down, and he has long since thrown off the habit of judging a work on the merits of the author's other works. Strauss's genius, it is said, began to go downhill with the 'Domestica.' It didn't; it crashed with one fell swoop. The work is rotten. The themes—most of them—are feeble, with a kind of bragging display of power about them that soon becomes exasperating. The cacophonies that in 1906 betokened a daring mind are now just emptily ugly; take for instance the first entry of the trumpet, which bursts into an E major chord with a dominant-tonic cadence in C major, a beat ahead of the harmony. The effect is merely nasty. It is only one of a number of similar and obviously calculated effects that cut across the notions of contemporary ears without conveying anything beyond the intention to do so. There are passages that make a brave show of fine effect in the making. But as often as not they weaken and wilt, or are suddenly interrupted by an inexpressive leading theme brought in for reasons of programme; and the themes that play the chief part have so little music in them that their constant occurrences are merely interruptions. One of the nicest bits is the lullaby in G minor, but it is no more than a vignette, like the vignettes in 'Falstaff,' which would be a magnificent work without them; whereas in the 'Domestica' one has to offer the vignettes as an excuse for the rest. As for the picture of family life—one simply does not recognise it. No doubt there are families in which existence is so full of internal angles and so bare of the atmosphere of homeliness, but one is glad to think they are not normal and one resents having this kind of family portrayed under the general title of 'Sinfonia Domestica' as if it were broadly typical of humanity.

In a way the 'Sinfonia Domestica' is the most typically Straussian of all Strauss's works, the one which exhibits his style most clearly because the products of his style are at their worst. The case is not complicated by merit. Unhindered by the distractions of beauty or any other good points, one can contemplate the raw material of the Strauss factory and see what an odd mixture it is of strength and weakness, of high thinking and mindlessness.

'Carnival,' my first large-scale broadcast play, seemed to me a masterpiece of broadcasting, and others, I see, have so hailed it. What gave it a special interest was the part that music played in the technique of the production. A number of gramophone records (one guesses) were in use, each representing some *leit motif* in the emotions of the drama. Some were brought in first as actual physical occurrences in the drama, and both then and afterwards they served to localise the scenes without any verbal explanation; in other cases, such as Liszt's 'Liebestraum' and 'Linden Lea,' they were brought in as emotional backgrounds. As the drama proceeded and the records of music and other characteristic sounds were faded in and out, with their associations and memories and emotional side-lights playing upon the dialogue and action, the whole apparatus became one of extraordinarily vivid effect in intensifying the life of the play. Here is a whole wealth of resources that seems to belong to radio drama alone. In the theatre it is, of course, an old device for strains of music from the orchestra to be brought in at critical moments. Patrons of the old Adelphi drama will tell us that nothing remains to be discovered in that line. But in the theatre this has always seemed to be a painted-on effect, probably because one is a spectator and cannot get rid of the knowledge that the source of the music is geographically different from the scene of the action. The players in the orchestra or the singers behind the scenes are so obviously fellow-spectators engaged in adding their contribution from the outside. In radio drama the invisibility of the whole of the proceedings blends all the sounds, of whatever kind, into a far more satisfying unity. Besides, in radio drama the changes of scene are immeasurably more numerous

and more rapid, and the auxiliary sounds, musical and otherwise, are invaluable as a guide and prompter. They not only help to bring a new scene to the imagination, but they actually announce the change. It was instructive to observe, in 'Carnival,' how effectively the sounds and meanings of music played this stage-manager's part in the show.

The contemporary chamber music heard on November 4 was comparatively free from atmospherics, although the principal composer was Schönberg and the others were two of his pupils. In Hans Eisler's Pianoforte Sonata the mercurial adventurings in the twelve-note scale were light-spirited, original, and inoffensive. It is seldom that modern harmonists carry on for such a length of time with so little recourse to harsh expressions. The ingenious small talk held the attention captive. Alban Berg's Pianoforte Sonata was less detached from emotional existence. Here and there one heard echoes of the passionate rhapsodies of the 19th century, and many a hint of yearnings expressed in language that wouldn't yearn. Schönberg's fifteen songs, heard after a long interval, were as puzzling as ever. The question is not what the music is or says or means, but why the composer chose to cast it in such a mould. I had to listen with no other clue to the verbal part than the first lines of the poems as quoted in the *Radio Times*, but I cannot believe that they called for such an intense, hushed, awe-struck, thoughts-that-lie-too-deep-for-words tone of voice in the musical setting. We seemed to be spending our time on the verge of suicide or the end of the world, listening in suspense while throttled words were wrung from a sibylline voice to the accompaniment of apparently idle successions of notes and chords. I give up Schönberg, weakly if you like, to people who can more easily get his wave-length.

There is no room at present for more than a remark about two new publications that have brightened the wireless world. Both the B.B.C. Year Book for 1930 (2*s*.) and 'Vox,' Mr. Compton Mackenzie's critical review of Broadcast matters (6*d*. weekly), give first-class value for money.

Occasional Notes

A correspondent sends us the following, concerning a topic that we believe is in many people's minds just now—the choice of music for Armistice Day concerts and celebrations:

> 'The ineptitude of programmes of music deemed suitable for Armistice Day observance seems to call for some outspoken comment. So many features of that Day of Remembrance have been placed once and for all on so lofty a plane of idealism as to make it worth while endeavouring to find an approach to the same spirit of ideality in the drafting of schemes for that occasion. Does Sullivan's "In Memoriam" Overture meet the needs of such a day? Obviously not, for the emotion arising from a purely personal loss such as produced this Overture cannot satisfy the greater world-embracing emotions which the thoughts associated with this day demand. Berlioz's "Messe des Morts" does, I submit, meet such needs just as certainly as Strauss's "Tod und Verklärung" fails to do, or Tchaikovsky's "Pathetic." The "Requiem" of Brahms or the "Alto Rhapsody" possess the necessary qualities, just as his "Triumphlied" does not. Schubert's "Unfinished" Symphony seems to me to have almost ideal perfection as memorial music in the big sense, and both Elgar's Symphonies, not to mention the choral works "Go, song of mine" and "For the Fallen," embody most of the qualities that at once provide consolation and spiritual uplift. One finds it rather hard to make the mental adjustment that would regard Tchaikovsky's "1812" Overture as music appropriate to such a day. Any persons who heard Beecham play César Franck's D minor during the war would, one imagines, be inclined to admit that work as an expression ideally associated with such an act of remembrance.
>
> 'Might it not be worth while to try to arrive at the greatest common measure of agreement upon such ideally appropriate music by inviting conductors, composers, chorus-masters, and critics to contribute ideas to the common stock? When we come to the matter of songs, we find a striking disparity between the solemnity of emotion peculiar to the day and the type of song sometimes heard. Perhaps our singers would contribute their views in a similar endeavour to "sing sorrow up into immortal spheres."'

Our correspondent was, no doubt, referring to the programme of the Armistice concert given at Manchester by the Hallé Orchestra, when the programme consisted of Sullivan's 'In Memoriam' Overture, the 'Unfinished' Symphony, 'Death and Transfiguration,' Purcell's Trumpet Voluntary, Walford Davies's 'Solemn Melody,' the '1812' Overture, and the songs, Glinka's 'Midnight Review,' Koenemann's 'When the king went forth to war,' and German's 'The Yeomen of England.' Little can be urged against this programme on musical grounds, but we think most readers will agree that it is capable of considerable improvement in the matter of fitness. Last year we published some correspondence concerning the choice of hymns at the Cenotaph Service. A letter in a recent issue of *The Times* indicates that there is need for reconsideration of Armistice music as a whole. We give *The Times* letter below:

> 'After hearing a trivial serenade by Pinsuti played at the Cenotaph by the Massed Bands of the Guards and broadcast everywhere, I ask why such music is chosen for such an occasion. Gounod, Sullivan, Tchaikovsky, and a composer described as the "Rev. Cecil" (*sic*) are the other composers. Is there no noble music for these sacred moments? If we must go abroad, why not Bach or Beethoven, instead of to second-rate writers? Better would be to go to Handel and Purcell and Parry and Elgar. Millions of hearers throughout the world must protest, as I do, against the ignominious and unpatriotic choice of music for this service. It was as bad last year.'—DR. C. W. SALEEBY, 13, Greville Place, N.W.6.

Would it not be possible for a few of our musical readers to lay their heads together soon and draft some practical suggestions in good time for next year's celebrations?

Prof. Sanford Terry is responding to invitations from America to lecture on Bach, and will go across early in the New Year to fulfil engagements at New York, Philadelphia, Chicago, Bethlehem, Boston, and other centres, and probably in Canada as well. The formation of a branch of the Bach Cantata Club in New York and the Bach recitals given there by Harold Samuel are only two indications of the growth of the Bach cult in America; Prof. Terry's visit should give it further impetus.

We understand, by the by, that Prof. Terry will shortly resign his Chair of History at Aberdeen University, after filling the post for thirty-two years.

The use of music as an aid to propaganda has sometimes led to queer results, but not often do we hear of a concert on the lines of one that took place at Cheltenham recently. Most of the items performed were by the concert-giver, and were written with the object of 'awakening sympathy with the cause of animals.' (We quote from a newspaper report.) Admission was free, and the local Food Reform Association gave the event 'moral support.' We read that, 'in order to get a true perspective of this picture-music, the audience had to assimilate the programme and the annotations accompanying each item, and they were then able to appreciate the composer's interpretative genius in putting to music the plea of the bunnies, the stags, and the foxes, and all creatures great and small.'

If this curious concert did anything to harden public opinion against blood sports and cruelty of any kind, it will have the blessing of most musicians. But why not draw on the large number of already available compositions concerning animals, 'great and small,' winding up with the famous example in which one of the 'small' beasts gets its own back (and somebody else's back in the process)—'The Song of the Flea'?

Many of our London readers have first-hand acquaintance with the St. Cecilia Festival, a biennial concert given at Queen's Hall by about six hundred singers drawn from London girls' clubs. Founded in 1908 by the late Dr. McNaught, it is now well established as a public demonstration of the excellent work done by the teachers in the various clubs; it is carefully prepared for by sectional rehearsals; and only good music is sung. As to *how* it is sung a few words from notices in the London press may be quoted: 'The effect of this body of fine, fresh, clear voices, with every word intelligible, was to me overwhelming' (P. A. Scholes, in the *Observer*); 'One would have hardly thought it possible for a choir drawn from London girls' clubs to have acquired so great precision in word and tone' (*Daily Telegraph*); 'The choir's expression and sense of rhythm were little short of marvellous' (*Daily News*); 'Surprising delicacy and charm . . . a great demonstration of the interest that good music brings into the lives of these singers' (*Daily Mail*). We quote the above from a large number of similar tributes in order that readers may see that the St. Cecilia Festival is worthy of support on purely musical grounds, and one that should somehow be kept going. So far it has managed to avoid insolvency, but the committee feels that it cannot continue unless a reserve fund is formed in order to meet the organization expenses that occur prior to each Festival. With a view to forming such a fund, a concert has been arranged to take place on December 2 at 8.30 p.m., at the Palace Hotel (99, Lancaster Gate, W.2), the performers being Miss Winifred Holloway, Miss Isolde Menges, Mr. Plunket Greene, and Mr. Harold Samuel, all of whom are generously giving their services. Tickets, price 10*s.* 6*d.* and 7*s.* 6*d.* (including tax), may be had from Mr. R. S. Elkin, 20, Kingly Street, W.1. Even in the present season of numerous and attractive concerts, this one will be well worth attending on its merits, and doubly so for the fact that its success will ensure the continuance of a valuable musical work in connection with London girls' clubs.

The management of the Ostend Kursaal has organized a musical competition, open to all European composers. Two first prizes of 20,000 francs and two second prizes of 10,000 francs are offered for (*a*) a work in the style of a Liszt Rhapsody and (*b*) a short expressive piece in the style of the Intermezzo from 'Cavalleria Rusticana,' the 'Valse Triste' of Sibelius, &c. Only unpublished works, and works that have never been publicly performed, or awarded a prize in a competition, should be submitted. MSS. should be received by the Artistic Secretary of the Kursaal not later than April 10, 1930. Copies of the regulations for the competition may be obtained from Mr. Léon Lescrauwaet, at the Kursaal, Ostend.

We are glad to hear that Arthur Bliss's short choral work 'Pastoral,' which on its recent production by the Harold Brooke Choir was so favourably noticed in the press, is down for performance during the present season at a good number of important choral centres—Bradford (Old Choral Society), Leeds (Philharmonic), York (Musical Society), Newcastle (Choral Union), &c. On November 6 it was performed by the Harold Brooke Choir at the London Museum; on December 19 the same choir will perform it at Æolian Hall. Among forthcoming performances in the London district is that of the Wanstead Choral Society on December 5. The work is also to be given in New York at the Schola Cantorum.

We had in the past made reference to the admirable work being done by the London Junior Orchestra, which we note now bears the sub-title of 'Post-Public and Secondary School Orchestral Club.' The general public will have an opportunity of sampling the work of this body on January 9 at Westminster Central Hall at 8 p.m., when a hundred young players, under their regular conductor, Mr. Ernest Read, will play the rarely-heard fifth Symphony of Schubert, and Elgar's 'Wand of Youth' Suite, and will join Miss Marjorie Hayward in Mendelssohn's Violin Concerto and Mr. Harold Craxton in Mozart's A major Pianoforte Concerto. This announcement is rather a long way ahead, but we shall jog our readers' memories in the January number. As an example of the missionary work the Club is doing we add that on November 15 it gave a concert at the Gilbert Bartholomew Memorial Club, an institution founded for the workers in Bryant & May's factory.

We have received a letter in defence of the London College of Music and various other examining bodies about which there has been a good deal of correspondence in our columns, the writer being a well-known musician, who is, we believe, an examiner of the L.C.M. Feeling that it would be in the interests of all concerned if we obtained an authoritative pronouncement, we sent the letter on to the Secretary of the Incorporated Society of Musicians. We hope readers will carefully study both the letter and Mr. Eames's answer, if only to save us labour. We are tired of answering inquiries as to the value of certain diplomas, and of explaining the difference between the various examining bodies. Readers living in provincial centres will do useful service by inducing the editors of local papers to reprint the correspondence.

A correspondent send us a cutting of a letter that appeared lately in the *Daily Express*:

'SIR,—Ten years ago, at the age of forty-two, I started to learn to play the organ. I had not the slightest knowledge of music, and to-day am proud of my position at one of the leading London cinemas.—Yours, &c.'

Our correspondent adds, 'Surely this confirms our worst suspicions?'

The following appeared in the programme book of a recent music competition festival:

Hagen's call for the Vassals.
Hoi ho! hoi ho! ho! ho!
Ye Gibich vassals, come to my call!
Need is here! Danger! Danger!
Hoi-ho! ho-ho! Piu vivo!

The old question as to who is England's greatest composer has been revived recently. An authoritative pronouncement appears in the October *P.R. Gazette* in the course of the following publisher's announcement:

ARTHUR W. KETÈLBEY'S
(Britain's Greatest Living Composer)
New and Beautiful Inspiration,
'The Sacred Hour.'

We sympathise with Mr. Ketèlbey in being thus raised to a pinnacle which he himself, we are sure, would be very far from claiming.

STAGES IN THE HISTORY OF OPERA: V.—GLUCK'S THEORY AND PRACTICE

By DYNELEY HUSSEY

Gluck was born in 1714, and reached maturity at the moment when the apotheosis of the classical Italian opera—that is to say, of the Italian operatic singer—was complete. The aria, which Handel had made the vehicle of so much fine dramatic expression, was inflated to bursting-point by the capacious lungs of successive singers, whose rivalry led them on to ever higher flights of extravagant vocal technique. So long as they supplied material for these exhibitions, composers might let dramatic propriety go hang. There comes a moment, however, when a balloon reaches its 'ceiling' and can go no higher. This moment arrived in the middle of the 18th century and, although for a while the breeze of popular favour wafted the operatic balloon with its load of vain *prime donne* and even vainer *castrati*, it was evident to intelligent minds that the absurd gas-bag must soon burst.

The small event, which may conveniently be named as the new starting point—though it was no more the cause of what followed than the murder at Serajevo caused the war—occurred at the Haymarket Theatre in London on January 7, 1746. On that evening, Gluck's opera 'La Caduta dei Giganti' fell flat, and the young composer, after reviving an earlier work with no more success, retired to Vienna to think things over. Handel, it may be remarked, expressed his contempt for Gluck's music on this occasion, and averred that he knew 'no more counterpoint than his cook.'

His failure in London, followed by a visit to Paris, where he heard the stately operas of Rameau, led Gluck to reconsider his own capacities. For several years he did continue to compose music to librettos by Metastasio, but between 1755 and 1761 he remained, apparently, almost inactive in Vienna. Had he been no more than an ordinary talent, nothing further would have been heard of him. At most, his name would have been decently interred in one brief paragraph of Burney's 'History.' But Gluck was of a pugnacious and determined character. If he could not succeed in one way, he would try another. In 1762 he showed in the production of 'Orfeo ed Eurydice' that the period of silence had not been idly spent. For here was an Italian opera written in an entirely new manner, derived, in so far as it owed anything to musical as distinct from philosophical influences, from the French operatic style. French fashions, it will be remembered, were much copied in all departments of art and social life in the Austrian capital at this time. In 'Orfeo' the drama was no longer the pretext for a vocal concert; it was the prime consideration, to which the music and even the singers were subordinated.

It is an interesting coincidence that the subject of this revolutionary work was the same as that of the first successful attempt at opera made a century and a half before. Gluck was the first composer to revert to the æsthetic theories of Monteverdi. He did not put these theories into words until five years later, when he prefaced the score of 'Alceste' with a declaration of his artistic faith, which differs in no essential point from the manifestos of the Florentine innovators nor, except in brevity and clearness, from the subsequent effusions of Richard Wagner.

There is a common denominator between these reforming composers other than their adherence to similar artistic principles. None of the three succeeded in composing masterpieces in the accepted manner of their time, as did Handel, Haydn, and Brahms. Only one of them, Wagner, was a great musician in the sense in which we apply the term to Bach or Mozart or Beethoven. Monteverdi's madrigals, full as they are of interesting experiments which give them an historical importance, cannot be set beside the works of the great polyphonists, Palestrina, Marenzio, or our own William Byrd. According to M. Henri Prunières, even his operas are inferior in musical (though not in dramatic) quality, to those of his forgotten follower, Luigi Rossi. Gluck in his turn had not half the musical talent of Hasse, beside whose airs his melodies sound clumsy and wanting

in subtlety. As we have noted, his failure in conventional opera made him face the fact that his genius must find an outlet in some new direction, just as Wagner's inability to outshine Meyerbeer in anything except vulgarity turned his thoughts after the production of 'Rienzi' towards the 'music-drama.'

In the famous preface to 'Alceste,' Gluck states that he sought to banish from music all the offences against good taste and good sense, and to reduce it to its 'true function' of supporting the drama without interrupting the action or disfiguring it with superfluous ornaments. It is natural that this declaration, coming from a composer whose works won great popularity and respect, should have taken an important place in accounts of the historical development of opera. But the ideas contained in it were derived, as Mr. Newman has shown in his study of Gluck, from the theories which had been gaining ground for some years among speculative minds. Most of Gluck's ideas seem to have been taken from a treatise by Algarotti, which was published between the production of 'Orfeo' and that of 'Alceste.' After contending that reform must begin with the libretto, since good dramatic music cannot be written to stupid words, Algarotti lays down that current abuses must be abolished and 'the helm again given into the hands of the poet, from whom it has wrongly been taken.'

If, however, Gluck's theories were not original, he had at least the originality to attempt to put them into practice, and, to judge from the heated controversy aroused by his innovations, they must have startled all who were not conversant with the latest æsthetic doctrines. Dr. Burney found Vienna divided into two parties, and his account is worth quoting at some length, as the view of an intel ligent contemporary observer:

> 'Metastasio and Hasse [he says] may be said to be at the head of one of the principal sects; Calzabigi and Gluck of another. The first, regarding all innovations as quackery, adhere to the ancient (*i.e.*, the existing) form of musical drama. . . . The second party depends more upon theatrical effects, propriety of character, simplicity of diction, and of musical execution than on, what *they* style, flowery descriptions, superfluous similes, sententious and cold morality. . . . .
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> 'When the voice was more respected than the servile herd of imitative instruments, and at a time when a different degree and better-judged kind of study rendered it perhaps more worthy of attention than at present, the airs of Signor Hasse, particularly those of the pathetic kind, were such as charmed every hearer, and fixed the reputations of the first singers in Europe. . . .
>
> 'The Chevalier Gluck is simplifying music; and . . . tries all he can to keep his music chaste and sober. His three operas of "Orfeo," "Alceste," and "Paride" are proofs of this, as they contain few difficulties of execution, though many of expression.'

Although the worthy Doctor disclaims any intention 'to take sides or to determine which of these parties is right,' it is easy to see that his sympathies lay with the older school. The interest of his criticism rests not in its rightness or wrongness, but in the sure way he hits upon the difference between the two styles. He saw that the essential revolution, which was in progress, consisted in the dethronement of the voice from its supreme place in music.

One of the most important features of Gluck's practice was his substitution of accompanied recitative for *recitativo secco*, with the object of diminishing as far as possible the difference in musical quality between the airs and the dramatic dialogue. From this it is but a step to the continuous melodic declamation of Wagner, though it is a step which could not be taken until the symphonic technique of composition had been developed by Haydn and Beethoven. As I pointed out in a previous article in this series, Handel had already done something towards increasing the importance of the orchestral accompaniment relative to the voice. This use of the 'servile herd of imitative instruments' was, indeed, one of the signs of the end of Italian domination in music and of the enthronement in its place of Germany with its tradition of instrumental music. Gluck has been claimed by the French almost as if he were a native of Paris, but he was in this respect true to his own nationality.

It was not, indeed, until ten years after the production of 'Orfeo' that Gluck settled in Paris and composed to French texts. Here his two 'Iphigénies,' 'Armide' and the revised version of 'Alceste,' which we are to hear at the Scala Theatre next month, aroused an even more furious controversy than had divided the Viennese. He was accused, like Wagner a century later, of making his singers shriek and of being incapable of writing melody. 'Armide' was written more or less as an answer to these criticisms, and to prove that he could express tender as well as tragic sentiments. In a comparison of the new opera with 'Alceste,' Gluck himself says, 'The two operas are so different that you will hardly believe them to be by the same composer. I have tried to be painter and poet rather than musician, and I confess that I should like to finish my career with this opera. In "Armide" there is a delicate quality which is wanting in "Alceste," for I have discovered a method of making the characters express themselves in such a manner that you will recognise at once, from the style of the expression, whether it is Armide or one of her followers who is speaking.'

This is rather a large order, and it must be admitted that Gluck's powers of characterisation did not run to so particular a definition of the personalities on the stage. Indeed, one's chief impression of 'Armide' is that the passionate music is completely at variance with the stilted language of the libretto, written by Quinault for Lulli a century before. Gluck was, in truth, too much of a musician to remember his theories in the heat of composition, and we may be grateful for the inconsistencies which gave us so much beautiful music.

In 'Alceste,' which is of especial interest at the moment, there is ample proof of Gluck's dramatic powers. The libretto does not do much to help him, since Calzabigi made a sorry mess of the Euripidean tragedy. The melodies are, perhaps, weak. Even in the famous 'Divinités du Styx' one feels that, beautiful and dramatic as the individual phrases are, the whole is disjointed and short-breathed. The beauty of the opera rests in the masterly simplicity with which the dramatic situations are handled. Even after a

century and a half the third scene of the first Act, which is the finest example of Gluck's genius in this direction, has lost none of its power to move us. For there is a grandeur and nobility in this music which gives it a beauty as enduring as that of the simple outlines on an Attic vase.

Teachers' Department

THE ASSOCIATED BOARD PIANOFORTE EXAMINATIONS FOR 1930

By Ernest Fowles

(*Concluded from November number, p.* 1006)

ADVANCED GRADE.—LIST A

No. 58. Czerny. Study in G minor, Op. 740, No. 14. (Crotchet 116-126.)—This evergreen study in broken chordal forms is of great usefulness. The pity is that the right hand is alone disciplined. Even in these days of harmonic opportunity it is common to meet players able to manage a study of this kind, but totally ignorant of the application of harmony to the keyboard. Every chord-position should be played, crotchet by crotchet, in unbroken form. If properly and systematically listened to, the experiment ought to help towards a concept of chords and their combinations. It would be well to insist upon this being continued until the harmony is aurally, visually, and tactually realised. To put it on the lowest ground, the process will render performance of the study infinitely easier to the player. The fingering throughout is appropriate, and no difficulty in this respect should arise if the fingering of the individual chord-positions is thoroughly understood.

No. 59. Haydn. First movement of Sonata in E flat. (Crotchet 116.)—In No. 50 was given an analysis of a movement by Mozart. This is an opportunity to examine one by Haydn, and to compare the one with the other. Look at the exposition of No. 50. In the main, the phrases are 'regular' and the effect as a whole is square. In this movement, rhythmic freedom is the rule. The first subject, with its three phrases, is a characteristic opening. Again, the transition passage of No. 50 is formed by four-bar groups. Here, a passage of great rhythmic unity (bars 12 to 24) carries the music onward to the second subject. Like the Mozart movement, the zone of the latter contains three thoughts, and it will be profitable to compare these in their respective settings on the simple ground of rhythmic formation. The extent of the development portion is compensated by its interest, both in material and in rhythm. But the most astonishing feature in this (for the period) highly developed movement is the length and interest of the Coda (last twenty-eight bars). It is well to be reminded of the fact that Haydn comes down in history as the most advanced thinker of the classic age in the terms of rhythm. The rendering requires all the delicate insight and clear-cut expression of Mozart, great reticence in pedalling, and a very particular attention to the decorative side of the music in respect of tone-marks and shadings.

No. 60. Schumann. Intermezzo, 'Faschingsschwank,' Op. 26. (Crotchet 84 or faster.)—A movement particularly distinctive of the composer. The student should first master the harmony unbrokenly, but he must observe the auxiliary sounds mingled with the harmony in nearly every bar throughout—the A natural in bar 1, the G natural in bar 2, and so forth. From these not a little experience in the use and purpose of such sounds will be gained. The music is a masterly treatment of the single idea presented in bars 1 to 4. It is a romance to be played with fervour and with unbounded energy. Therefore the phlegmatic or emotionally unresponsive should avoid it—at any rate for an examination! It will be noticed that every phrase or section contains a point of vigorous climax. It is upon the treatment of these climaxes, in their varying degrees of intensity, that the ultimate effect depends. Schumann gives an occasional clue in this direction. His *poco meno f* in bar 9 is a case in point. It is noteworthy, however, that he never indicates a *fortissimo*, a fact which shows that he leaves the zone of greatest stress to the imagination of the player. The editor has given the simplest possible pedalling, and it will perhaps be as well to follow his suggestions in a movement which, in reality, demands pedalling of considerable insight.

No. 61. Brahms. Waltz in E, Op. 39, No. 2. (Crotchet 108.)—An art dance-form of the purest type. The construction seems to belie the accentuation usual in the waltz (*cf.* No. 22). But however strongly the triple accentuation may make an appeal, it must not be stressed. The uniform metrical arrangement of the figuration will carry on the movement with but little accentual assistance from the player. Observe that the scheme of the whole is a duetto between the hands, the inner part moving in charming rivalry with the upper. In one case only is it necessary to give a fuller significance to the inner part, viz., in bars 13 to 17. The movement of these chords passing in gradual tone-descent from the climax in bar 14 is a masterstroke in a masterly setting.

No. 62. Colin Taylor. 'Boats,' from 'The Crescent Moon.' (Dotted crotchet 46.)—This very pleasant piece lends itself to sentimental treatment—at any rate so far as the first and last sections are concerned. The tendency, if manifest, must be countered by a thoroughly rhythmic rendering of the parts in question, in which *rubato* should be only sparingly employed. The unexpected nature of many chords will provide room for thought—when thought of the kind is applied! The figurations of the middle section are all harmonically interesting, and should first be studied from that point of view. The *pppp* direction is slightly optimistic, and reminiscent of Tchaikovsky, who in one noted passage ventured upon *ppppp*! (Query: How could one express the quadrupled superlative in Italian, to say nothing of our own language?) Naturally, extremities in language defeat their ends. Something, at least, is due to the imagination of the player, and a player without imagination will make but little of this music.

ADVANCED GRADE.—LIST B

No. 63. Clementi. Study in A, No. 9. (Crotchet 108-116.)—The combined scale and arpeggio study is always valuable, because it disciplines the alternate hand-positions respectively employed. Players whose hands and arms are imperfectly trained in habits of muscular resilience quickly

discover the fact when they venture upon passages such as these. The direction *ma non troppo* indicates a warning against excessive speed—and its corollary, a probable misapplication of natural muscular laws. The student should apply this direction in the most elastic manner. Let him not attempt a speed which will prevent him from making use of these same natural muscular laws with the freedom suggested, and made possible, by Nature.

No. 64. Daquin. 'Le Coucou.' (Crotchet 126.)—Very little of the work of this French contemporary of Bach has come down to us. We are very distinctly the losers. Doubtless Daquin had sat at the feet of Couperin, and had learnt from him the possibilities of keyboard music. The hand is the hand of Daquin, but the style and atmosphere are strongly suggestive of the older and greater master. The movement is a rondo of the older type, with three appearances of the main thought and, of course, two episodes, a form beloved by the older French masters. Although *vivace* has been added by an editor, the word must be held to apply less to actual speed than to style. The latter must be vivacious, and anticipatory of the cuckoo-calls which punctuate the rhythmic movement with delightful frequency. The graces start in every case in the accentual position. Thus, the first note of the grace in bar 11 is played with the first note of the left-hand group, the notes following each other as quickly as the skill of the player will allow. A change of finger on the third note (or on the first) will facilitate the execution. The shake in bar 22 may be reduced to its lowest form, viz., four notes in all, or similar to the ornament of bar 11. In fact, a Bach interpretation may quite well be given to this shake. (*Vide* No. 54.)

No. 65. Beethoven. Last movement of Sonata in C minor, Op. 13. (Minim 100.)—It is interesting to compare the plan of No. 64 with that of this movement, which illustrates the development of the rondo after it had been influenced by sonata form. The following analysis should also be compared with the plan of sonata form given in No. 50:

First subject, bars 1-17.
Transition to second subject, bars 18-25.
Zone of second subject, bars 25-51: First thought, bars 25-33; second thought, bars 33-43; third thought, bars 43-51.
First subject, second appearance, bars 61-78.
Central episode, characteristic of the modern rondo, bars 78-120.
First subject, third appearance, bars 120-128.
Transition to second subject, effected by an extension of the first subject, bars 128-134.
Zone of second subject, bars 134-170: First thought, bars 134-143; second thought, bars 143-153; third thought, bars 153-170.
First subject, fourth appearance, bars 171-182.
Coda, bar 182 to the end.

The usual tendency to start the movement too quickly and to modify the tempo when the normal quavers turn to triplets must be repressed. The first subject suggests a touch of daintiness, and excessive speed throws it altogether outside the picture. In all respects the note-clearness required by late 18th-century music is equally needful here; and this, of course, includes the duty of restrained and careful pedalling.

No. 66. Schumann. 'Ende vom Lied,' Op. 12, No. 8. (Crotchet 126.)—A particularly attractive phase of Schumann's work, ending with a Coda of great mystic charm. Good chordal grasp is a need throughout; of the heavier type in the first section, of the lighter in the episode. In the latter part (minim 88-92), great care must be taken with the phrase-markings. In every case the two-note slur indicates a true trochee, and must be treated accordingly. In particular, notice those in imitation at bars 14, &c., of the episode. Splendid practice in free hand-work will be found here. The Coda should be played *amorosamente*—very tenderly, and with a memory of the composer's personality to help the interpretation. Each chord-change is a surprise and a joy. Note the theme with its uplifting octave, which trickles through the harmony as a kind of swan song for the group of pieces within this opus.

No. 67. Hugo Anson. 'Pavan.' (Crotchet 72.)—The direction *con maestà* is much more readily understood in connection with this pavan than *delicato*. Perhaps the latter word refers to delicacy of conception, and not expressly to the keyboard interpretation of that conception. For it seems to me that not a little of the original nobility of the pavan is recovered in this interesting example. Note the treatment of the predominant tune, firstly, as a lower melody suggestive of the 'cello or of a tenor voice; secondly, in sonorous form with a low and strong bass of support. Note, further, the climax attained in the course of the episode, and the poignancy of its effect. It was a happy thought to make the cadence in bars 18 and 19 characteristic of the piece. Its second occurrence brings about a virtual ending-place to the episode, and incidentally is the reason for the link-passage (bars 32-39), which, to fulfil its purpose in the movement, must be played exactly as directed.

ADVANCED GRADE.—LIST C

No. 68. Moscheles. Study in F minor, Op. 70, No. 24. (Crotchet 96.)—Good practice in a form of passage met with in much post-classic and modern music. The writing is very diversified, no two bars being precisely alike; and this may be regarded as the standard of its value. The precautionary *comodo* will probably be found welcome. All I have hitherto said upon the subject of agility (*cf.* Nos. 43 and 63) should be recalled in connection with this study, which demands some brilliance of style conjoined with perfect freedom of manipulation.

No. 69. Handel. Air with Variations. (Theme, crotchet 60.)—Here is the famous theme afterwards treated by Brahms in an equally famous manner. Here we see the variation form, already, it is true, with a long history behind it, but still tied down to the conventions which dominated all instrumental music of the first half of the 18th century. The fact does not belittle the music of that time. Addison, Steele, Swift, and the rest of the worthies of those days are not bedimmed by the great glories of 19th-century literature. So if we know the work of Brahms in connection with this theme, we shall take the greater joy and reap the greater benefit from listening to that of Handel. The Air should be presented strictly—just as it is written. Var. 1 (crotchet 88) is a flowing commentary upon the

harmony of the theme. Var. II. (ditto) combines the original harmony with a roughened outline of the air. A marked *cantabile* is therefore necessary throughout. Var. III. (dotted crotchet 120) presents a totally new figuration, and Var. IV. (dotted crotchet 116) is to Var. III. as Var. II. to Var. I. Var. V. (crotchet 126) brings in the 'toccata' element of the period, and forms a fitting close to the set.

No. 70. Chopin. Polonaise in C minor, Op. 40, No. 2. (Crotchet 80.)—Like his waltzes and mazurkas, Chopin's polonaises admit of much variety in tempo. This must always be the case with a composer whose moods are changeable, unexpected and occasionally even capricious. Moreover, it is well to remember that the real polonaise, from which Chopin drew his inspiration, was in reality a dance of very moderate movement. I have often referred to a knowledge of form as essential to the player. This piece is an object-lesson to that effect. Both sections (the Polonaise and the Trio) are in themselves examples of three-part form, and, in each case, a change in temperamental expression coincides with the close of one part and the beginning of another. Observe the changes in this respect at the intersection of bars 34-35, 55-56, 86-87, and 98-99. A reference to the following details will be helpful. Bars 9-11: Outline the melody. Bars 15 and 16: The same. Bars 37-41: A slight *accelerando* follows the *crescendo*. Bar 42: Recover the tempo. Bars 74-78: The interlude-passage should be played strictly and with an effect of distance. Bars 87-93: A quiet left-hand part with *cantabile* in the upper melody. Bars 93-97: Make a climactic point here with a pronounced declension lasting until the return in bar 99. Bars 117-120: Do not fail to bring out the new motive in the uppermost part.

No. 71. Tchaikovsky. 'Barcarolle,' Op. 37A, No. 6. (Crotchet 108-112.)—Tchaikovsky was not always so happy in his pianoforte music as he is in this well-known piece. *Grazioso* exactly describes the style of the whole. The melodic part must be played with infinite light and shade, and with a sense of the unity of each phrase, composed though it be of isolated rhythmic sections. The sections in the phrase bars 6 to 12, for instance, must so be treated that the continuity of the phrase itself is unimpaired. This is largely a matter of tone-management, but not entirely; the mental grasp of the phrase-unit is a prior need. *Rubato* is a virtual necessity throughout the piece, but it must be used with wisdom and not allowed, as is so often the case with this piece, to turn what are really beautiful phrases into sentimental platitudes. The *poco più mosso* must be regarded as a preparation for the new thought at the change of time-signature. This thought requires vigour, and if played at a moderate tempo, may even contain a semblance of dignity. The main difficulty of the movement is to manage the interluding phrases, the first of which will be found in the bar next to the Tempo I. at the return. These phrases should blend in tone with that of the original melody which they accompany. On no account should they be played echo-wise, a sure path to the sentimental—in this connection at least. The Coda may be invested with considerable charm. The month of June is Tchaikovsky's inspiration, and it is not hard to perceive the application of the quietly falling harmonies and gradual evanescence of the music.

No. 72. Leo Livens. 'Dance of the Insects.' (Crotchet 96.)—General daintiness of rendering is, of course, called for by the nature as well as by the title of the piece, which, moreover, provides some quite excellent practice in quickly-recurring repeated notes. There seem to be two schools of thought in the treatment of the latter. Some suggest that change of finger is always desirable, and, as a reason, refer somewhat unconvincingly to what they call finger-flexibility. Others declare that, except in very rapid repetitions in which possible blocking of the key mechanism is concerned, the problem is one for the hand rather than for the fingers; that, since it is possible to make octave repetitions at a comparatively high speed, it should be logical to do the same with single notes and with the same technique. In this place, however, the player has no alternative; the fingering must be taken as indicated, for the nature of the passages makes this virtually indispensable. In music so delicately conceived it is important to avoid climactic points of too great intensity. The *fortes* of the middle section must be regarded as merely forming a contrast to the first and last sections, which contain the leading motive of the whole.

POINTS FROM LECTURES

The lecture world suddenly bursts into activity with the change back of the summer-time clock. The pressure on this column is so great this month that many a good 'point' must go unmarked.

However, not every lecturer invites notice. One excellent musician ranged over the development of church music by showing as a mere introduction how ancient civilizations practised the art of music: Egyptians, Greeks, Hebrews, Assyrians, Babylonians, Arabians, Indians, and Chinese. The speakers who followed all referred to the fine musicianship of the lecturer; they were impressed by the man, but what of the subject? In contrast to this encyclopædic and over-conscientious preparation, Dr. W. G. Whittaker at Liverpool University lectured on an English composer whose works (and even name) seemed to be lost, viz., William Young. Such a vivid account of this man and his music was given that the audience clearly had their interest aroused. Both these lectures were historical. Which would you rather have?

Frederick Delius was the topical subject taken by Mr. Hubert J. Foss at Trinity College of Music. The music of Delius, he said, was not quite like what the colleges taught their pupils to regard as good music, for the conception was not primarily melodic nor the texture contrapuntal. By every rule the music was poor—but the rules were not applicable to Delius. It was probable, however, that the harmonic basis of Delius's thought had retarded appreciation of him. His methods of development were no less his own; they were of a piece with the poetic side of his mind. It was sometimes said that the music of Delius bore a cosmopolitan stamp. That was true in a sense, but in addition to the German and French influences to be traced in his works, there were marked English characteristics. The latter were to be noticed in his frequent use of the human voice, the vocal quality of his themes and phrases, and his recurring reminiscences of folk-song.

It takes a Lord Mayor to tackle the dictum of a University Professor of Music—doubtless in chaff, as the remark was received with laughter. Sir Hugh Allen had advised the Associated Board winners of certificates at Norwich 'not to go to bed until they had written some music out of their own head.' Of the pianist who had illustrated, Sir Hugh thought 'she could write out in this room every note of what she had played.' Lord Mayor Gowen said, 'I very much question whether Sir Hugh Allen, when he heard the Chopin polonaise—if he has never heard it before—would be able when he goes back to London to write half a bar of it.'

The state of music in Wales before 1815 (that being the year of the birth of John Ambrose Lloyd) gave Mr. J. Charles McLean an opportunity of making a historical sketch leading to the present time. Where does Wales stand to-day, he asked, compared with the other nations of the world? Wales was a small nation with little or no advantages. Norway was a small nation, but had produced a Grieg; Finland claimed Sibelius; Poland had Chopin and Paderewski; and Yugoslavia her Béla Bartók; but Wales had not yet found her Schubert, Grieg, or Sibelius. One answer was that Wales had only been at it seriously for about eighty years, whilst Italy, France, Germany, and England had produced classical masterpieces three and four hundred years before Wales had made a start.

Dr. A. W. Pollitt told the Music Teachers' Association at Liverpool that he knew a school where the students were assembled once or twice a year, and were obliged to listen to a couple of string quartets. That was for musical appreciation. But he had never heard of any converts to music as the result of such a method; he had heard of many young people being antagonised. String quartets were not for the tyro; they appealed only to the cultured few, and he could imagine nothing more boring than young people being obliged to listen to a string quartet.

In the course of some hints to conductors in a Belfast class for conductors, Mr. John Vine said there was an idea that interpretation was mere expressiveness, but that was not so. Real interpretation included everything: rhythm, shape, tone, diction, expressiveness, and the underlying mood of the whole. In perfect interpretation these factors must be in perfect relationship. The test of expressiveness was that it should be just enough—a little less than enough made the singing insipid, while too much turned it into a caricature. The team spirit in choirs must be cultivated, and to get this they must abolish selfishness, littleness, and jealousy.

Mr. J. B. McElligott, speaking at the Oxford Summer School of the Society of St. Gregory, treated of plainsong as music and as worship. It throws all the emphasis on the singer. Mr. Ernest Newman remarked lately that in modern song the pianist is an equal collaborator with the singer, and yet the former is described in programmes as being 'at the pianoforte.' It would be more just, added the lecturer, in some recitals of modern songs to put on the programme, 'Pianoforte solo, Mr. George Reeves; at the Larynx, Madame So-and-So.' In plainsong the whole of the song—melody, atmosphere, ornament, contrast, and illustration—is put into the voice part. Choirs who are going to sing plainsong must think more in terms of the singer than of the organist. The choirmaster must be more and more a master of singing.

Seeing and hearing were topics on which Mr. E. Stanley Roper founded a little homily at a Trinity College distribution at Northampton. Many people see without noticing and hear without listening. 'Under seeing without hearing comes: when you play the wrong note even though you know its name; when you give the wrong value to the notes; when you leave out the rests—remember, rests let in the light and air—and when you use the wrong fingers. Under hearing without listening comes: when you begin badly; when you do not keep your hands together; when you alter the pace of the piece; when you use the loud pedal too much; when you spread a chord which ought not to be spread; when a singer sings out of tune; when a violinist plays out of tune; and when you make a row instead of music.'

Hints to choir conductors and choirmasters were given in profusion at a Dundee lecture by Dr. C. H. Moody. An example may be given. In dealing with *pianissimo* passages, he never attempted articulation until he got the exact shade of soft singing he wanted. When the pitch was causing trouble at sectional rehearsals, he would emphasise that they should deal with pitch and that alone. If tone was not good or articulation not clear, they should deal with tone or deal with articulation.

'Municipalities and Music' was a subject about which Dr. Adrian Boult had some useful things to say to a large audience at Cheltenham. If it was to be a place where people came in swarms for the day and consumed a good deal of liquid refreshment, let them get a jazz band and be done with it. If they wanted to attract distinguished visitors, as they had been doing for the past hundred years, then they should get a good orchestra. A start on a small scale would not cause any grave financial problem, and an orchestra at Cheltenham would be a great adornment, adding much to the beautiful things they had to look at, by having something beautiful to listen to.

Dr. Sydney Nicholson, speaking at Bury St. Edmunds, where St. Mary's Church was completely filled, remarked: 'It is said all over the place that people cannot bear to go to church because of the choir's singing. It is not the choir's singing, but the way it is done which is wrong.' He begged those who undertook the responsibility to approach church music with reverence, and determination that they will not only do all they can, but that the small choirs will never attempt over-elaborate music.

Love and religion, in the view of Mr. C. H. Phillips (speaking at the Hull Y.W.C.A.), are the two greatest emotional sources of song. The Elizabethan songs, apart from religious songs, were of two kinds: those of the 'fa-la-la' type, produced by pure exuberance, and the love-songs. The words were often very intricate, and the Elizabethans were past-masters of the art of seizing the atmosphere of a song and setting it to a difficult tune. These songs had a peculiar aroma about them, like cigars. They could soothe away care, but they were not in the least 'thrilling.'

J. G.

POWDER AND SHOT

(See also 'Letters to the Editor.')

DO YOU KNOW ?—

That in 1928 the London College of Music examined 5,883 candidates for diplomas, of whom 3,272 passed ?

That altogether upwards of 850,000 candidates have been examined in the forty-two years of the College's life ?

That it has seventy-three examiners, and eight hundred and fourteen local centres ?

AND WOULD YOU BELIEVE ?—

That its prize distributions are presided over by town councillors, mayors, knights, and viscounts ?

That the current Report says, 'The College may, indeed, be well called the Musical Examining Institution of the British Empire' ?

That 'the mandoline would appear to have passed out of favour, so far as examinations are concerned' ?

That 'the College diplomas are recognised all the world over, not only as an artistic test by those who follow music for the pleasure it gives, and for art's sake, but also by those whose objective it is to possess a diploma which shall serve as a standard teaching qualification' ?

Yet that the L.C.M. is NOT RECOGNISED by the Teachers' Registration Council ?

That the following newspapers have printed lists of successful candidates: the *Daily Telegraph*, the *Morning Post*, and the *Manchester Guardian* ?

That the *Music Student* has published photographs of children under fifteen who have obtained professional diplomas of the L.C.M. ?

And that, in this year of grace 1929, some musicians STILL ask why they should join the I.S.M. ?

Among the articles in the November *School Music Review* we were specially interested in Mr. Percy Scholes's account of a visit to a secondary school in Bucharest, where he witnessed a demonstration of a new system of training that is intended to form the basis of the musical work in schools throughout Rumania. The method is extraordinarily well devised for the cultivation of alertness and resource, but the extent to which it depends on the extemporaneous power and musicianship of the teacher is, we think, against its successful use in centres where there is no specialist available. (The method cannot be described in a few words, so we must refer the reader to the article.) No doubt methods of the kind are used in English schools; in fact, we met with something similar in the work of a few keen Church choirmasters many years ago. Anyway, some features from the Bucharest system could (and, we think, should) be taken up by skilful teachers in this country.

Other features in this number are articles on Christmas music, by G. Kirkham Jones; an account by Desmond MacMahon of the visit of an English school choir to Germany; a practical recipe for 'Home-Made Marionettes,' by F. Alice Marzials; a biographical article by Edward Watson on John Stanley, the gifted blind organist-composer whose music is still to be heard at recitals; &c. The 'Everyday Teaching Problem' discussed this month by J. Raymond Tobin is the linking-up of Sol-fa and Staff notations. There are the usual features and music supplements.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.

Pianoforte Queries from Hull (no name given).—(1.) We cannot say whether Tausig and other great pianists of the past could play two or three more octaves to the second than present-day star pianists. Can anybody say? And if they could, does it matter? (2.) Certainly you ought to be able to acquire the ability to read two widely dispersed passages at sight. It is merely a matter of practice. Organists often have to read at sight from three (and sometimes four) staves; and there are plenty of musicians who can condense a fair-sized full score at the pianoforte right away. Your teacher's recommendation to play the hands separately has reference rather to learning the piece than to reading it at sight. Sight-reading is best acquired by the use of music well within your technical grasp, beginning with a slow pace and going right ahead, no matter what slips occur. If you stop to make corrections you are not reading at sight, but merely advertising your blunders. (3.) We have looked at this question all round, but still cannot understand it. (4.) You ask, 'What is it that makes the fingers sort of get mixed up after they have been repeating a sequence or trill for a long period for a considerable number of times?' Simply technical deficiency and lack of muscular freedom. (5.) Rapid repetition of notes is a matter of agility rather than strength. (6.) You are too greatly worried over the question of speed. The quickest playing (even in pieces where speed is the prime factor) is not always the best. Clean, rhythmical playing at a moderate pace often sounds quicker than quick playing in which those virtues are not present. Don't bother so much about metronome marks, which are usually not the composer's, and in any case are no more than general indications. Note.—We are glad to help you, but we must ask you to write any future questions more clearly, and not on odd fragments of paper, and to keep all the references to a question together. We got quite giddy chasing your postscripts, afterthoughts, N.B.'s, asterisks, and footnotes, from scrap to scrap; and as your question arrived on one of our busy days we were not pleased with you.

S. S. S.—(1.) For the first movement of Mendelssohn's Violin Concerto a good pace would be ♩=85-90. (2.) You will probably find what you want in 'Practical Guide to Phrasing,' by Riemann and Fuchs (Schirmer). (3.) 'The Art of Accompaniment,' by Welton Hickin (Novello). (4.) We are unable to compare the standard of playing in the L.R.A.M. accompaniment with that of the L.R.A.M. pianoforte-teaching examination.

B. C. W.—You say you have to teach a mixed village choir to read at sight a four-part exercise at a competition to be held in about ten weeks' time. Staff notation only will be allowed, and your choir consists mostly of farm lads and girls who do not know their notes. Were we placed in your position our first inclination would be to write to the secretary of the Festival and point out the unfairness of limiting the test to Staff

notation. You will probably find that most of your singers have a fair grounding in Tonic Sol-fa left over from their school days. With diligence you may in ten weeks develop this in such a way that they will be able to read quite respectably at the competition if the use of Tonic Sol-fa be allowed. We believe the Festival committee would see the reasonableness of allowing either notation. If they do not, we should be disposed to give the Festival a miss. However, that would, no doubt, be wrong of us. Assuming that after all we decided to enter, we should ascertain just how much Tonic Sol-fa reading ability the choir possesses, and on it base as much of the Staff notation as we could manage in the available time. In order to do this you must, of course, have a grounding of Tonic Sol-fa yourself. We do not think you will find any four-part graded exercises for S.A.T.B. sufficiently easy for your purpose. It might be worth your while, however, to send for a copy of a 'Handbook for Choralists,' by Harvey Grace (Novello, 1*s.* 6*d.*), in which you will find not only a good many hints on sight-singing, but a number of graded studies in both notations. If you decide that a fair number of these studies are within the powers of your choir you will be able to do much by letting them read the easier examples alternately in Tonic Sol-fa and Staff notation, giving such tips as occur to you during the process. But, we repeat, begin by writing to the secretary of the Festival a tactful protest against the taboo of Tonic Sol-fa.

J. D. R. W.—(1.) You will be quite safe in printing in your collection of pipe arrangements any of the songs you mention that are obviously folk-songs or long since out of copyright, such as 'Caller Herrin,' 'Flowers of the Forest,' &c. Concerning the rest (for example, a tune you mention as coming from some ukulele tutor), it would be safer to write to the publishers of the book or collection, inquiring as to any possible restriction. You ask also, 'If a tune is printed in 6-8 would it be wrong for me to make and print an arrangement in 4-4 time?' We should say yes, decidedly. This would not be arranging a tune, but disarranging it very considerably. (2.) There is nothing complicated in the process of copyrighting. The rights of the book will remain your property until you assign them to somebody else. (3.) In regard to the sample you send of your method of variation, we should decidedly object to your changing the time of the tune from 3-4 to 4-4. This kind of thing is quite legitimate when it occurs in one of a set of variations, but it is indefensible when you publish your version of the tune as a separate number. We fail to see why the fact of its being arranged for pipes should call for changes so drastic. There is very little left of the original by the time you have finished with it.

TEACHER.—When we said in a recent answer that the A.R.C.O. diploma does not rank as high as the L.R.A.M. or the A.R.C.M., we had no desire to belittle the R.C.O. diploma. Still less do we wish readers to imagine that the diploma is of little value to them. It is of considerable value in several ways, but most of all in that it sets a candidate to work systematically in the acquiring of a good deal of practical knowledge that he would not trouble about in the ordinary way. Nevertheless, nobody pretends that it can be regarded as anything more than a kind of half-way house to the Fellowship diploma. We know many excellent musicians who never proceeded from Associateship to Fellowship, but the fact remains that (as we say below in our answer to 'F. C.') the A.R.C.O. diploma, though an excellent all-round qualification, is not sufficiently exacting on the technical side of performance to enable it to rank with the Fellowship, or with such diplomas as the A.R.C.M. and the L.R.A.M. You say that 'the R.C.O., as a chartered institution, should surely be on the same footing as the R.A.M. and R.C.M., and its examinations of equal value.' Equal value for what? The L.R.A.M. diploma for pianoforte-playing is no test of the holder's ability to fulfil the duties of a church organist and choirmaster, and similarly the F.R.C.O. diploma has little weight when the subject is (say) the teaching or playing of the violin. There is a good deal of loose thinking on this subject, and many of the general public, and even a good many musicians, seem to imagine that so long as a man has a set of initials after his name he is qualified to teach any and every subject. If teachers would confine themselves in general to the subject for which they hold proper qualifications, the status of degrees and diplomas and of the profession generally would be improved.

V. C. P.—(1.) Study the full scores of the Beethoven symphonies in their order; take the three best-known symphonies of Mozart—the 'Jupiter, G minor, and E flat, and a few of the best of the Haydn symphonies such as the 'London' or the 'Military.' You ask, 'Can anything be learned from Haydn, or is he as threadbare as many musicians would have us believe?' A great deal can be learned from Haydn, and for one musician who regards him as threadbare you will find many who regard him as evergreen. (2.) If you wish to make acquaintance with Brahms's pianoforte works we suggest, as a pleasant start, the Intermezzi and the Waltzes. (3.) Your left hand, you say, is considerably weaker than your right; what shall you do? Make a daily use of the exercises in Ridley Prentice's 'Hand Gymnastics' (Novello). If you have never worked at Bach's Two- and Three-Part Inventions begin now. You will find in them some splendid work for your left hand. Take also from the 'Forty-eight' such Preludes as Nos. 2, 10, and 15 from the first book, and Nos. 6, 21, and 23 from Book 2. Concentrate also on such of the Fugues as present special difficulties for the left hand, *e.g.*, No. 5, in Book 1, where the demisemiquaver figure is very useful. Paterson's have just issued in five graded books the 'Hundred Best' in Czerny. Included are some first-rate studies in which the bulk of the work is given to the left hand. Try Book 2 for a start.

GLISSANDO (Carlisle).—Ascending *glissando* in L.H. or descending in R.H., marked to be played with third finger, should be played with the nail presented to the keys. The elbow must be well raised to allow of the necessary tilting of the hand. Such passages can be played more easily by the thumb. D'Albert, in his edition of Liszt's Rhapsodies, substitutes thumb for the composer's third-finger indications in the descending R.H. passages of the tenth Rhapsody. *Glissando* over

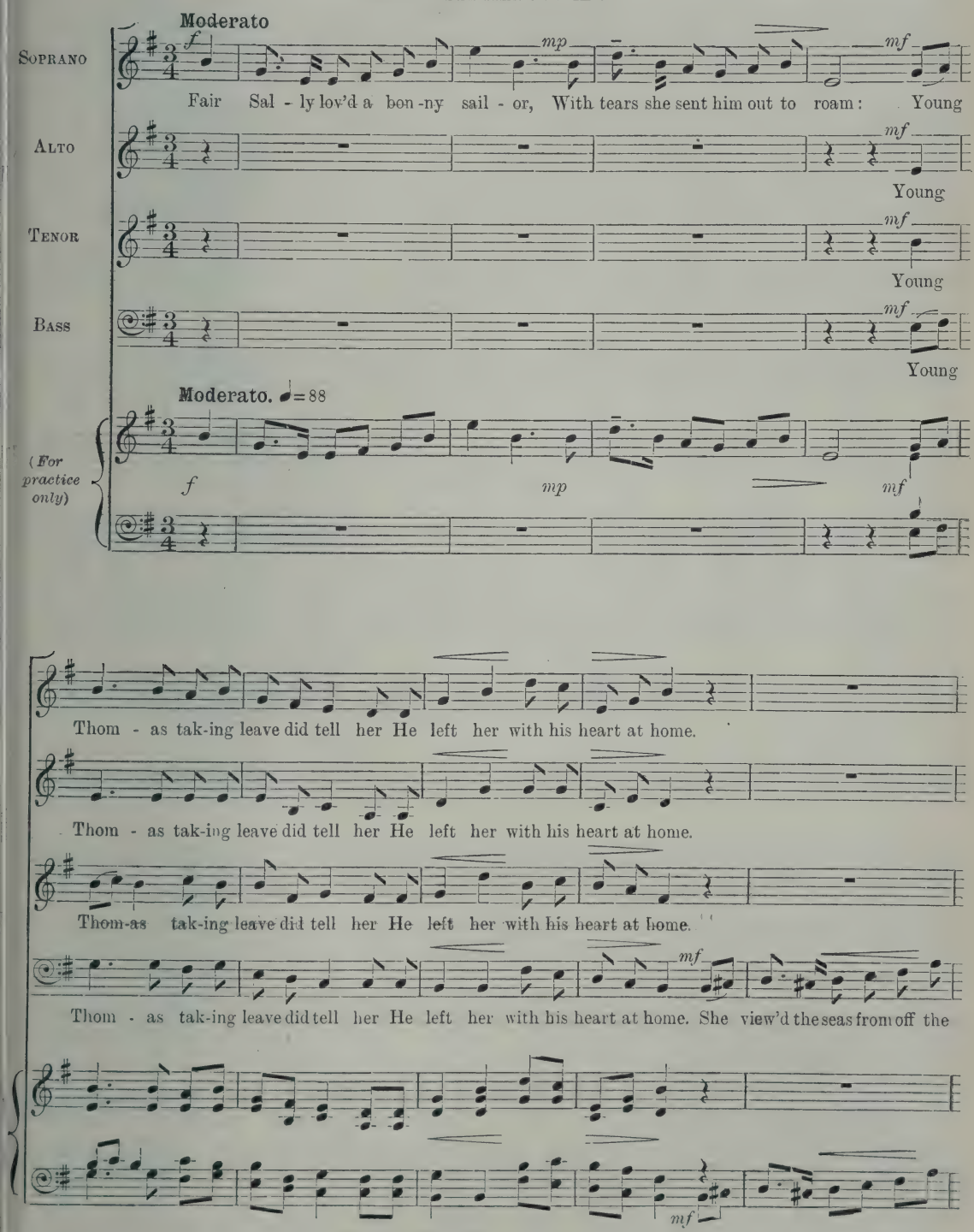
(*Continued on p.* 1109)

Fair Sally

FOUR-PART SONG

Words Anon. Music by Alec Rowley

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Moderato
Soprano
Alto
Tenor
Bass
Fair Sal - ly lov'd a bon - ny sail - or, With tears she sent him out to roam: Young
Young
Young
Young
Moderato. ♩= 88
(For practice only)
Thom - as tak-ing leave did tell her He left her with his heart at home.
Thom - as tak-ing leave did tell her He left her with his heart at home.
Thom-as tak-ing leave did tell her He left her with his heart at home.
Thom - as tak-ing leave did tell her He left her with his heart at home. She view'd the seas from off the

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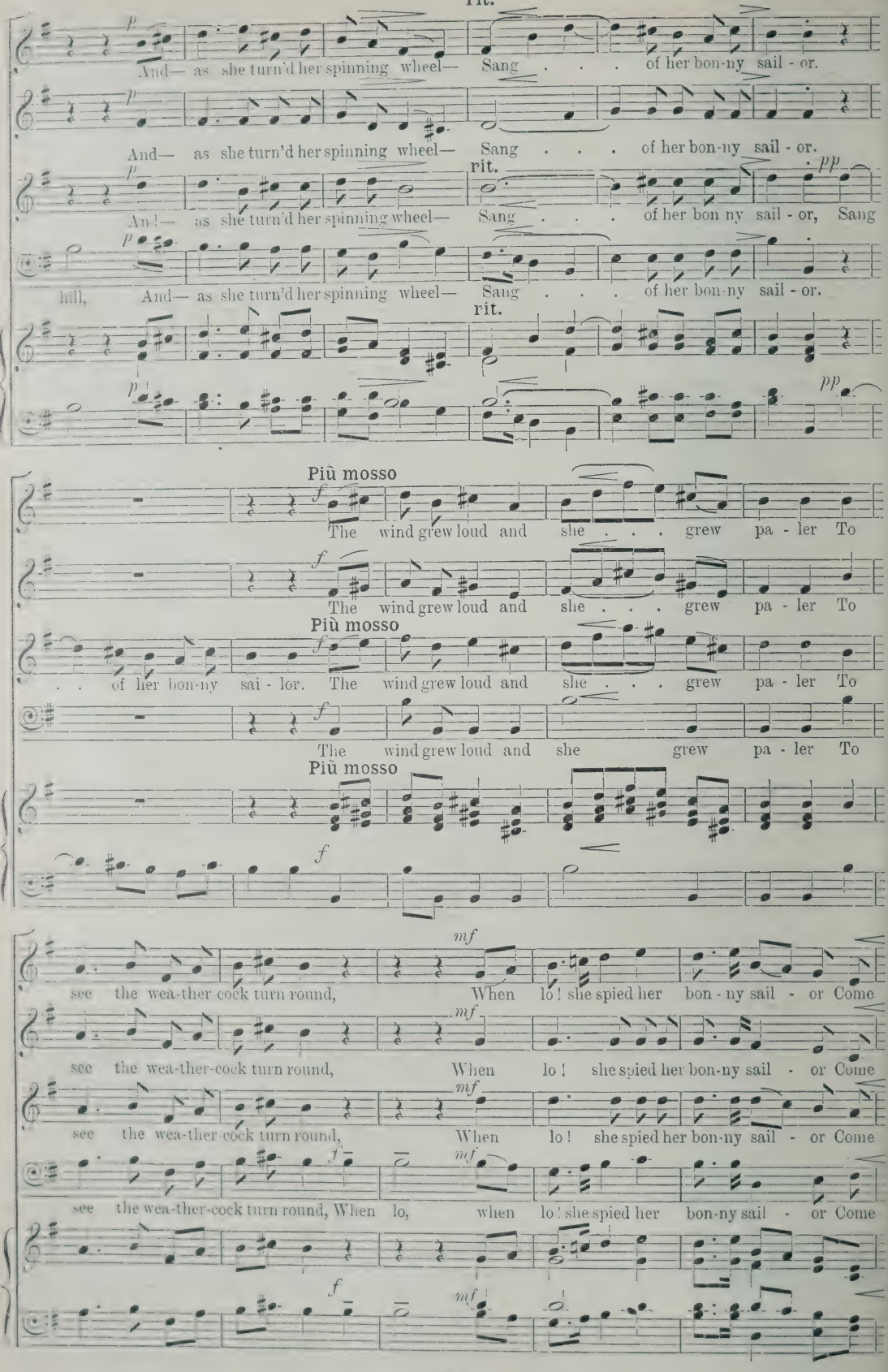
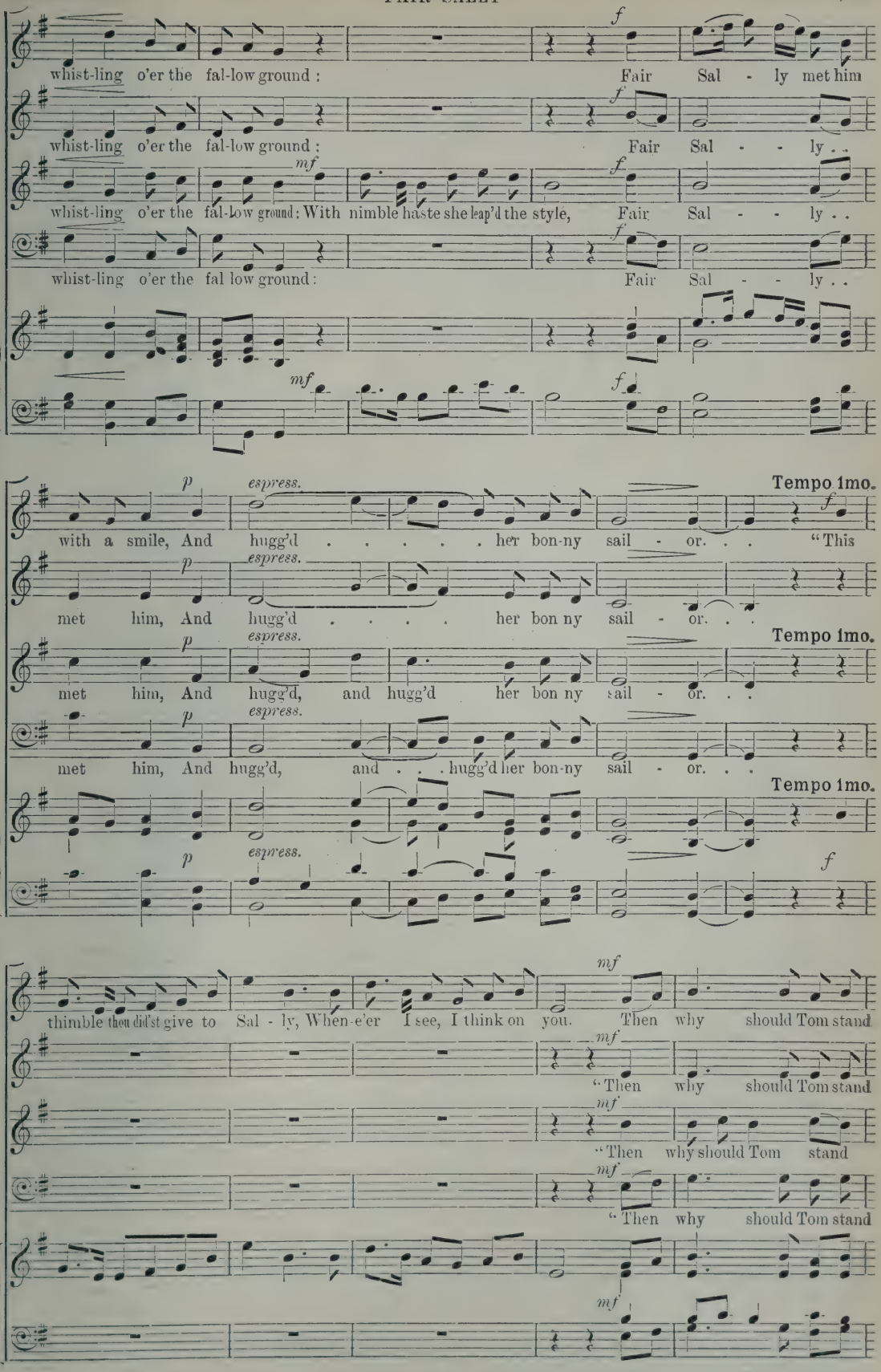
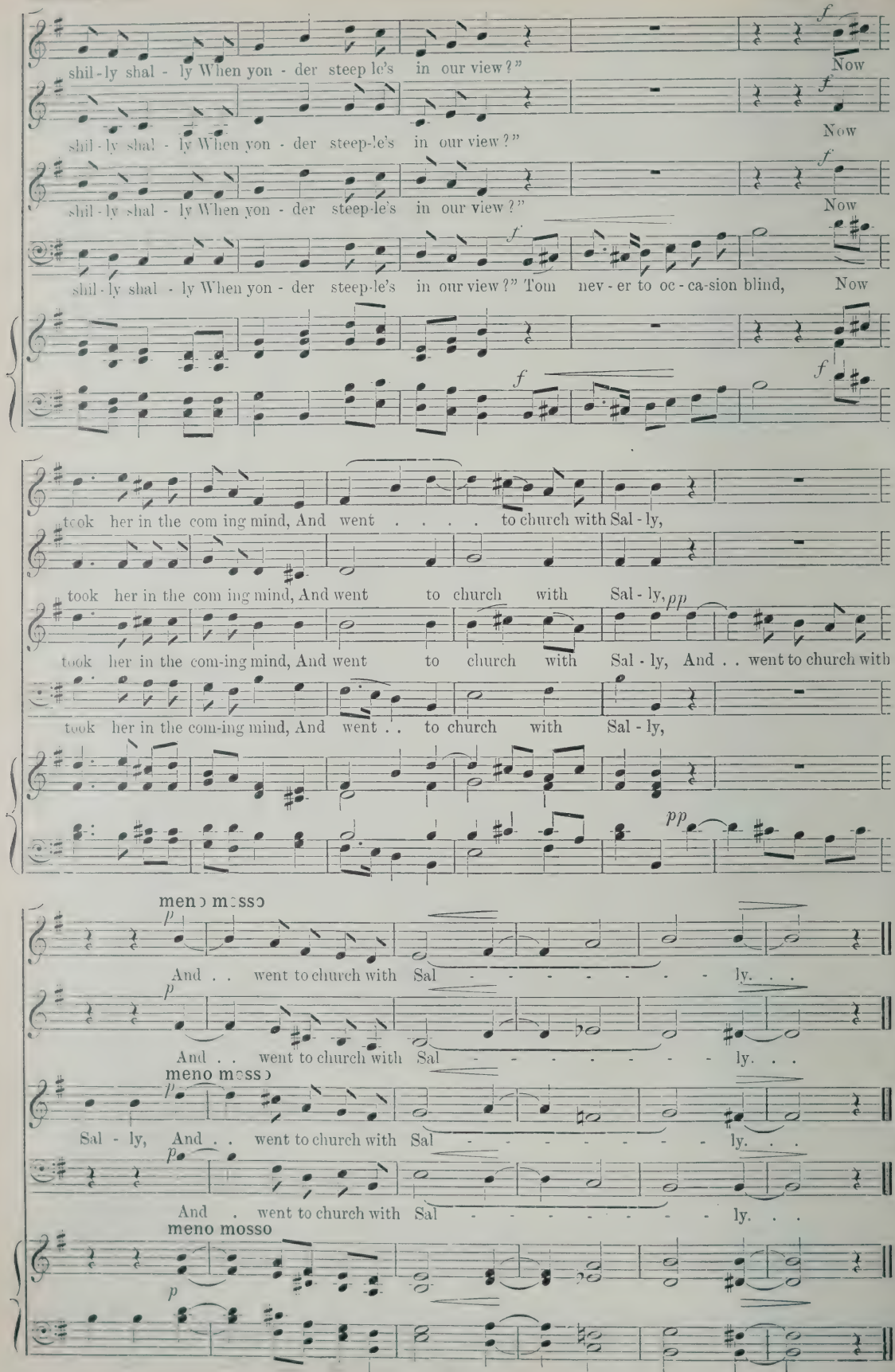

rit.
And— as she turn'd her spinning wheel— Sang . . . of her bon-ny sail - or.
And— as she turn'd her spinning wheel— Sang . . . of her bon-ny sail - or.
rit.
An!— as she turn'd her spinning wheel— Sang . . . of her bon ny sail - or, Sang
hill, And— as she turn'd her spinning wheel— Sang . . . of her bon-ny sail - or.
rit.
Più mosso
The wind grew loud and she . . . grew pa - ler To
The wind grew loud and she . . . grew pa - ler To
Più mosso
. . of her bon-ny sai - lor. The wind grew loud and she . . . grew pa - ler To
The wind grew loud and she grew pa - ler To
Più mosso
see the wea-ther cock turn round, When lo! she spied her bon - ny sail - or Come
see the wea-ther-cock turn round, When lo! she spied her bon-ny sail - or Come
see the wea-ther-cock turn round, When lo! she spied her bon-ny sail - or Come
see the wea-ther-cock turn round, When lo, when lo! she spied her bon-ny sail - or Come


whist-ling o'er the fal-low ground : Fair Sal - ly met him
whist-ling o'er the fal-low ground : Fair Sal - - ly . .
whist-ling o'er the fal-low ground : With nimble haste she leap'd the style, Fair Sal - - ly . .
whist-ling o'er the fal low ground : Fair Sal - - ly . .
with a smile, And hugg'd . . . . . her bon-ny sail - or. . . "This
met him, And hugg'd . . . . . her bon ny sail - or. . .
met him, And hugg'd, and hugg'd her bon ny sail - or. . .
met him, And hugg'd, and . . . hugg'd her bon-ny sail - or. . .
Tempo 1mo.
espress.
thimble thou did'st give to Sal - ly, When-e'er I see, I think on you. Then why should Tom stand
"Then why should Tom stand
"Then why should Tom stand
"Then why should Tom stand


shil - ly shal - ly When yon - der steep le's in our view?"
Now
shil - ly shal - ly When yon - der steep-le's in our view?"
Now
shil - ly shal - ly When yon - der steep-le's in our view?"
Now
shil - ly shal - ly When yon - der steep-le's in our view?" Tom nev - er to oc - ca-sion blind,
Now
took her in the com ing mind, And went . . . . to church with Sal - ly,
took her in the com ing mind, And went to church with Sal - ly,
took her in the com-ing mind, And went to church with Sal - ly, And . . went to church with
took her in the com-ing mind, And went . . to church with Sal - ly,
meno mosso
And . . went to church with Sal - - - - - - - - ly. . .
And . . went to church with Sal - - - - - - - - ly. . .
meno mosso
Sal - ly, And . . went to church with Sal - - - - - - - - ly. . .
And . went to church with Sal - - - - - - - - ly. . .
meno mosso

(*Continued from p.* 1104.)

black keys can easily be a painful business. We suggest the outer side of the thumb in ascending R.H. and descending L.H., and the inner side descending R.H. and ascending L.H., *i.e.*, with the nail presented to the player throughout and a well-raised elbow when using the inner side. The playing of double-note *glissando* is difficult, and much preparatory work is essential. For some time practice should be toneless, the hand gliding up and down with only a slight depression of the keys, and the mind concentrated on (1) control of the arm, so that the required weight for each note shall be evenly distributed, (2) the preservation of a uniform speed throughout the passage, (3) a rigid adherence to the fixed position of the two playing fingers, which must be firmly held without interfering with the slight, gradual lateral adjustments at the wrist which will be found necessary. The subject is discussed in some detail—more fully than is possible here—in 'Modern Piano-teaching,' by William Townsend (Bosworth). We advise you to get the book and persevere with the preliminary work suggested by the author.

G. G.

W. G. S.—We suggest for Harmony (Mus. Bac.) Kitson's 'The Evolution of Harmony' and Buck's 'Unfigured Harmony' (Oxford University Press). For Counterpoint use Kitson's 'The Art of Counterpoint' and 'Applied Strict Counterpoint' (Oxford University Press) and Bridge's 'Double Counterpoint and Canon' (Novello). For Fugue—'Fugue,' by James Higgs (Novello), 'Studies in Fugue,' by C. H. Kitson (Oxford University Press), and Prout's 'Fugal Analysis' (Augener). You should also get Stanford's 'Musical Composition' (Stainer & Bell), 'Modern Musical Composition,' by Frederick Corder (Curwen), Prout's 'Musical Form' and 'Applied Forms' (Augener), Corder's 'The Orchestra and how to write for it' (Curwen), and Parry's 'Summary of Musical History' (Novello) and 'The Art of Music' (Kegan Paul). Much time should be given to the study of good models, not neglecting the work of contemporary composers. Study the methods of Bach in his Cantatas (Novello), and examine some of the many examples now available of the works—sacred and secular—of Byrd and other writers of the polyphonic period. Make yourself acquainted with as much music as possible of all schools down to the present day. Study orchestral works—classical and modern—from miniature scores, and take every opportunity of hearing them performed. Many articles in 'Grove' should prove helpful to you.

G. G.

A. G. G.—To help along your organ-manual technique at the pianoforte take the short preludes and pieces of Bach, followed by the Two-Part Inventions. (You will, of course, be diligent with scales and arpeggios.) We think your other needs will be best met by Alcock's 'The Organ' (Novello).

TOBIN.—You enclose a cutting from a parish magazine in which the organist and choirmaster announces himself as L.Mus.I.C.M. We are not quite sure what this distinction means, but we know it is not among the diplomas that are recognised as being of value. You say you have remonstrated with this L.Mus.I.C.M., and that his reply is, 'Let everyone mind his own business. I spend my own money how I like and where I like. I have the I.C.M. syllabus with fifteen hundred names of subscribing members, and the College advertises in the best Church paper (the *Church Times*) weekly.' You add that he is also hunting for a diploma in another very doubtful quarter. There is really nothing much to be said to a musician of this kind. He puts his case frankly. He is out for sets of initials that cost the minimum of labour, and so long as the public are unaware of the differences in value between various groups of capital letters, he and his like will go on doing it. Probably all those fifteen hundred subscribing members would say pretty much the same thing if you asked them. The fact of the *Church Times* advertising the I.C.M. is merely one more indication of the need for strong action on the part of such representative bodies as the I.S.M. and the T.R.C.

EARNEST STUDENT.—For harmony (A.R.C.O.), use Kitson's 'Elementary Harmony' and 'Additional Exercises' and Buck's 'Unfigured Harmony' (Oxford University Press). For counterpoint—'First Lessons in Counterpoint,' by T. Keighley (Bayley & Ferguson) and Kitson's 'Applied Counterpoint' (Oxford University Press). Keighley's book carries you as far as A.R.C.O. requirements, and the author's five books of 'Graded Counterpoint Exercises,' intended for use in conjunction with the text-book, should prove particularly helpful in your case. For other requirements the following may be recommended: Parry's 'Summary of Musical History' (Novello) and 'The Art of Music' (Kegan Paul); 'Church Choir Training,' by H. W. Richards (Joseph Williams), and 'The Art of Training Choir Boys,' by G. C. Martin (Novello); Prout's 'Musical Form' and 'Applied Forms' (Augener); 'Examination Aural Tests,' by F. G. Shinn (Augener). Your harmony and counterpoint must not be mere mechanical *paper* work. Use your pianoforte freely, and train yourself from the start to hear mentally everything you write.

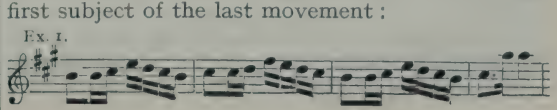
G. G.

M. C. (Worcester).—For the paper-work section of the A.R.C.M. (Public Singing) examination use Stewart Macpherson's 'Rudiments of Music' and its companion 'Questions and Exercises upon the Rudiments of Music' (Joseph Williams), and Kitson's 'Elementary Harmony' and 'Additional Exercises' (Oxford University Press). Follow the study of each chapter of Rudiments by working the corresponding questions and exercises. In your harmony work spend plenty of time at the keyboard, familiarising yourself, by frequent playing, with the many model progressions scattered throughout the book. Practise writing from dictation both melodic and harmonic progressions. Work beyond the bare requirements of the syllabus. For the aural tests get 'Examination Aural Tests,' by Frederick G. Shinn (Augener) and 'Aural Tests for Diploma Examinations,' by Basil C. Allchin and Ernest Read (Associated Board of the R.A.M. and the R.C.M.).

G. G.

J. J. T.—The only justification for calling Beethoven's seventh Symphony 'The Irish'—and the justification is very slight indeed—is that the first subject of the last movement:

Ex. 1.



is very similar to the following, which occurs in Beethoven's setting of the Irish song 'Nora Creina':

Ex. 2.

There is some doubt as to which was written first, but Sir George Grove was probably correct in holding that the greater strength of the phrase in the symphony suggests that it was the later of the two. We agree with you that the use of the label 'Irish' is to be deprecated, because it suggests to uninformed hearers an Irish quality or significance that the work does not possess.

L. W. N.—The three chants you send contain one or two errors; for example, the consecutive octaves in the treble and bass in bars 4 and 5 of No. 1; otherwise they are quite respectably written. But they seem to us to say nothing new—as might be expected in a double chant written to-day. But why do you inflict them on your choir and congregation? (The word 'inflict' is yours, not ours, the only difference being that we mean it and you don't.) Go ahead with your efforts at composition, but do not imagine that because you have managed to turn out a decent hymn-tune or chant you are justified in publishing it, or in having it sung at your church.

M. I. D.—We doubt very much whether you will be able to obtain the diploma without the help of a teacher. You say you find it impossible for financial reasons to pay for lessons, but as you tell us that you have about forty pupils, we think you should somehow manage to squeeze out fees for a few lessons for yourself. If, however, you are determined (or obliged) to continue working unaided, you had better obtain the syllabus for the next examination, and work assiduously at it. Even then it would be well for you to arrange for at least one consultation lesson with an expert before you decide to submit yourself for examination.

R. G. H.—(1.) The question is vague, which no examination question ought ever to be. We take it to mean that you should study the work in such a way as to enable you to discuss it in relation to other works of the composer and to his period. This will involve the questions of style, idiom, technique, &c. (2.) We doubt if you will find a book on the structure, analysis, and criticism of melodies. This is the kind of information you should absorb naturally in the course of your other studies. Besides, melodic structure can be seen, if not at a glance, at all events with a little trouble; and if you can see it, surely you can proceed to analyse it.

J. H. J.—(1.) Certainly you are not too young to have your voice trained. Nearly five years have passed since it broke, and as you are already singing you may as well sing under proper guidance. (2.) We cannot suggest some 'popular melodious songs' for your use, as we know nothing of your voice and capabilities.

AMBITIOUS.—Here is another vocalist anxious to obtain engagements. To whom should you apply for an audition? you ask. Try a few concert agents. (You will find all their addresses on the front page of the Saturday issue of the *Daily Telegraph*), or, better still, go to a first-rate teacher of singing and pay him a fee for his candid opinion on your chances as a public performer. Unless you are really very good, do not enter the profession. Continue to sing as an amateur, picking up an occasional modest engagement as often as possible.

R. S.—Your hymn-tune is not bad for a first attempt, but it is not a good tune. The melody is never very strong, and it fades out entirely in the last line, suggesting rather a feeble tenor part than a good treble. We do *not* think it is 'worth while to have a few copies printed,' so we do not go on to suggest how much they would cost. Your harmony is tolerably correct and good, but the tune says nothing that has not already been said many times before.

N. F. M.—We doubt if there are any opera companies needing soprano singers. The supply is probably greater than the demand. Your best course is to write to the Carl Rosa or other touring company, and ask if it will be possible for them to give you an audition. But first you should obtain a good deal of experience in amateur operatic societies. There must surely be several in or near your large town.

MALE ALTO.—In 'Slumber, beloved,' from the Christmas Oratorio, you may well cut some of the *da capo*. Thus, after the second section you may omit the opening symphony in part, or even entirely. At bar 17, on the minim F natural, go to the minim F, thirty-two bars later, and continue to the end. The closing symphony may also be omitted.

P. D.—(1.) The G sharp minor Fugue in Book 1 of the 'Forty-eight' calls for expressive playing, and this, we think, will include both the qualities which you seem to regard as opposites, *i.e.*, breadth and quiet sensitiveness. There is no 'correct' way in playing fugues; there are some that even lend themselves to entirely opposite methods, and to great diversity of pace and power.

E. E. D.—For your lecture on 'Great Hymns of the Christian Church' consult the historical preface to the last edition of 'A. & M.' and Julian's 'History of Hymnology.' If these are out of your reach, obtain Prof. James Moffatt's 'Handbook to the Church Hymnary' (Oxford University Press, 7*s.* 6*d.*), which is a mine of information of all kinds conveniently set forth.

F. W.—(1.) You do not say whether you propose to study with a teacher or not. If so, leave the choice of text-books to him. If not, write to us again. (2.) See paragraph on p. 1111 concerning library facilities.

F. C.—Yes; as an addendum to our reply last month concerning the relative standard of A.R.C.O. and L.R.A.M., we agree that the former requires the higher standard of musicianship, but that the latter demands more brilliance in playing technique.

R. K. A.—We do not know of any articles that have appeared in England concerning Krenek's opera 'Jonny spielt auf.' We have an idea that we saw one in an American journal, but we have forgotten which.

J. C. AITKEN.—Apparently there is no book specially devoted to a historical account of English organ music. You will have to dig out your information from a variety of sources.

HIBERNICUS.—The idea of a gramophone lending library has been tried, but we understand it was found to be unworkable, for reasons that will be evident on reflection.

A. M. B. H.—Messrs. Novello publish several albums of Brahms's songs with English words, which we think will meet with your needs.

D. B.—Decidedly the diploma for L.R.A.M. is the higher of the two.

In our last issue, 'Amateur' inquired as to the whereabouts of a lending library of text-books. Mr. Cyril J. Mitchell kindly writes to suggest that 'Amateur' should communicate with the Librarian, the Central Library for Students, Galen Place, Bury Street, W.C.1; or (better still) if there is a branch of the County Library in his neighbourhood, to ask if the local librarian can obtain such text-books as he requires.

A correspondent has tried in vain to obtain the examination papers of the Cambridge Mus. Bac. of the years previous to 1926; can someone tell him where he is likely to get what he wants? Any replies will be sent on to the inquirer.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The distribution of Diplomas by the President, Prof. E. C. Bairstow, to the successful candidates for Fellowship and Associateship will take place on Saturday, January 18, at 3 p.m. An address will be given by the President, after which Mr. Harry Goss-Custard, organist of Liverpool Cathedral, will play upon the College organ the following pieces selected for the July examination, 1930:

FELLOWSHIP

Fantasia and Toccata in D minor, Op. 57 *Stanford*
(Stainer & Bell.)

Slow movement from Quintet, for pianoforte and strings, in E flat ... ... *Schumann*
Organ arrangements, edited by Martin, No. 1. (Novello.)

Sonata in G major, No. 6, last movement only, Allegro ... ... *J. S. Bach*
(Novello, Book 5, p. 159; Augener, p. 606, Peters, Vol. 1.)

ASSOCIATESHIP

Choral Improvisation, 'By the Waters of Babylon,' Op. 65, No. 12 ... *Karg-Elert*
(Carl Simon.)

Choral Prelude, 'In dir ist Freude' ... *J. S. Bach*
(Novello, Book 15, p. 45; Augener, p. 971, Peters, Vol. 5, No. 34.)

Members and friends are cordially invited. No tickets required. H. A. HARDING
(Hon. Secretary).

Eleven hundred choristers took part in a Hymn Festival at Belfast Cathedral on October 29, the conductor being Mr. Hubert Middleton, organist of Ely Cathedral, with Capt. C. J. Brennan at the organ.

ALEXANDRA PALACE ORGAN

This famous old Willis instrument, now re-built and modernised by Messrs. Henry Willis, will be re-opened on Saturday, December 7, at 8 p.m. Mr. G. D. Cunningham will give a recital; and the Lord Mayor will preside, supported by a number of distinguished musicians. On the following Sunday afternoons (8th and 15th), at 3, recitals will be given by Mr. Reginald Goss-Custard. It is hoped that sufficient support will be forthcoming to enable the authorities to revive the Sunday afternoon recitals that were a popular feature before the war.

WESTMINSTER ABBEY SPECIAL CHOIR

On December 9, at 8 p.m., the Westminster Abbey Special Choir, with the Abbey Choir, will sing Bach's Magnificat, Vaughan Williams's Fantasia on Christmas Carols, and Motets by Weelkes and Charles Wood, &c. Admission is by ticket, which may be had on application to the Secretary, Song School, The Cloisters, Westminster Abbey. (Enclose a stamped addressed envelope.)

SCHOOL OF ENGLISH CHURCH MUSIC

The second Annual General Meeting will be held at St. Sepulchre's Church, Holborn Viaduct, on December 10, at 5 p.m. There will also be a special service at 8 p.m., at which the president, the Archbishop of Canterbury, will preach, and the choir will be formed of members of affiliated choirs.

The Derby Organists' Association has passed a resolution protesting against the action of the *Derby Daily Express* in sending a critic on a series of visits to churches in the town, and publishing in connection therewith articles headed, 'What is wrong with Derby's Places of Worship?' We agree with the protest on every ground put forward by the Association, and we add a further point as to the injustice and desirability of such articles. Choirmasters to-day are working under great difficulties. Without a complete inside knowledge of the difficulties peculiar to each of the churches visited, no critic can write fairly. It might well happen that the worst service, and therefore the one that called forth the most adverse criticism, is to be heard at a church where the organist is doing hard work under handicaps known only to himself. There is much in the Church music of to-day that calls for improvement (though on the whole things are decidedly better than they were fifty years ago), but the way to reform is not by means of articles in the daily press based on an isolated visit, and written without knowledge of local conditions.

The flourishing town of High Wycombe, having recently installed an organ in its Town Hall, has now done what some much larger places similarly endowed fail to do: it has appointed a Borough Organist. The first holder of the post is Mr. Harold Helman, who came from Retford in the summer to take up the position of organist and choirmaster at the Parish Church. We are interested in this item of news, because it reminds us that, when visiting Blackburn a few weeks ago and seeing the magnificent King George Hall, and trying the splendid Rushworth & Dreaper organ therein, we were astonished to learn that there was no borough organist, and no regular service of recitals. The population of Blackburn is 126,000; that of High Wycombe, 25,000. One doesn't expect to find Buckinghamshire showing Lancashire the way in matters of this sort.

At St. Mary's Church, Bury St. Edmunds, on October 19, seven hundred singers, drawn from about thirty churches in the diocese, combined in a Festival service. The Canticles were sung to plainsong, and the anthem was Bach's 'Jesu, Joy of man's desiring,' and Thiman's 'O Strength and Stay.' Dr. Sydney Nicholson conducted, and gave an address on Church music. The organist was Mr. E. P. Hallam.

A presentation has been made to Dr. Hubert W. Hunt, organist of Bristol Cathedral, as a token of esteem on his having received the honorary degree of Doctor of Music from the Archbishop of Canterbury. The gift took the form of a cheque and the robes of the degree, and represented contributions from the Cathedral organizations, musical societies, schools, Freemasons, and other local bodies. Warm tributes to the work of Dr. Hunt were paid at the presentation ceremony by the Lord Mayor of Bristol, the Sheriff, Sir Ernest Cook, and others. In his reply Dr. Hunt mentioned that, although he had been organist at the

Cathedral since the early 'eighties,' he had never once been absent through illness.

A happy example of co-operation is given by the service held at Portsmouth Cathedral on October 23, when the choirs of Portsmouth and Guildford Cathedrals combined in a performance of practically the whole of the programme that was sung at Westminster Abbey on July 8 by a large force drawn from various collegiate and cathedral choirs. An exception was the anthem, 'Lord, let me know mine end,' by Mr. J. A. Sowerbutts, organist of Guildford Cathedral. Mr. Hugh Burry conducted, and Mr. Reginald Pease played organ solos. The service was announced to be repeated by the two choirs at Guildford Cathedral on November 13.

A recital of organ and choral music by Parry and Stanford will be given at St. James's Church, Muswell Hill, on December 11, at 8 p.m. The programme will include two of Parry's 'Songs of Farewell,' Stanford's Magnificat in C, and his anthems 'And I saw another angel' and 'Glorious and powerful God,' &c. Weekly recitals (Saturdays at 5.45 p.m.) on the three-manual Harrison organ are given by Mr. H. A. Bate, the organist of the church, from whom a booklet of programmes may be had.

At Christ Church, Woking, on October 24, eleven choirs from parish churches in the district joined forces in a festival service, with Mr. J. A. Sowerbutts at the organ and Mr. H. Scott-Baker conducting. The Canticles were sung to Walmisley in D minor, and the anthem was Wesley's 'Blessed be the God and Father.' Mr. Sowerbutts opened the proceedings with a recital, and at the close was sung a Te Deum composed for the occasion by Mr. Scott-Baker.

Mr. H. V. Spanner will give his usual half-yearly recital of pieces in the current R.C.O. syllabus at the National Institute for the Blind, 224, Gt. Portland Street, on December 4, at 3 o'clock. Admission is free. As the organ is a replica of that at the R.C.O., the recital should be of special value to candidates for the forthcoming examinations.

The Newcastle Bach Choir sang three Bach Cantatas (Nos. 130, 170, and 30) at King's Hall on November 2, preceding them with Holst's 'Hymn of Jesus.' Miss Helen Anderton was the soloist, and Dr. W. G. Whittaker conducted. The *Yorkshire Post* describes the performances as ranking with the finest ever given by the Choir.

At Ripon Cathedral on November 9 six hundred singers from thirty-three churches in the diocese joined in a Festival service. The canticles were sung to Stanford in C and the anthems were Bach's 'God, my King' and Alcock's 'When the Lord turned again the Captivity of Sion.' Dr. C. H. Moody conducted.

Evidence of the keen interest in choralism was shown in the fact that well over three hundred choirmasters have attended at each of Dr. C. H. Moody's two lectures at Dundee on choir-training and conducting, given under the auspices of the Dundee and District Musical Competitions' Association.

Messrs. Norman Beard & Hill & Sons, have rebuilt the fine old organ at St. Laurence Jewry, and the re-opening took place on November 8, Dr. Stanley Marchant being the player. The regular Tuesday mid-day recitals (1.0), have now been resumed. We hope to say something further about the organ soon.

Mendelssohn's 'Hymn of Praise' was sung at the Wesleyan Methodist Church, Chester-le-Street, on November 3, the occasion being the annual Choir Festival. Mr. J. P. Stephenson was organist, Mr. A. Kellett pianist, Mr. R. Young orchestral leader, and Mr. R. Peacock conductor.

The second annual Festival of choirs in the Rural Deanery of Lyndhurst affiliated to the School of English Church Music took place at Lyndhurst Parish Church in October, three hundred singers from ten churches being present. Dr. Sydney Nicholson conducted, and gave an address.

Mr. B. Vine Westbrook has retired from the post of organist and choirmaster of St. George's Church, Perry Hill, Catford, after thirty-five years' service. The occasion was marked by the presentation of a gold watch and a cheque to Mr. Westbrook and a Pyrrex dish to his wife.

Messrs. Hunter & Son have erected a new organ in the Presbyterian Church, Upper Richmond Road, Putney—a two-manual of twenty-one speaking stops. The opening recital will be given on December 12, at 8 p.m., by Mr. C. H. Trevor.

Messrs. Brindley & Co. have installed a new organ in Sutton-cum-Lound Parish Church. The opening recital was given by Mr. Harold Helman, whose programme included the Allegro, Intermezzo, and Finale from Widor's sixth Symphony.

The Leicester Bach Choir, conducted by Dr. Gordon Slater, gave a Bach recital at the Cathedral on October 27, the programme including the eight-part 'Sing ye to the Lord,' and 'The Spirit also helpeth us.' A string orchestra played several Cantata Sinfonias.

At Johannesburg Cathedral a new organ has just been dedicated. It was built by Messrs. Rushworth & Dreaper, and erected by Messrs. Cooper, Gill & Tomkins. It is a three-manual (choir and solo combined) of fifty-one stops.

An organ screen and seat, erected at St. Anne's Church, Birkenhead, as a memorial to the late organist, Mr. J. Millward Hughes, was dedicated by the Bishop of Chester on October 27. Prominent features are statuettes of St. Cecilia and a surpliced choir-boy.

The 'Creation' was sung at Station Road Primitive Methodist Church, Barnoldswick, on October 20, conducted by Mr. J. W. Harrison, Mr. George Bullock playing the organ.

A new organ, built by Messrs. Rushworth & Dreaper, has just been installed in Woolton Road Presbyterian Church, Liverpool—a two-manual of fifteen stops and fourteen pistons.

The annual carol recital at Southwark Cathedral will take place on Saturday, December 28, at 3 p.m. Admission is free, without ticket.

Brahms's 'Requiem' will be sung with orchestral accompaniment at St. Paul's Cathedral on Tuesday, December 3, at 6 p.m. No tickets required.

Carols will be sung at St. Mary Aldermary on December 2 and 9 at 6 o'clock. The Rev. Dr. G. R. Woodward will give a short talk.

'The Archbishop of York tapping the foundation stone with the Bishop of Barking.'—*Caption in Daily Paper.*

This is of course preferable to the Archbishop of York tapping the Bishop of Barking with the foundation stone.—*Punch.*

THINGS WHICH MIGHT HAVE BEEN EXPRESSED MORE COURTEOUSLY

'The Vicar returns home after a month's holiday. We look forward to seeing him much improved in every way.'—*Punch.*

RECITALS

Mr. Alan Burr, Cromer Church—Toccata and Fugue in D minor, *Bach;* Solemn March on 'Southwell,' *C. C. Palmer;* Epilogue on the 'Old Hundredth,' *Farrar.*

Mr. Vernon Butcher, Holy Trinity, Broadstairs—Two Trios, *Reger;* Three Pedal Studies, *Karg-Elert;* Rhapsody in C, *Heathcote Statham.*

Mr. A. C. Edwards, Holy Trinity, Aberystwyth—Prelude and Fugue in G, *Bach;* Intermezzo in D flat, *Hollins;* Carillon in E flat, *Goodhart;* Scherzo in G minor, *Bossi;* Two Hymn-Tune Studies, *Palmer;* Finale (Sonata), *Reubke.*

Mr. G. F. Guyll, St. George's, Belfast—A *Handel* programme: Concertos in A, F, and C minor.

Dr. Herbert Hickox, St. George's, Ramsgate—Concerto in B flat, *Handel;* Trio, *Bach;* Sonata No. 11, *Rheinberger;* Allegro in G, *Dupuis.*

Dr. Harold Rhodes, St. Matthew's, Northampton—Allegro (Sonata in G), *Elgar;* Fantasia and Fugue in G minor, *Bach;* Sonata No. 5, *Guilmant;* Chorale Prelude, *Parry.*

Mr. W. Hardwick, Farnworth Congregational Church—Overture to 'Athalia,' *Handel;* Evening Song, *Bairstow;* Rhapsodie No. 3, *Saint-Saëns;* Prelude on 'Hanover,' *Parry.*

Mr. Clifford Roberts, St. John's, Hove—Triumphal March and Prelude ('Sigurd Jorsalfar'), *Grieg;* Entrata, Canzona, and Finale quasi ritorna (Partita in E), *Karg-Elert.* (*Grieg* songs and violin solos by Mr. W. E. Diplock and Miss Eileen Plante.)

Mr. Leonard Foster, St. Clement, near Eastcheap, E.C.—Pastorale, *Franck;* Allegro maestoso (Sonata in G), *Elgar;* Prelude in B minor, *Bach;* Introduction and Fugue, *Reubke;* Sonata No. 1 and Finale (Sonata No. 7), *Rheinberger.*

Mr. A. M. Henderson, University of Glasgow—Symphony No. 4, *Widor;* Sarabande Grave, *Couperin;* Sinfonia from 'God's time is the best,' *Bach;* Finale-Andante, with Variations, *Handel;* Four Chorale Preludes, by *Bach, Brahms, John E. West,* and *Karg-Elert.*

Mr. Leon Forrester, Trentham Parish Church—Sonata No. 1, *Mendelssohn;* Fugue (Sonata), *Reubke;* Chorale Prelude, 'Narenza,' *Macpherson;* 'The South Wind,' *Rowley;* Pastorale, *Hollins.*

Mr. W. E. Cave, St. Ann's, Manchester—Fugue in E flat, *Bach;* Concerto in D minor, *Stanley;* Sonata in A minor, *Borowski.*

Miss Lilian Coombes, St. Mary-le-Bow—Fugue on B A C H, *Schumann;* Adagio and Allegro, *Galuppi;* Tempo di Rigaudon, Tranquillamente ed espressivo, Andante con Moto, and Allegro festivo e brillante, *Karg-Elert.*

Dr. Bernard Jackson, Boston Parish Church—Sonata No. 7, *Rheinberger;* Air (French Suite, No. 4), *Bach;* Allegro marziale, *Bridge.*

Mr. Paul Rochard, Kendal Parish Church—Fantasia and Fugue in G minor, *Bach;* Preludes on 'Eventide,' 'Martyrdom,' and 'St. Cross,' *Parry;* Sonata No. 1, *Guilmant;* Introduction and Variations on 'Hanover,' *Lemare.*

APPOINTMENTS

Mr. Ernest Barnes, choirmaster and organist, Christ Church, East Sheen.

Mr. J. C. Clarke, organist and director of the choir, St. John's, Mentone, Riviera.

Mr. Willis Grant, choirmaster and organist, All Souls', Bolton.

Mr. George A. Hardcastle, choirmaster and organist, Parish Church, Morecambe.

Mr. W. John Maybray, choirmaster and organist, All Saints', East Sheen.

Mr. D. L. Southcombe, choirmaster and organist, Union Church, Westminster Road, W.7.

Mr. Alexander W. Stark, choirmaster and organist, St. Saviour's Parish Church, Hampstead, N.W.3.

Mr. Bernard Wiltshire, choirmaster and organist, St. Luke's, Victoria Docks.

Letters to the Editor

THE I.S.M. AND PROPRIETARY COLLEGES

SIR,—Mr. W. R. Anderson's letter *re* the above will do good, but it generalises too much. Can he define 'Bogus College'? Many people confuse this with 'Proprietary College.' It is high time this confusion was cleared up. The principal musical conservatoriums in the world are 'proprietary,' and it is proprietary institutions which have led the way in democratic musical education, of which musical examinations are a part. They, like all other institutions, start as private bodies, secure a measure of recognition through incorporation, and perhaps go further and get a Royal Charter. Trinity College, London, was, I think, the first of these, and the Royal College of Organists another; the London College of Music (Incorporated) is another.

There are others doing splendid work in London—work which the Royal Academy and Royal College, with their high fees, could not touch. Of these three the London College of Music, established for forty-two years, has the largest number of candidates to its credit. Its requirements, the list of test-pieces, &c., and its list of examiners comprising thirty-two University graduates in music and five with F.R.C.O. or L.R.A.M. diplomas, and these for Great Britain only, are a sufficient guarantee of its high standard. As one having an intimate knowledge both as teacher, local secretary, or examiner in connection with the Associated Board, Trinity College, and the L.C.M., I know what I am writing about. Personally speaking, I should like to see for all colleges:

(1.) An age limit for diploma holders;

(2.) The abolition of gowns and hoods except for University degrees.

As one having also an intimate knowledge of what the organization of a profession means, I would point out that:

(1.) Parliament will not recognise any self-constituted body or bodies as being entitled to speak for the *whole* of the profession and professional institutions unless they have been consulted and have consented to be so represented;

(2.) All vested interests will be recognised.

We have only to follow the history of the organization of other professions to know that the musical profession will have to go on similar lines.—Yours, &c.,

'MUS. BAC., F.R.C.O., L.MUS.T.C.L.'

[We sent the above letter to Mr. Frank Eames, the general secretary of the I.S.M., whose reply is below.—EDITOR.]

SIR,—I have to thank you for giving me an opportunity of replying to your correspondent, 'Mus. Bac., F.R.C.O., L.Mus.T.C.L.' His arguments cover a wide ground, but, with the exception of one mis-statement of fact, only those which are concerned with the principle involved need attention, for if the principle is a right principle, then details are only of subsidiary interest, and do not, and cannot, affect the main question at issue. (In defining the principle I will use the term 'proprietary examining body,' which is accurate, in preference to 'bogus college,' which is colloquial and sometimes inaccurate.)

The principle may be briefly stated as follows:

A profession is distinguished from other occupations by reason of its public responsibilities—therefore the profession can recognise and support only the *public activities* of those institutions having a like responsibility. Institutions or companies registered under the Companies Acts as of limited or of unlimited liability, whose profits are distributed by way of dividend, bonus, or otherwise by way of profit to the shareholders or members, have no public responsibilities, and their public activities therefore cannot be recognised by the profession.

Your correspondent would seem to accept this principle, judging from his brief summary of institutions

which have (he states) secured a measure of recognition through incorporation. He mentions 'Trinity College, London, and the College of Organists,' and then he adds, 'The London College of Music, Incorporated, is another.' But the London College of Music is most decidedly *not* another. It is registered at Somerset House as an unlimited liability company. It is not incorporated by licence of the Board of Trade with permission to omit the word 'Limited' from its title, but is registered under the same conditions as any other commercial trading company of limited or of unlimited liability. That registration gives it the status of a proprietary college and not of a professional institution.

Having corrected that mis-statement of fact, I add that what follows does not refer to any particular proprietary examining body; the arguments are related to principles alone, and therefore I do not propose to refer to your correspondent's statements as to the academic distinction of certain examiners, &c., because these are details which do not concern the main question.

He states, 'Parliament will not recognise any self-constituted body or bodies as being entitled to speak for the *whole* of the profession and professional institutions unless they have been consulted and have consented to be so represented.' I agree; but commercial trading companies are not professional institutions, and if and when the profession through this representative body should appeal to Parliament to remedy this grave professional abuse, it will have the active support of every professional institution in the country. That is already assured.

He states that 'all vested interests will be recognised.' If by this he means that, should Parliament, in its wisdom, decide to give legislative sanction to this widely-accepted professional principle, the *status quo ante* will be recognised, and those commercial trading companies which have a supposed vested interest will be allowed to continue their activities, then he is living in a fool's paradise. Governments are sometimes foolish; they are rarely mad.

In conclusion I would say this. I have an intimate knowledge of professional conditions in all parts of the country, and it is not a matter of opinion, but of fact, that the activities of the proprietary examining bodies have definitely lowered the general status of the professional musician, and, therefore, his professional remuneration. Of even greater importance are (1) the shameless exploitation of the artisan and working classes, the very strata of population which it is the first duty of any Government or profession to protect, and (2) the unabashed prostitution of professional ideals, ideals which must form the basis of any advance in professional conditions.

The remedy is with the profession, for, as a body corporate, it is the only body which can deal with this question. It has a duty to the public; it has a duty to its own members. These responsible duties are becoming increasingly recognised, but the larger our membership the quicker and more effectively shall we be able to deal with this cancerous growth which is sucking the life-blood and sapping the vitality of the professional body-politic.—Yours, &c.,

19, Berners Street, W.1.

FRANK EAMES.
(General Secretary, I.S.M.)

WHAT IS A PROFESSIONAL MUSICIAN?

SIR,—My friend Mr. Alec Robertson is, I have no doubt, like me in this: he dislikes equally being called a pessimist and an optimist. We musicians have to be realists to-day, if never before. The profession consists, as he says, of a surprisingly large number of elements—teachers of all sorts, conductors, critics, executants; and therein we see the need for flexibility of method and organization, a flexibility which it seems to me the revitalised I.S.M. has excellently sought, and, so far as a short time can show, found. In passing, may I assure Mr. Percival, of Bath, that the I.S.M. does not carry the T.R.C. in its pocket, or vice-versâ? I do not know where he can have got the completely wrong notion that the one controls the other. However, doubtless the secretary of one or other of these bodies will be writing to you to reassure Mr. Percival, who, as one who takes the trouble to think before he acts, will then be warmly welcomed back to the reconstructed fold.

WHY NOT A TRADE UNION?

No one imagines that the I.S.M. can act like, say, the Union of Railwaymen; but it *is* emphatically a body united for defence and construction, and I see no reason why it should not think of itself as a trade union. We all want better hours, better pay, and better holidays and pensions; then we can give better service. Surely it is the essence of trade unionism to work together for the betterment not only of one's own conditions but for the furtherance of one's good influence (through the particular trade or art one plies) upon the world. No sensible person thinks, because the words 'trade union' are used, that we intend to push our own interests selfishly, against those of other people. That is merely the inevitable bad side of the unions, which will only be exorcised as mankind gets a fuller conception of the purpose for which we are all in this world.

BACK UP THE I.S.M.

What Mr. Percival and my friend Robertson and I and all musicians can do to put the profession where it ought to be, in public esteem and private efficacy, is to join the I.S.M., or, if already a member, to make themselves acquainted with the manifold activities of this very live organization, in which I personally now feel more confidence than at any other time in my whole professional life I have felt in any organization. Of course, the way is long; who expects salvation in a hurry? Maybe it will not even come in our time. Our job, as I see it, is to put each his and her shoulder to the wheel. The cart is so big that there is room for everybody to shove. In some directions it will take a dickens of a lot of moving; nobody knows that better than I, who have been sweating at it for twenty years, and am willing to go on for twenty more.

GET TOGETHER AND WORK!

Whilst I edited the *Music Teacher* I had uncommonly good opportunities of finding out things both about the genuine and the bogus professional man, and those years, with three times as long in general practice, convinced me that there was a great and stirring work to be done if the profession would ever awake to it. There are, believe me, no insuperable obstacles to setting most professional men in the way of better conditions of life and work; but it means hard labour for all of us, and years of effort, because we begin so late, with all kinds of handicaps. I believe, however, that even in ten years we shall make surprising and joyful progress. Only fools under-estimate the difficulties. Wise men see them, plan for them, and, united, fight them. I already scent great doings; the absurdly neglected grievances of genuine teachers and performers (most urgent of all, the teachers) shall not await alleviation much longer; of that I am certain. It is not a bit of good standing about and groaning; the first necessity is for us all to get together and *work*; and if we cannot bring ourselves to join in one body politic, then the several societies must so far come together as to enable us to assure the high powers that any deputation that stands before them really represents the great bulk of the profession that teaches and performs and writes about music.

ROOM FOR ALL IN THE I.S.M.

Our societies' differences are surely not so great as those of religious sects; there is no reason in the world why the I.S.M. should not find a place for every type and degree of professional man and woman. It is now doing that, and if those at present outside it would only inform themselves fully of its plans and determinations there would be few, I am persuaded, who would

feel able to stand away from its efforts for the betterment of all. If the personal note may be allowed, I would add that I speak purely as a private member who for long considered it necessary and wise to join no professional society, because for some years it happened to be my journalistic business (as I saw it) to criticise them all. Nowadays I happen to be independent of teaching and organ-playing, and so I am likely to make but slight demands on the I.S.M.'s labours for my professional benefit. But in pre-war days, when I had to rely on such work for my living, I should have been extremely thankful for the kind and measure of help that the I.S.M. is now year by year increasingly able to offer young musicians; and if I were beginning afresh I should, I hope, have the sense to join it straight away.

EVEN JOURNALISTS

Even the journalist may hope for good from its efforts. There may come a time, for instance, when the musical journalist's trade union will be able effectively to protest against a daily paper's appointing as its music critic a man who is not in any real sense a musician. That sort of thing is so natural to some of our thunderers that I do not expect them readily to be convinced that it is nonsensical; still, this is one of the little jobs that the I.S.M. may like some day to tackle when it has set the professional house in order in matters that concern much more important persons than music critics. (The curse of the untrained critic, of course, is not merely his taking the job of a trained man; he damages the public mind, and that gives infinitely more anxiety to musicians, who care for that mind.)

I joined the I.S.M. because it seemed to me that its aims were so clearly those which I had always cherished; and it has reconstituted itself so ably and cheerfully that it surely deserves the support of every musician, whatever his line of work. Do not let us allow any cynicism to spoil our work for and with it. There are always a few people who ask, 'What 's the use?' in a dismal way about any strong, hard effort against evil. We have no room for cynics (not that I imagine Robertson to be one; I know his brisk and admirable activities too well).

A PROFESSIONAL DEFINED

He asks what is the position of the man who teaches other subjects. I cannot now occupy much space in defining this, as the Council of the I.S.M. has done; but it may be said that the definition of a professional musician is one of practice, not of attainment. No one, however eminent, can be a member unless he is a practising musician, either solely occupied in that work or primarily engaged as a musician. A music master in a school, for example, counting as such on the staff, sometimes teaches other subjects for short periods; the Council has defined the limit of time which that non-musical work shall occupy, in order that the teacher may be rightly reckoned primarily a music teacher, and so be eligible for membership. He must, in a word, be a specialist in music, and only incidentally, and for short periods, a teacher of other subjects.

In passing, may I emphasise the point that not every worker in music is admitted to membership? Applicants have to give full particulars of their training, attainments, and position. There are Associate (Student) members, as well as those in full practice; so no earnest and properly equipped worker, however young in experience, need hesitate to apply; but the I.S.M. is not a rag-bag society in which ill-equipped or incompetent people can shelter. The time may come when the profession will be able to demand from anyone who wishes to enter it a flexible but high standard of preparation and skill. The T.R.C. does that, of course, but no one is bound to join it, and it will take time before authorities engaging teachers will get into the habit of asking, as a necessary preliminary, if they are registered. The I.S.M. does not accept people who are not judged to be reasonably qualified musicians; but it does not demand a standardised musical education from its applicants. Lots of men who have never taken a diploma are the equals in teaching power of those who can sport half the alphabet; and gown and hood are no criterion of a man's working ability and influence for good in his profession. However, all these things must be, and daily are being, settled by the general body of members of a great professional society, through their elected Council.

THE DEMOCRATIC SPIRIT

At the first I.S.M. meeting I attended I was struck by the spirit in which the members of the Council spoke; they all recognised that the Society exists for its members, not the members for it; and in its laws and decrees it must be guided by the best wisdom of the majority, as expressed through their elected representatives. I know no other democratic and satisfactory way of getting at the mind of a profession. I am sure that the secretary of the I.S.M. will welcome the inquiries of musicians who really want to do the best for their fellows and themselves. 'Test it and try it before you buy it' is as sound here as it is in business.

I am glad to have Mr. Robertson's backing in my plea that musicians shall, as he puts it, 'wake up to the realities of a changing world.' The first pinch that should have awakened us was given years ago, before the war, and many pinches (some extremely unpleasant—not least the pinch of poverty) are being applied now. If we are, as Mr. Robertson insists, 'wholly unorganized in any effectual sense,' is it not high time to awake out of slumber? And what better method is there of coming to active life than of joining a society that is advancing by leaps and bounds?

WHAT DO I GET?

Those who cannily (and quite rightly) ask, 'What am I going to get for my money?' will find on p. 27 of the current *Music Journal* (the joint organ of the I.S.M. and the B.M.S.) an earnest—a little note that will cheer many; it announces that on October 12 the I.S.M. Council agreed to establish an insuran[illegible] scheme for the benefit of members, that its details [illegible] been agreed, and that it will come into operation [illegible] ary 1, 1930. That is a sample of real progress; [illegible] there are plenty of other good things to come, I believe. That the I.S.M.'s policy is being widely approved, let the list of new members in this same issue of the *Journal* attest. I counted up to a hundred and thirty odd, and then lost count. How many societies, of any kind, can show such mounting progress? These people are not all paying their guineas for mere piety's sake either; they are too good business folk for that. They *know* that it is going to be worth their while. So do I, but thousands don't yet realise that. 'Now is the time for all good men to come to the aid of the party,' and the advanced aid post is at 19, Berners Street, W.1.

The musician has had the patience of Job (or of the ass) in the past; if he will now add a fighting courage, and a determination to get together with his fellows, he can with certainty predict a better time for his successors than he has had; and that, perhaps, is sufficient justification—and reward—for the struggles of any human life.—Yours, &c., W. R. ANDERSON.

London.

REGISTERED TEACHERS

SIR,—Most of us can understand the good intent which lies behind the desire to acquaint the general public with the fact that there are responsible and irresponsible music teachers; but does not the idea of registration according to the dictums of a particular body carry the germ of academic sterility? In the medical profession we find a dogmatically organized body controlling the life and work of medical men. This certainly helps to protect the public from quacks, but it also hampers Truth. In consequence, we find a certain able physician struck off the list of registered doctors because he was public-spirited enough to say that many children's lives were wasted by unnecessary operations for adenoids. We have a man like

Sir Herbert Barker unregistered. Similarly, I myself, as a teacher, would quickly find myself outside the possibilities of registration because I would have a prospectus printed saying that the usual academic teaching of pianoforte-playing is stupid and useless; and this would be made worse by my stating that I consider it nonsense to insist that a pianoforte teacher should bother himself with paper work. His business is to teach playing, and the student should study theory and harmony with another teacher. I can imagine the Registration Council telling me that I am incompetent or a quack because I teach playing and ignore theory and harmony; my contention that playing is one thing and theory of music another would be sternly denounced, even if I admit that the student should learn both subjects, but from separate teachers.

Further, there is the likelihood that the Registration Council would indicate possession of certain diplomas as indications of a qualified teacher. A few of us have the opinion that rigid teachers' diplomas do not necessarily indicate first-rate teachers—that teaching being as much an art as a science, no diploma can indicate a great teacher. Diplomas are religiously granted for certain standards of proficiency. Except in the case of one unfortunate unrecognised college, nothing is said of the commercial business of conducting examinations; but the bold, bad outside teacher can imagine that if a self-constituted registration council insists upon its recognised teachers holding diplomas, there will be a nice commercial benefit for the institutions issuing such diplomas, however honourable the latter may be.

A teacher will get along by his or her results, and deal with exactly the type of pupil for whom he or she is best suited. Some teachers teach nothing and charge low fees. Others do little more than cram pupils for examinations. A few teach the arts of playing or singing and waste no time over examinations, thus saving the pupil money and losing opportunity for the cheap self-advertisement of '—— exam. succ[illegible]'—to which might well be added, 'and the stud[illegible]ne the better for them.'—Yours, &c.,

'HERETIC.'

SIR,—You are usually very fair, and I am hoping you will publish in your next issue this letter from one who is forced to look from the other side of the fence and take the crumbs that fall by the wayside. Few are in the front row as examiners engaged in all-around-the-world trips annually at high fees. (Who pays?) This outcry has, I am told, been in existence for about forty years. Many of the opposition have passed beyond, and meanwhile the colleges referred to entrench stronger than ever. And why not? They suit the pocket and can *never* be shot out of existence, any more than Woolworth's or Eastman's; forgive the comparison, but it matters little. We have no more recognition.

How ludicrous for Mr. Anderson to talk of dynamite and Scotland Yard! The four hundred members per month to the I.S.M. at one guinea per head looks as if there were a large bid for fees going on, and I am inclined to think there is another money-making concern coming into existence. How lovely to throw stones! No, Mr. Anderson, we cannot organize; the Church cannot afford to pay us properly, and we are bound to teach for a fee that suits the pocket of the pupil, or starve.

Perhaps Mr. Anderson can tell us what he will do with the thousands his scheme would put out of action; and, furthermore, when the time comes—if ever it does—what the thousands are going to say and do when their livelihood is threatened. This perhaps he has overlooked. I am inclined to think the opposition looks on quietly in pity, many of whom are highly-gifted and qualified men and women, well known to the musical profession. Who is Mr. Anderson?—Yours, &c.,

'REGISTERED TEACHER (T.R.C.).'

[Mr. Anderson is a well-known musician and journalist; a Mus. Bac. and L.R.A.M.; and a former editor of *The Music Teacher*.—EDITOR.]

TUNERS SHOW THE WAY

SIR,—No doubt your readers will be interested to learn that the Pianoforte Tuners' Association issues registration certificates to tuners. These certificates remain the property of the Association, and must be renewed each year. It is hoped that by this means we may protect the public and profession itself from bogus and fraudulent tuners. Therefore, we trust that your readers will support the registered tuner as a means to further this method of assuring a reasonable standard of efficiency among tuners.—Yours, &c.,

23, Soho Square, W.1. A. W. STOKES.
(Hon. Gen. Secretary.)

'OPS. *v.* TITLES'; AND PROFESSIONALS AND AMATEURS

SIR,—I am a 'professional' musician and hold no brief for the amateur, but I think there is another view of the question than that put foward by 'General Practitioner' in your September issue.

After more than thirty years' experience, both in this country and abroad, I must say that I should place greater faith in the judgment of certain gifted and capable amateurs personally known to me than in that of a good many holders of musical degrees and diplomas whom I have known in this country.

Think of the brilliant Russian trio of amateur composers, Rimsky-Korsakov, Borodin, and Cui. Who would not rather be such an 'amateur' as one of these than a 'professional' of the type most common here?

In the case of nine-tenths of our 'professionals' the leading ambition in early life is to secure certain 'letters after the name' which will enable their possessors to begin to 'take in' pupils, either privately or in a school. Life for these people eventually becomes a daily grind of lesson-giving, leaving them no time for personal cultivation or practice of music. Therefore we frequently find that in a neighbourhood honeycombed by 'professional' teachers of music the best actual performers are amateurs, who are often people of means and leisure enough to have time and opportunity to cultivate their musical talents.

I am only one out of many musicians who hold that a very important object of musical training to-day should be largely to increase the numbers of capable and intellectual musical amateurs and to restrict 'professionalism' to those who are really unusually gifted. One can't help viewing with dismay the numbers of inefficient 'professional' teachers of music, chiefly women, who teach for a pittance and, by cheapening the market, make things more difficult for the accomplished teachers.

Then, again, there is no wonder that 'the intolerance of some amateurs for professional opinion' is increasing when the general level of professional attainment in this country is so indifferent. No musician, however eminent, is entitled to pose as a musical pope, delivering his judgments as it were *ex cathedra*, and sternly repressing any contrary opinion. In literature, the leading dramatist of our age, Mr. Bernard Shaw, often voices opinions on the platform and in the press that are totally disagreed with by some of the profoundest admirers of his plays. And you, Sir, have yourself been known not to see eye to eye with Mr. Ernest Newman upon any and every occasion. What a dull old world this would be if no one were ever permitted to disagree with 'professional opinion'!

Let us take a very common kind of amateur musical criticism—that of the man in the pew who freely pulls to pieces the rendering of the music at his church. Is there not a general lament among the clergy that it is extremely difficult to secure the services of a really good choirmaster? Yet in the earlier stages of any young church musician's career, organ-playing is made the chief feature of his training, and is the principal subject of the musical examinations for which he enters. In actual life, the church musician finds out that the vast majority of clergy and laity attach infinitely more

importance to the quality of the singing of the choir than to the quality of the organ-playing. When our musical amateur goes to church and hears either bad singing or bad playing, or both, and knows that the man in charge is a 'professional,' is there any wonder that there follows on his part 'an arrogant dismissal of the trained man's hardly-gained competence'?

One knows only too well that it is very easy, especially in the provinces, for a 'professional' musician to become narrow and groovy. Your leisured and well-to-do amateur can, and often does, go for spells abroad, sometimes chiefly with the object of hearing some unfamiliar kind of music. Personally, I always thank my lucky stars that I lived for some years in a foreign city where each winter season I heard a good deal of French, Italian, and German opera. The experience is something to think of during one's present existence in a large, grey, almost entirely commercial and supremely inartistic Scottish seaport. Opera may not be the ideal art-form for everybody, but it is thoroughly enjoyed by a great many British people, and is the leading form of musical recreation on the Continent. At any rate it is not a negligible thing, but I have happened upon quite a number of professional musicians in Great Britain who have never seen opera and know very little or nothing about it. A Musical Competition Festival may have its thrills, yet one would hardly compare it in general interest to a good performance of 'Tristan and Isolde,' of 'Carmen,' or even of 'William Tell.'

'It is difficult enough,' says 'General Practitioner,' 'for a professional man to make a living to-day, without having to bear . . . impudent criticism by those who know little or nothing about music.' Well, one has never gathered that it *was* easy for anyone except a 'star' to make a living by music! Bach, Mozart, Beethoven, Schubert, Wagner, and Franck did not find it easy, at all events. And they one and all had to put up with quite a lot of 'impudent criticism,' but we do not find that they were at all daunted or crushed by it. If the great gods were not immune from 'impudent criticism,' what can lesser folk expect? Most of us, I fancy, if we are honest with ourselves, will admit that a full dose of criticism, even if it reached the pitch of 'impudence,' has done us good.—Yours, &c.,

FREDERICK KITCHENER.

[Mr. Kitchener's argument is weakened by its being based on a comparison of the best type of amateur with one of the poorer types of professional. Of course we should all like to be amateurs of Rimsky-Korsakovian stature rather than what we are—mere ordinary professionals with a hard job to make two reluctant ends meet! But what has this to do with the subjects under discussion, the chief of which are the right of the *unqualified* amateur to dictate to the *qualified* professional, and the fancy labelling of classical works in the interests of lazy dabblers?—EDITOR.]

OPS. *v.* TITLES

SIR,—I have read with interest the various opinions expressed in your paper on this subject, and was struck by a remark by 'Feste' in your October issue that somebody considered the middle section of one of Chopin's Nocturnes to suggest 'an old man walking through a graveyard at midnight.' On looking through the Nocturnes, it is quite obvious that the only possible one to which he refers is Op. 15, No. 1; Op. 15, No. 2; Op. 32, No. 2; Op. 37, No. 2; Op. 48, No. 1; Op. 48, No. 2; Op. 55, No. 1; Op. 62, No. 2; or perhaps one of the others. I should, of course, have mentioned Op. 37, No. 1, but, as every child knows, the middle section of this piece represents monks in the garden of their religious establishment—an idea that has been so much more aptly and beautifully expressed by a so much more gifted composer in our own day.

As this happy example given by 'Feste' has borne so much fruit, I would suggest that the protagonists of titles should submit to a simple test to be run on the lines of the competitions that are a feature of our wider circulating dailies. Let them, in effect, publish a list of 'approved titles' for standard works with no clue as to the parcel to which the label is to be tied, and let the Great British Public (Musicians' Section) submit their lists of appropriate 'Ops.' against the said labels. If desired, a key-list of the works dealt with may be published—say a hundred works in all—and all we have is the ridiculously easy task of putting the apt title to the ambiguous Op. After all, if they are going to write titles to our music they certainly ought to write, as it were, in double counterpoint.—Yours, &c.,

P. J. R. KING.

79, Grantchester Meadows,
Cambridge.

A CORRECTION FROM WITNEY

SIR,—The following notice appeared in the *Musical Times* for November:

'WITNEY.—The Choral Society, which has been inactive for three years, is to be revived "with Mr. E. Tarrant as conductor."'

It ought to read, 'with Mr. F. Wade as conductor.' Mr. E. Tarrant is the president only.

Might I be allowed to add that the Witney Orchestral Society has also been revived, after a lapse of many years, under the same conductor?—Yours, &c.,

F. WADE.

50, Marston Street,
Oxford.

'DICTION'

SIR,—With reference to your reviewer's note on the discussion at the Musical Association's meeting regarding the correct use of the word: when doctors differ who is to decide?

However, curiosity prompted me to look up 'diction' in my old Chambers's Dictionary, and I found it to mean: '*Manner of speaking or expression;* choice of words; style' (italics mine). Dr. Findlater, the editor, in 1885, apparently did not then consider Dr. Rootham's use incorrect, whatever may be its proper meaning now.—Yours, &c.,

GEORGE DIXON.
(*Lieut.-Colonel.*)

St. Bees,
Cumberland.

SIR,—Your reviewer thinks that 'diction' has come to stay. Possibly; but it seems a pity that musicians should needlessly lay themselves open to a charge of illiteracy. The best substitute, in my opinion, would be 'speech in song,' which exactly expresses what is required, and is the title of the best book on the subject that has come under my notice. But if a single word is essential, what is wrong with 'enunciation'? The 'New English Dictionary' (Murray) defines it as 'the uttering or pronouncing of articulate sounds; manner of utterance.'—Yours, &c.,

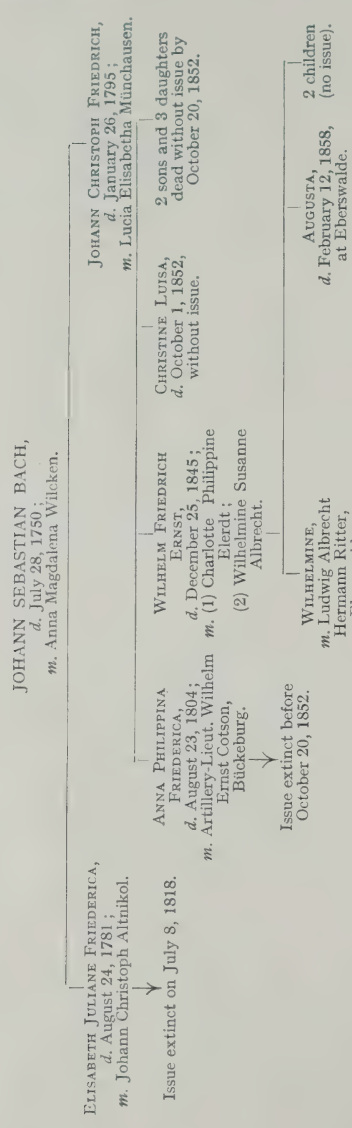
ARTHUR T. FROGGATT.

5, Richmond Mansions,
Twickenham.

BACH'S DESCENDANTS

SIR,—Since the publication of my 'Origin of the Family of Bach-Musicians' I have made discoveries which afford a more definite answer than has hitherto been forthcoming to the question: Are there any surviving descendants of Joh. Seb. Bach? By his two wives Bach had, in all, twenty children, seventeen grandchildren, and fourteen great-grandchildren. The issue of his first marriage presents no difficulty—it did not survive the second generation. Of the thirteen children of his second marriage only two had issue: Elisabetha Juliane Friederica Altnikol, whose line ended with the death of her only great-grandchild on July 8, 1818, and Johann Christoph Friedrich Bach, who died at Bückeburg on January 26, 1795. With the latter's descendants alone the problem of Bach's

surviving issue is concerned. To display the table in full is unnecessary; its salient points are revealed in the following diagram:


JOHANN SEBASTIAN BACH,
d. July 28, 1750;
m. Anna Magdalena Wilcken.
Elisabeth Juliane Friederica,
d. August 24, 1781;
m. Johann Christoph Altnikol.
Issue extinct on July 8, 1818.
Anna Philippina Friederica,
d. August 23, 1804;
m. Artillery-Lieut. Wilhelm Ernst Cotson, Bückeburg.
Issue extinct before October 20, 1852.
Wilhelm Friedrich Ernst,
d. December 25, 1845;
m. (1) Charlotte Philippine Elerdt;
(2) Wilhelmine Susanne Albrecht.
Wilhelmine,
m. Ludwig Albrecht Hermann Ritter, Eberswalde.
Augusta,
d. February 12, 1858, at Eberswalde.
2 children (no issue).
Christine Luisa,
d. October 1, 1852, without issue.
2 sons and 3 daughters dead without issue by October 20, 1852.
Johann Christoph Friedrich,
d. January 26, 1795;
m. Lucia Elisabetha Münchausen.

The last of Bach's descendants to bear his name was his great-granddaughter Augusta, who died at Eberswalde, the home of her married sister Wilhelmine Ritter, on February 12, 1858, and was buried four days later (February 16) in the Sophienkirchhof, Berlin, where her mother was still residing. Her aunt, Christine Luisa, had predeceased her on October 1, 1852, at Bückeburg, the last survivor (as appears from official documents recorded at Bückeburg, October 20 and November 23 and 25, 1852) of her father, Johann Christoph Friedrich Bach's children. From these documents we learn, moreover, that on October 20, 1852, Augusta Bach and her sister Wilhelmine were the only survivors of their grandfather, Johann Christoph Friedrich Bach, seeing that the issue of their aunt, Anna Philippina Colson, was already extinct in Bückeburg. Thus, after October 20, 1852, the only direct descendants of Joh. Seb. Bach were his two great-granddaughters, Augusta Bach and Wilhelmine Ritter. Augusta died unmarried on February 12, 1858. Wilhelmine meanwhile had become the wife of Ludwig Albrecht Hermann Ritter, Kreisrichter (district judge) at Eberswalde, a town some thirty miles north-east of Berlin. In their issue (if any) alone Bach's blood still flows. So far the Berlin registers reveal no information.—Yours, &c.,

C. SANFORD TERRY

CHOPIN'S PRELUDE No. 20: E FLAT OR E NATURAL?

SIR,—In reference to the above, the following words are to be found on p. 1003 of the November *Musical Times*: 'Battles have been fought over the last E of bar 3. Natural it should, of course, be—as in this reprint.'

As a quite humble amateur I suggest that the question of E flat *versus* E natural can hardly be settled, one way or the other, in conjunction with the words 'of course.' That this is the case is surely proved by the fact that battles *have* been fought on the question, and that ninety-nine per cent. of the copies published have the E as E natural. Questions of errors in musical printing—in this case the question of an error of *omission*—do not arise without good reason.

If the original MS. is not available, then the question can only be approached from the point of view of musical probability, or musical logic.

Bar 1 is in C minor, bar 2 modulates, bar 3 is obviously 'de-modulating'; and on the third beat one surely feels that the return to something which is familiar from recent experience is just about to take place. Yet suddenly—like a bolt from the blue—comes the chord of C *major*, giving a sense of musical bewilderment.

If, on the other hand, the chord is that of C *minor*, then one feels that a return to a familiar stepping-off point has been reached, and that from this point the second modulating step is to be taken—this time the vital one into G major, forming the climax peak of line 1. From here, perfectly logically, a return is made to C minor, for the long melodic descent. Thus the G major peak comes from C minor, and returns to C minor, forming a perfectly symmetrical (not a-skew, as it would be with C major on one side and C minor on the other) hinge between lines 1 and 2.

I should much like to know how, when, and where the battle was finally won.—Yours, &c.,

Gilvan, Oreston, Plymouth. HERBERT W. FISHER.

THE ARTS IN REVOLT

SIR,—Mr. Percy Scholes is right enough in objecting to be quoted on hearsay. I am sorry that I so casually and unnecessarily introduced his name. However much Mr. Scholes might admire Stravinsky I ought to have guessed that he would find little admirable in the doings of Lenin.

But Mr. Scholes seems to be wrong in every other detail of his argument.

The fact that his name and mine happen to be also the names of English villages has nothing to do with the deliberate renunciation of their own names by certain artists. That renunciation was a significant and not uncommon thing during one period in the development of Christian art—the period which followed the great mediæval age of communal and anonymous creativeness. It is hard to believe that Mr. Scholes is unable to appreciate what it meant of impersonal spirit when the personality of Giovanni Pierluigi Sante was hidden behind the name of the town, Palestrina; when the personality of Alessandro Filipepi was hidden behind the name of Botticello, the goldsmith to whom the great painter was apprenticed.

I made no attack upon the memory of the late Dr. Eaglefield Hull, who was my friend, and for whose efforts in the cause of music in Britain many of us are deeply grateful. But I cannot without protest allow Mr. Scholes to put a weak and accommodating gloss upon Dr. Hull's published words. A consideration of the ideas expressed by those words belongs to the fifth and last section of my article.—Yours, &c.,

Kilcote, Glos. RUTLAND BOUGHTON.

THE KNELL OF ROMANTICISM

Sir,—Your correspondence columns do not as a rule attract me, my preference being given to those which are remunerated, but there are those who tell me, Heaven knows why, that 'Spes' should not be allowed to spring eternally without retort. The opportunities are not lacking.

To begin with, he speaks of the work of certain young composers as having roots in the past, whilst others, apparently, have been pooh-poohing the past. I am not aware of any music that is not rooted in the past, or of any composers who pooh-pooh it. But I would point out that some music is all root, whilst some shoots forth branches. I would further point out that, incredible as it may seem, the past lasted a considerable time, during which it underwent many changes. People like 'Spes' are free to construe it as consisting of that with which they became acquainted during their impressionable years, but young composers are equally free to turn to its other aspects, or even to its essential mutability. It is a notorious fact that the recent study of the less familiar past has been almost entirely the work of musicians regarded as 'modern.'

I much doubt the authenticity of what appears, superficially, to be advance excerpts from a forthcoming volume: 'Walton and Lambert, or It 's Never Too Late To Mend.' The author of that work would not have fallen into the error of confusing romance and romanticism, the one a poetically emotional quality, the other the exploitation of the emotions. The former we must assume to be a cardinal and eternally operative factor in the art impulse, since it is the chief of the attributes which prompt a man to become an artist when he might be a stockbroker. The latter is a temporary but recurrent phenomenon which invades an art, runs its course—the stages of which are familiar from copious precedent—and returns when the conditions under which it arose are reproduced. Briefly, it is an 'ism, and as such short-lived. If 'Spes' cannot discern that affinities with romanticism play a relatively insignificant part in Walton's 'Sinfonia' or Lambert's 'Sonata,' I am afraid he has ill-chosen his pseudonym, for he is hopeless.

I would advise him not to take too much notice of such Swafferisms as 'mountebankery.' Some months ago a contributor to your columns commented upon the same critic having described as 'ninnies' those who did not see eye to eye with him in the matter of opera. 'Mountebankery' is merely another bloom from the same luxuriant vegetation.

Finally, is it not a little inconsistent to speak of the malign influence of Diaghilev whilst singling out for special praise two young composers, one of whom was indebted to him for his first opportunity, whilst the other owed him one of the earliest, if not the earliest, London performance of his first orchestral work? I could wish that more of our foreign visitors exercised the same malign influence among us.—Yours, &c.,

Edwin Evans.

CHOPIN'S BIRTHDAY

Sir,—I should be glad if any reader of the *Musical Times* could inform me definitely as to the date of Chopin's birth. By perusing several authorities I get the following:

1. Grove's 'Dictionary of Music'—'born February 22, 1810.'
2. 'Dictionary of Music,' Dr. Dunstan—'born March 1, 1809.'
3. Bonavia-Hunt—'born 1810.'
4. 'Musical Art Forms,' Holmes and Karn—'born 1809.'
5. 'Summary of the History and Development of Mediæval and Modern European Music,' by C. Hubert Parry—'born 1809.'

—Yours, &c., Edward J. Haworth.

'Melrose Bank,'
52, Duke Street, Southport.

JERITZA AND GERHARDT

Sir,—There are at least two things in your November issue that are heartening reading to those of us who for years have been struggling for a genuinely critical standard in the appraisement of singers. First, there is C.'s admirable discussion of Jeritza—which was on the side of indulgence, I think, for I found her production uneven and her upper notes tight and hard and blatant—and the still more admirable exposure of the Gerhardt-infallibility legend by Mr. H. J. Kimbell. As he most properly says, those who propagate this legend are simply showing that they do not know what the art of singing means in its higher reaches.

I have more than once drawn attention, and I have recently done so again in my article on singing in the first number of *Milo*, to the quite terrible exhibition she gave us years ago when she was a far better singer than she is now, in a Mozart aria. The infallible touchstone that this composer always is of fine vocalisation, line-drawing in vocal tone, style, and phrasing, gave the most conspicuous and complete demonstration of her deficiencies in those departments, and very wisely she has never tried (here, at any rate) conclusions with Mozart again. Equally bad was her showing on the same occasion in Elizabeth's prayer from 'Tannhäuser,' the spirit of which escaped her utterly. I have always commented on her stertorous breathing, aggressively audible in the remotest parts of a hall as large as the Queen's.—Yours, &c.,

Kaikhosru Sorabji.

175, Clarence Gate Gardens,
N.W.1.

[This discussion is closed.—Editor.]

NOT MR. PRING

Sir,—The reviewer of Prof. Sabaneev's 'Modern Russian Composers' assumes that the translation is mine, but that is not the case. I have not seen the book, but imagine it to be an English edition of a volume bearing the same title, which was translated in America by Mr. Judah A. Joffe and issued by International Publishers, Inc., New York, in 1927. At all events, the rather unusual spelling of the Russian names in the publishers' advertisement is identical with that adopted in the American edition, a copy of which Prof. Sabaneev kindly sent me.

With regard to the vexed question of transliteration, I quite agree that there is need for uniformity, and would welcome an authoritative pronouncement. In the *Musical Times* of November and December, 1917, Mr. Montagu-Nathan and I propounded a scheme which we considered, and still consider, logical, but you, Sir, and most other editors compel me to disregard it in favour of the existing hybrid, partly French, partly German system—if system it can be called—in the use of which every man seems to be a law unto himself.—Yours, &c.,

S. W. Pring.

287, Onslow Drive,
Glasgow, E.1.

'FILL EVERY GLASS'

Sir,—I read with interest Mr. Arkwright's notes on 'The Sources of Some Old English Songs' in your November issue. I think there can be no doubt that the tune known as 'Fill every glass' is French. May I refer Mr. Arkwright to my article on 'French Tunes in "The Beggar's Opera" and "Polly"' in the *Musical Times* for April, 1928, p. 321? I there showed that the original title of the tune seems to have been 'N'oubliez pas votre houlette, Lisette.' It is printed in two of Ballard's collections—'La clef des chansonniers' and 'Les menuets chantants,' both of which are earlier than the volume of parodies cited by Calmus. That the tune was popular in France is evident from the numerous manuscript copies which exist. It is still popular as the melody of more than one noël.—Yours, &c.,

J. A. Westrup.

'HENN' NOT 'HENRY'

SIR,—May I ask you to correct a slight misprint in your kind review of some songs published by us on p. 993 of your issue for November.

'Two Songs by John Henry Collings' should read Two Songs by John Henn Collins.'—Yours, &c.,

Amen House, Warwick Square, E.C.4.

HUBERT J. FOSS.
(*Musical Editor, Oxford University Press.*)

[We regret that a number of letters received after November 15 were unavoidably crowded out.—EDITOR.]

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young lady vocalist wishes to meet lady accompanist for mutual practice.—Miss E. MENDES, 41, Cavendish Road, Brondesbury, N.W.6.

Viola player wanted to replace retiring member of string quartet. Occasional pianoforte quintets. Fortnightly practices.—A. R. BARHAM, 63, Cranston Road, Forest Hill, S.E.23.

Pianist (young gentleman) wishes to meet another or a violinist or 'cellist for duet practice. Brighton district.—BM/TNDS, London, W.C.1.

Pianist wishes to meet violinist and/or 'cellist for practice of sonatas and/or trios. Within fifteen miles radius of Nuneaton.—M., c/o *Musical Times*.

Pianist wishes to meet violinist or 'cellist for practice of good music—Beethoven Sonatas, Franck, &c. —L. ARNOLD, 131, Station Road, Finchley, N.3.

Violinist wishes to meet pianist and 'cellist for classical trio practice.—H. J. TYLER, 4, Ray Walk, Leigh-on-Sea, Essex.

First or second tenor wishes to join male-voice quartet. Experienced. N. London.—F. K. H., c/o *Musical Times*.

Lady pianist wishes to meet pianist for practice of classical music.—F. C., 10, Browning Avenue, Southend-on-Sea.

Baritone (young) wishes to join other singers in the study of madrigals and other Tudor music. Excellent reader, fair experience, and has access to large Tudor music library.—BM/HNOT, London, W.C.1.

Violinist and viola player wanted to complete trio and quartet. Meet in S.E. London.—L. G. PACKHAM, 6, Ruskin Avenue, Welling, Kent.

Experienced pianist wishes to meet good violinist and 'cellist for practice of trios, concertos, sonatas, &c.—TRIO, c/o *Musical Times*.

Accompanist (male) wishes to meet string players for mutual practice. Sidcup or Eltham districts.—C. W. T., 7, Birchwood Avenue, Sidcup.

Some thirty Mozart autographs were lately sold at an auction at Berlin, representing the rest of the once incomparable Mozart collection of the publisher André, at Offenbach, who more than a century ago bought hundreds of Mozart's autographs from the master's widow. The most precious document now offered was the diary of twenty-nine pages into which Mozart wrote the titles, dates, and principal themes of all his compositions from 1784 to 1791. This unique manuscript could not be sold, however, at the minimum price of 36,000 marks that was demanded. The highest price paid was 16,000 marks for the Violin Sonata in G major. An Aria from the 'Entführung' brought 10,000 marks, the Quintet with glass-harmonica 6,400, the first sketch of Cherubino's 'Cavatina' from 'Figaro,' 2,800, Mozart's copies in score of Bach Fugues, 3,200 marks.

The concert version of 'Carmen' will be performed by the Crystal Palace Choral and Orchestral Society on December 7, at 7.30. There will also be orchestral items and songs by the soloists.

INCORPORATED SOCIETY OF MUSICIANS: NOTES BY THE GENERAL SECRETARY

INSURANCE

The Council has established an insurance scheme for members, which will come into operation on January 1, 1930. Under the scheme members will be able to effect all kinds of insurances—life, endowment, pensions, sick pay, &c., and obtain a members' rebate on premiums which will be a valuable benefit of membership. The scheme is so framed that, in addition to giving members very tangible benefits, every insurance effected by members will also benefit the Society's Benevolent Fund, or other professional charities. Members will receive full details of the scheme in due course.

MUSIC MISTRESSES' SECTION

The first annual meeting will be held in London on Saturday, January 11, 1930, when the officers and Committee will be elected. Meanwhile the Interim Committee is collecting information with regard to the deductions made by school governors from the fees paid by students for private music lessons in schools. The percentage of deduction varies, from a reasonable to an unreasonable amount. When the information has been obtained and collated, the Committee will advise the Society's Council what is a reasonable percentage deduction, in order that the Council may pass a resolution which will be an instruction to all members for future guidance.

SOLO-PERFORMERS

The Council has established a Solo-Performers' Section for the purpose of promoting the special interests of solo-performers. The Interim Committee (Mr. John Adams, Mr. John Coates, Miss Astra Desmond, Mr. Léon Goossens, Miss Marjorie Hayward, Mr. William Murdoch, Mr. Robert Radford, Mr. Harold Samuel, Mr. Cedric Sharpe, Mr. Archibald Winter, Mr. Frederick Woodhouse) proposes to convene a meeting of eligible members at the Great Central Hotel, London, on Sunday, December 1, 1929, at 3.30 p.m. The advantages to be obtained by this form of organization will be apparent to all having experience of the special difficulties and problems which surround the professional practice of solo-performers. Invitations will be issued in due course, and the Committee will be pleased to receive applications for admission to the meeting from those eligible for membership.

COMPOSERS

The Executive has appointed Mr. Theodore Holland (Chairman), Mr. C. Armstrong Gibbs, Mr. Frederick Austin, Mr. Harry Farjeon, Dr. John B. McEwen, Mr. Richard H. Walthew, Dr. Vaughan Williams, to form a 'Composers' Committee' for the express purpose of considering scales of performing right fees payable for the broadcasting of original compositions by native composers, and other matters.

At its first meeting the Committee decided to co-optate Mr. Fraser-Simson.

Competition Festival Record

KEIGHLEY.—The thirty-second 'Summerscales' Festival was held on October 26 - November 2, important choral competitions being held on the opening and closing Saturdays. The chief mixed-voice class brought in only five choirs as compared with twelve last year, but the quality of the singing was of the highest, and the competition very close, the winners, Nelson Glee and Madrigal Society (Mr. T. Hartley) being only one mark ahead of York Old Priory (Mr. J. H. Forster). Out of nine female-voice choirs that entered in the chief class Bramley Choir took the first place and Temple Street Choir, Keighley, the second. Colne Orpheus Glee Union (Mr. L. Greenwood) was again first in the chief male-voice class, and Nelson Arion Glee Union (Mr. H. Spencer) second.

NOTTINGHAM.—The twenty-seventh Festival, held on October 23-26, proved as popular as ever. Each of the main divisions of the syllabus—pianoforte playing, string playing, juvenile solo and chorus singing, and adult solo and chorus singing—resulted in a number of interesting competitions, the children's day being particularly successful in every way. In the chief choral competitions held on the last day the head places were taken by Miss Melhuish's ladies' choir from Cleethorpes, Rye Hill and District Male-Voice Choir (Mr. J. Bentall), and Maybank Choral Society (Mr. A. Dutton), the last-named being one mark ahead of Nottingham Philharmonic Society (Mr. W. Turner).

WORKINGTON.—This Festival, held for the sixth time on November 4-6, serves a wide district in which there are many lonely hamlets amid thinly-populated country; here, it is said, the practice of music, in many cases born entirely of the Festival, is growing in an encouraging way. Not only choral singing but folk-dancing is cultivated in out-of-the-way places. A team of children from Eskdale, for instance, carried off two prizes in the folk-dance contests that were held on the first day. Winning choirs in the village choral competitions were Flimby Wesleyan in the mixed-voice section and Dean Choral Class in the female-voice and male-voice sections. Keswick and District Male-Voice Choir (Mr. H. W. Brown) were first in the chief contest, Ireland and Askam the winning Girls' Friendly Society, and Workington Orpheus the winning children's choir. The cup for the best solo singer was retained by Mr. J. W. Barnes, of Workington (tenor).

Other recent competitions have included the ECCLESHILL Children's Festival; that at INDIAN QUEENS, in Cornwall; JERSEY EISTEDDFOD; the MILNSBRIDGE Choral Competition; SKIPTON Festival; that of WADEBRIDGE; and, in London, the KENSINGTON, SOUTHERN AREA and NORTH LONDON Festivals.

NATIONAL MUSICAL COMPETITION FESTIVAL

Particulars concerning this important event have now been issued. The date is July 5, 1930; the place, the Philharmonic Hall, Liverpool; the pieces, Wilbye's 'Sweet honey-sucking bees,' Parry's 'There is an old belief,' an own-choice piece, and a sight-test, all unaccompanied. The competition will be open only to choirs who have taken first place in the principle mixed-voice class of an affiliated Festival held between January 1, 1926, and December 31, 1929. Entries close on December 31. It is to be hoped that a competition of this kind will become an annual event, held, turn and turn about, in the North, South, Midlands, and Scotland. The bringing together thus of the country's choral pick would give a great impetus to the Festival movement, and through that to music generally.

ROYAL ACADEMY OF MUSIC

The R.A.M. Club, a very flourishing institution with a magazine of its own, held one of its social and musical meetings on Monday evening, October 21, when the Budapest String Quartet—Messrs. Hauser, Roismann, Ipolyi and Son—were the guests of honour. They played two most interesting quartets, one by Ernest Bloch, and the other Dvorák in F major, Op. 96, No. 2. The guests were received by the President of the Club, Lady Cooper, and the Duke's Hall was full to overflowing.

At the students' chamber concert on November 4, Miss Margaret Good gave a remarkably finished performance of the Beethoven Thirty-two Variations in C minor. She has won the Challenge Cup for the best soloist on any instrument at the London Festival for two years in succession, and is a first-rate pianist technically and interpretatively. Mr. Gilbert Vinter is a bassoon student, and is to be commended for writing for his own instrument. Assisted by Mr. R. O. Edwards at the pianoforte, he played his 'Rêverie' in excellent style. The work shows imagination. A student from Birmingham, Miss Constance J. Warren was represented in this well put together programme by a String Quartet in B minor, of which the first movement was played. It shows promise, although the young composer is still groping her way.

The 'Review Week,' which is now such a feature of each term, will begin on Monday, December 2, and end on Saturday, December 7. The programme speaks for itself.

Monday, December 2.
10 a.m. Lecture by Wesley Roberts, A.R.A.M.—'Central Points in Pianoforte Study.'
12 noon. Lecture (in French) by Professor Louis Bourgeois, O.I.—'Les différents caractères de la Chanson populaire française.'
(Accompanist: Douglas Hawkridge.)
3 p.m. Chamber Concert.

Tuesday, December 3.
10 a.m. Lecture by Phillip Cathie, F.R.A.M.—'The Violin—some Hints to Students.'
12 noon. Lecture by Sir Richard Paget, Bart.—'The Origin and Relationship of Speech and Song.'
2 p.m. Orchestral Rehearsal.

Wednesday, December 4.
10 a.m. Lecture by John Booth, Hon. R.A.M.—'Singing—Self-help, Some Aids to Study and Success.'
12 noon. Lecture by Prof. R. Gleadowe, M.A.—'Taste.'
8 p.m. Fortnightly Concert.

Thursday, December 5.
10 a.m. A Short Talk by Miss Katie Thomas, F.R.A.M., about 'The Appreciation and Interpretation of Poetic Literature.'
12 noon. Lecture by George C. Cathcart, M.A., M.D.—'The Art of Breathing in Relation to Voice Production.'

Friday, December 6.
10 a.m. Lecture by Norman O'Neill, Hon. R.A.M.—'Music to Stage Plays.' (Illustrations by Henry Ainley.)
12 noon. Lecture by Professor C. Lloyd Morgan, D.Sc., LL.D., F.R.S.—'Music and Mind.'
2 p.m. Orchestral Rehearsal.

Saturday, December 7.
10 a.m. A Concert of Elizabethan Music with introductory remarks by the Principal.
12 noon. Lecture by Dan McKenzie, M.D., F.R.C.S.E.—'Music and other Noises.'
8 p.m. Students' Dance.—Reception by Mrs. Ernest Read.

Miss Jean Kemp, who made such a success at her first appearance with the Covent Garden Opera Company at Glasgow in the part of Mimi in 'La Bohême,' will sing Eva in 'The Mastersingers' when the company visits Liverpool.

The last day for receiving entries, fees, and certificates of birth for the Baume (Manx) Scholarship, founded in 1904, is Monday, December 16. This scholarship will be competed for on or about Wednesday, January 8, 1930, and will be awarded for promise in any branch of music by candidates between the ages of fourteen and twenty-two years.

Dramatic performances will be given at the Duke's Rehearsal Theatre on Thursday and Friday, December 12 and 13, at 8 p.m., under the direction of Mr. A. Acton Bond, Hon. R.A.M. The programme will be: 'Puss and Brutes,' by T. E. Ellis (a crook pantomime in five scenes); and 'A Midsummer Night's Dream' (Act 3, Scene 1).

The Sainton-Dolby Prize (sopranos) has been awarded to Gwendolen Embley (Blackburn), May Turtle and Janet Hamilton-Smith being very highly commended, and Irene Morden, Grace Reynolds, Mary Durham, and Bessie Alberta Todd commended; and the R.A.M. Club Prize (trio) to Frederick Grinke (violin), Catherine Rignold ('cello), and Jacqueline Townshend (pianoforte). Margot Macgibbon, Beryl Burridge, and Frederick Jackson being very highly commended. F.

ROYAL COLLEGE OF MUSIC

At the orchestral concerts given by the first and second orchestras, the most conspicuous items were Beethoven's 'Emperor' Concerto for pianoforte, played by Alec Templeton, Dvorák's 'Cello Concerto, played by Olive Richards, Franck's Symphony, and a Double Concerto for two pianofortes and orchestra, by Arthur Bliss, a former student of the College. This work justified its inclusion in the programme by the diverse opinions it evoked, opinions varying from admiration for its brilliance and the novelty of its form to consternation that in a Concerto for two pianofortes the solo instruments could take so subordinate a share.

The numerous mid-day and evening recitals of the past month presented many characteristics of more than passing interest. Two of the mid-day recitals were chamber-music concerts in miniature; at one of these the Bronkhurst Trio (Marie Wilson, Edward Robinson and Henry Bronkhurst) delighted a numerous audience with Brahms's Pianoforte Trio in C major, and at the other Pierre Tas and Leonard Isaacs were equally successful in the Brahms Violin Sonata in G major. The evening recital by three young players under the name of the Sylvan Trio brought into notice many uncommon works for wind instruments; besides pianoforte, flute and hautboy solos, a charming little Pastoral Trio by Alec Rowley and two very intriguing movements by Eugène Goossens were played with great delicacy and finish.

In the programme of the second Patrons' Fund rehearsal of the term on November 15 both composers and artists were represented. The former were Alan Bush (Symphonic Impression for orchestra) and Gerald Finzi (Prelude to a Requiem); the artists were John Mott in a scene from Wagner's 'Flying Dutchman' and Jacqueline Townshend in Medtner's Pianoforte Concerto. The orchestra was the New Symphony Orchestra, under the direction of Dr. Adrian Boult, except, in the case of Mr. Bush's work, which was conducted by the composer.

During the last week of the month the Opera Theatre has been occupied with a performance by the Opera Class of extracts from 'Lohengrin' and the 'Flying Dutchman' and a repetition of Miss Spencer's ingenious ballet 'A Good Solution,' framed in music selected from Handel's harpsichord works, and two performances of the comedy 'Berkeley Square,' by the Dramatic Class.

TRINITY COLLEGE OF MUSIC

With much regret the death of Mr. W. H. Phelps is recorded. Mr. Phelps had been connected with the College for ten years as a teacher of the violin, and his kindly presence and genial smile will be much missed.

The Controller of Examinations, Mr. d'Evry, has returned from an extended tour in South Africa. Further particulars in regard to his visit will be recorded in the next issue.

Major Bavin's lecture on 'Pianoforte Class Teaching' attracted a large audience, in addition to scholars and pupils.

The pupils of Mr. F. J. Gostelow gave a recital of their prowess and met with a most cordial reception.

Miss Dorothy Callender, lately the Bambridge Scholar, also gave an evening recital, and acquitted herself admirably.

An interesting performance was that given by Margaret Caseau and Hugh Brandon (Brisbane Scholar), the items consisting of duets for two pianofortes. They were ably assisted by Lucy Bonner (vocalist).

Valuable prizes have been given by the Principal, the Controller, Mr. Gostelow, and Mr. J. A. Hammond for the students. Particulars will be announced in due course.

The Principal attended distributions at Portsmouth, where a programme of music was performed by scholars from the College, and also at Frome, where Miss O'Brien demonstrated selections from the Pianoforte Examination syllabuses. Dr. Oldroyd represented the College at the annual gathering of the Colchester Centre, where Miss Maud A. Winter delighted the large audience with a pianoforte recital of pieces taken from the syllabus.

The Controller of Examinations, Mr. d'Evry, has had a busy time since his return, and has visited the following centres in connection with their distributions: Brighton, Aberdeen, Dundee, Edinburgh, Newcastle, Sunderland, Shields, and Luton. At the Frome and Birmingham centres he was assisted by Miss C. O'Brien with excerpts from the pianoforte syllabus, and her very fine playing of the items excited much applause. There is no doubt that demonstrations of this nature are of the highest value to teachers as well as students.

The College as a school having recognised teachers of the University of London supplied the orchestral music at the installation of the new Chancellor.

The Overseas Examiners for 1930 have been appointed as follows: South Africa, Prof. Granville Bantock and Dr. D. Vaughan Thomas; Queensland, Victoria, and Tasmania, Mr. Charles Schilsky; India and Near East, Mr. C. H. Adolph Mann; New Zealand (North Island), Dr. J. E. Borland; New Zealand (South Island) and Canada, Dr. C. Edgar Ford; West Indies and South America, Mr. C. Egerton Lowe; West Australia and Bombay, Mr. Anderson Tyrer; Newfoundland and Nova Scotia, Mr. Ronald Chamberlain; China, Ceylon, and New South Wales, Mr. Albert Mallinson; Australia and New Zealand (elocution), Mr. Alexander Watson.

At the Queen's Hall concert on December 7 the programme will include the following items: Overture, 'Hansel and Gretel,' Humperdinck; Concerto in D minor for pianoforte and orchestra, Mozart; Prelude to a 'Song of Songs,' Bantock; 'Song before Sunrise,' Delius; 'Cortège des Noces' from 'Coq d'or,' Rimsky-Korsakov; and other orchestral music; Christmas hymns (J. S. Bach); Motets (Palestrina and Arcadelt); and carols (Bax and Warlock).

The usual concert for chamber and choir music will be held at Grotrian Hall on December 11.

London Concerts

DELIUS FESTIVAL

THE PHILHARMONIC CONCERT

The first Philharmonic concert of the season was a part of the Delius Festival, and, if it is not impertinent, one would wish to congratulate the directors of the Philharmonic Society on having made their independence and their ambitions a second, and the success of the Delius Festival a first consideration. Much can be gained by co-operation, while independence leads often enough to the whittling down of available resources. Let us hope the lesson will not be forgotten. We must avoid, if possible, in everybody's interest, a repetition of the situation created by the Schubert centenary, when where'er you walked you heard the 'Unfinished' and the C major Symphonies. The public is not attracted by repetitions of familiar works.

The programme (conducted, of course, by Sir Thomas Beecham) consisted largely of Delius's vocal music—not the least interesting, and not the most obviously successful, of his compositions. The problem, as most people see it, is one of style, and there seems to be a consensus of opinion amongst responsible people that his style is not easily adapted to the purposes of the vocalist. This may be so, but I venture to suggest that the time has not yet come for the expression of any definite opinion on the subject. The listener is at the mercy of the interpreter, and it will be some time before singers are familiar with the peculiarities of Delius's style. Miss Olga Haley, Mr. John Goss, and Mr. Herbert Heyner already showed in their readings a great advance upon any other interpreter, and the success of Mr. Henderson at a latter concert in a very difficult part with which he had long been intimate encourages the belief that in a year or two our opinion of Delius's vocal music will be different from what it is to-day.

The closing scenes of an opera never heard here, 'Fennimore and Gerda,' was, perhaps, the most important vocal item, and left in us all a keen desire to hear the whole. A 'Dance Rhapsody' and the very picturesque 'North Country Sketches' completed the orchestral programme, and the faultless playing of Mr. Albert Sammons revealed once more the gracious beauty of the Violin Concerto. F. B.

SECOND CHAMBER CONCERT

Two of the six concerts of the Delius Festival were devoted to his chamber music. The second, which took place at Æolian Hall on October 23, brought a

welcome performance of the String Quartet, which is certainly a better work of chamber music than either of the sonatas which are far better known. The pianoforte offers a fatal temptation to Delius to move in block harmony and leave the string instrument to float vaguely in a diffuse melisma on the surface—as in the first Violin Sonata, played by Mr. Arthur Catterall and Mr. Evlyn Howard-Jones. The string quartet insists on something more contrapuntal, which results in an awakening from the characteristic Delian dream into something really lively and more vigorous. His vocal music stands half-way between the medium which does not suit him and the medium which does—the orchestra. The unaccompanied choral music, such as the two fragments 'to be sung of a summer night on the water' and 'On Craig Dhu,' with its magical ending, offered opportunities which the London Select Choir did not miss of producing by good chording the kind of atmospheric effect which Delius obtains by the spacing of his chords in his orchestral works. The songs for solo voice (Miss Dora Labbette was the singer) were curiously varied; they were taken from every period of the composer's productive life, and showed development as none other of his work shows. The early ones like 'The Nightingale' are 'best-sellers' (except that they have not sold very extensively); in the later ones the melodic line has become more involved (not always to its improvement), while the accompaniments which were sometimes positively commonplace in the earlier songs have become subtly expressive and altogether stronger. F. H.

THE 'MASS OF LIFE'

The performance of 'A Mass of Life,' which concluded the Delius Festival, will be remembered as one of those rare occasions when nothing disturbs for a moment the even flow of a first-class rendering of first-class music. With good cause critics have protested against the standard of orchestral playing in London (inferior to the Manchester standard), and of choral singing (much inferior to the standard of Lancashire, Yorkshire, or Wales). But Sir Thomas Beecham had assembled for the Delius Festival an orchestra not inferior to any British orchestra I have heard and a chorus which surpassed anything the North can bring forth. This was the greatest surprise of the evening, and it would be difficult to praise too highly Mr. C. Kennedy Scott, who trained the singers and secured from them a reading and an interpretation technically impeccable.

Delius is no more scrupulous in writing for a choir than Beethoven. The score bristles with difficulties. Yet on this occasion difficulties had not only been mastered; they had disappeared. An average listener unacquainted with the score might easily have come to the conclusion that there were none.

Not less admirable was the performance of the soloists—Miss Miriam Licette, Miss Astra Desmond, Messrs. Tudor Davies and Roy Henderson. They are all known as able and experienced artists, but nothing that they have done in the past would lead us to expect the perfect measure, the insight, they revealed in the subtleties of Delius's art and style. The chief burden fell to Mr. Roy Henderson, and to him is due in consequence the greatest praise. But in less responsible parts the others also sang as if they had been taught and inspired by a prophet. F. B.

PHILHARMONIC CHOIR

The Philharmonic Choir added to the laurels which it had already won by its performance of the 'Mass of Life' a fortnight earlier by an equally fine performance of the B minor Mass at Queen's Hall on November 12. Mr. Kennedy Scott applies his madrigalian technique to Bach whenever possible, and produces thereby a lighter, less massive effect than we are accustomed to expect in Bach and Handel. The earlier fugal choruses of the Mass were all treated in this way with delightful results. It seemed for a moment at the beginning of the 'Sanctus' that he was going to use the same methods for a chorus where weight is certainly needed, but the tempo, it turned out, was not too fast, and the product of weight and movement gave to it an overwhelming momentum. The accompaniments were another excellent feature of the performance, a harpsichord being used for the continuo in solos and duets, the organ in the choruses. The soloists were Miss Dorothy Silk (who gave up Laudamus Te to Miss Mary Morris), Mr. Bruce Flegg, and Mr. Keith Falkner. F. H.

ROYAL CHORAL SOCIETY

The Royal Choral singers were heard in a Wagner programme on November 14—the Grail scene from 'Parsifal' and Act 3 of 'The Mastersingers.' The scheme did not give the choir the best of chances. The long-drawn-out phrases in unison and octaves in the 'Parsifal' extract merely tried them severely without interesting the ear overmuch. Let it go to their credit that they came through this test of unanimity and intonation with honours, there being only one slight loss of pitch, and that at the very end. 'The Mastersingers' gave them a better opening, and we had fine sonorous singing, especially in the chorale. The Apprentice choruses were less successful. But we had to wait far too long for this part of the programme. There had been previously an overdose of solo work—Miss Licette and Mr. Boland in a copious helping from Act 1 of 'The Valkyries.' Add to this the solo parts in the 'Mastersingers' extract (Miss Licette and Messrs. Boland and Heming), the 'Tannhäuser' Overture, and the Fire Music, and it will be seen that the choir (which surely ought to be *the* thing in a choral concert) was a mere extra, with little chance to get well warmed up and into its stride. If the Society wants to give a concert of extracts—a good thing to do occasionally—here is a suggestion. Handel is now being 'discovered' and 'revivified.' Let the R.C.S. go back from Wagner to Handel and give us a string of choral plums from the operas and the less hackneyed of the oratorios, mixed with a few solo 'winners,' one of the more brilliant movements from the organ concertos, a group of orchestral pieces of the 'Water Music' type, and a resounding version for organ and orchestra of a couple of marches. This kind of programme would draw a crowd and show off the choir. Their singing is far too good to be wasted, as it was at the Wagner concert. In fact, the most telling bit of choralism in the whole evening was the National Anthem at the beginning, in the fine Elgar version. Mr. Coates conducted. G.

THE ST. MICHAEL'S FESTIVAL

The autumn Festival at St. Michael's, Cornhill, the ninth of its kind given by Dr. Harold Darke and his St. Michael's Singers, was designed on comprehensive lines. Bach, of course, there had to be, and so the last concert was devoted to the B minor Mass. English choral music there had to be, and so there was a programme of unaccompanied music from Byrd to Vaughan Williams, while on the first night, which was Armistice night, there was a special appropriateness in giving Brahms's 'Requiem.' So ample a programme was purchased at the cost of orchestral accompaniments in all but the last concert. Organ, pianoforte, and drums were employed as substitute, with, it must be confessed, unsatisfactory effect. There is no objection in principle to the combined use of instruments which should complement each other's deficiencies, but in practice a good deal seems to depend on the proportions in which organ and pianoforte are mixed, and on the acoustics of the building in which they are played. If the main burden of accompaniment is given to the pianoforte, and the organ allowed to 'fill in' with occasional extra support for the larger masses of choral tone, the result seems to be better than allowing the organ to be the main accompaniment, with, as it were, a few occasional pecks from the percussive instrument. However it may be, St. Michael's Church has smooth

stone walls which give a very hard resonance, and the tone of organ and pianoforte never blended.

The St. Michael's Singers are an enthusiastic and hard-working body of singers who get the essentials right in music of several different styles. The first two numbers of Brahms's 'Requiem' were taken much too slowly, but the performance improved as it went on, and a certain roughness both in tone and phrasing became less noticeable. The bleak accompaniment gave no cover to unpolished detail, of which a certain amount was inevitable in so big a scheme. As a matter of fact, rather too much was attempted, for the second programme lasted more than two hours even with some excisions. Actually, most periods of English choral music, Handel excepted, were represented on the two middle evenings, of which the second was devoted to Parry. Byrd's Magnificat (from the 'Great' Service) presents difficulties to choirs trained on Bach. The St. Michael's Singers got nearer to its smooth, flexible style this time than when they essayed it a year or two ago. After Byrd came Purcell ('Jehovah quam multi') and S. Wesley ('In Exitu Israel'). Vaughan Williams's Mass in G minor was very well done—the modern equivalent of Byrd being (quite naturally) more readily intelligible to modern singers. Furthermore, the work is essentially a Protestant Mass, and Protestant singers in a Protestant building get straight at its essence without any special effort of imagination. The work had obviously been carefully prepared, and the balance was good and the solo quartet competent. Hence a good performance from every point of view.

Three short new works were given on the same evening. Walford Davies's 'Christ in the Universe,' which had been sung at a Three Choirs Festival, but never previously in London, halts between the old style of cantata-writing and the newer pungencies. The music is not vivid enough for such flaming words, which ought not really to be set at all. Similarly, Dr. Darke's setting of a grim lyric of Sir Walter Raleigh, 'Even such is Time,' was a negation of its text. It would be difficult to find any music crisp enough for the incisive, epigrammatic poem; nothing savouring of Christianity, however modern, will do for it. Dr. Darke's other motet, however, 'O Gladsome Light,' was a much better fit.

The Festival ended with a performance of the Mass in B minor with orchestral accompaniment at St. Margaret's, Westminster.

Beside the evening concerts four organ recitals were given at mid-day on four days of the week by Dr. Darke, Dr. W. G. Alcock, Dr. Ernest Bullock, and Mr. Edgar Cook. At the Wednesday concert Miss Beatrice Harrison provided instrumental variety by playing a Handel Sonata for 'cello with organ accompaniment.

F. H.

ROYAL PHILHARMONIC SOCIETY

At the first of the Royal Philharmonic Society's concerts, which was part of the Delius Festival, attention was naturally enough concentrated upon the music rather than on the quality of the performance. The second concert, which was given on November 14, made it clear that the Society's orchestra is now about as good as can be. The Society has, in fact, for some little while worked to create a permanent orchestra of the best available players, and got rid of the 'deputy system' long before this much-advertised step was taken by other organizations. The second programme was not, on the face of it, a very attractive one. Mendelssohn's 'Hebrides' Overture, Liszt's Concerto in A major, Kodály's 'Háry János' Suite, and the 'Symphonie Pathétique' are apparently not works to draw people from their firesides to Queen's Hall on a cold and foggy night. Yet the result was quite one of the best concerts of the many I have heard in this prolific season.

Herr Eugen Szenkár, of the Cologne Opera, who conducted in place of M. Talich, showed a fine sense of rhythm and of phrasing. It may be that he is not a great conductor, in the sense that he can give full value to the more profound masterpieces. This programme did not give one the opportunity to form an opinion on that. But he is certainly a very good conductor, who can obtain from a strange orchestra after only two rehearsals such a beautiful performance of Mendelssohn's Overture, such a finished one of Kodály's amusing Suite, and such a vivid one of the Symphony. The average performances of Tchaikovsky, and especially of this Symphony, have rather blinded the public to the good qualities of his music. His passion needs the rotund style, and the contrasts must be stressed, otherwise nothing but the morbid self-pity is apparent. As to Liszt's Concerto, I cannot pretend to share the admiration of the author of the programme-note—by the way, these notes, like the playing, have been vastly improved—for this shallow, flashy music, but it was impossible not to enjoy Mr. Egon Petri's splendid performance of it.

D. H.

SOUTHWARK CATHEDRAL

The performance of Brahms's 'Requiem' and Elgar's 'For the Fallen' is an annual event at Armistice-tide at Southwark Cathedral. Mr. Edgar Cook added Byrd's Motet 'Justorum Animæ' at the first of this year's special musical services on November 9. This was well sung, and sounded as it was meant to sound in a Gothic building. The essence of the 'Requiem' was given us, although in mere points of detail—a lack of contrast in the *tempi* and a lack of power in the alto part—there were defects. Miss Gladys Currie sang the soprano solo better than most sopranos, managing to reconcile the claim of difficult phrasing with a serene expression. Mr. Leyland White was the bass soloist.

F. H.

B.B.C. SYMPHONY CONCERTS

As the B.B.C. symphony concerts at Queen's Hall are primarily intended for the wireless listener, they ought to be judged sometimes from the armchair. As my colleague 'Auribus' was unable to take the programme of November 8 over the air this notice is written by a deputy. Sir Landon Ronald conducted a programme that turned out to be a little less interesting than it promised to be. We had a good curtain-raiser in the 'Oberon' Overture—is there a safer opening card than Weber?—followed by Bach's D minor Concerto for two violins, in which the soloists, d'Aranyi and Fachiri, rather let us down. Perhaps we have come to expect too much from them in this work; perhaps they have played it too often; anyway, there was a good deal lacking in the ensemble; and the orchestral playing also showed signs of looseness. The Haydn Symphony—No. 9 of the Salomon set—was decidedly on the stolid side. The best playing came in Elgar's second Symphony, despite a tendency to underline some passages that some listeners hold to be already sufficiently rhetorical. The brass were given rather too much rope for wireless purposes; hence some blasting.

G.

MR. GORDON BRYAN'S CONCERT

Three young British composers made up practically the whole programme, on October 30, of one of those modern chamber concerts which Mr. Gordon Bryan is in the habit—at least one hopes it has become a habit—of giving during the winter season. They were Mr. Patrick Hadley, Mr. William Walton, and Mr. Constant Lambert. The three of them would be enough, even if we had no others, to dispel any fears one may have had for the continuance of the British school, which looked for a time like coming to an end with the generation of significant composers who have now reached maturity. We are now assured of a succession, and, what is more, of a succession that is not content with merely living on its heritage. It

frankly represents a post-war England which, whatever we may regret of the past, we all recognise to be England still. Those who have gradually lived into it and had to adjust themselves to it will, if they are wise, gladly accept as they are the young artists who were born into it, provided that they represent it worthily as these three composers do.

Patrick Hadley, who was born in 1899, is old enough to have one foot in the earlier period. He retains something of that conscious Englishry that would before the war have made British composers scorn an artistic League of Nations. His music still has the insularity that was deliberately cultivated by musicians who felt, and for the moment rightly, that their main task was to redeem a birthright too long undervalued. He has a little of that national defiance which proclaims to young Paris and to old Leipsic that the Cotswolds or the Norfolk Broads are good enough for the Englishman. But he does not adopt the dialects of these or any other districts; he is simply more at home in England than anywhere else, and uses his own language so naturally that he has no need of deliberate 'folkiness.' English words—Byron, Hardy, Keats, and so on—he sets with ease and well. The songs heard at the Gordon Bryan concert, variously accompanied by string quartet, pianoforte quartet, or chamber orchestra, all showed imagination and deftness of handling as well as a certain aptitude for following a poet into his mood without sacrifice of personality. The longest song, Keats's 'Ephemera,' was perhaps the least memorable; one knows that it made an impression, yet finds that impression almost gone a fortnight later. Most poetical, curiously enough, was the prose extract from Thomas Hardy's 'Woodlanders.' Hardy, by sheer intensity of feeling, makes an unforgettable passage of apparently commonplace words; Mr. Hadley succeeds in reinforcing its appeal by letting emotion take musical shape quite simply. 'The Chase' (William Rowley) has gaiety and 'Lullaby' (Richard Rowlands) tenderness; both are fastidiously written.

Walton and Lambert have both had their chances abroad—the former at the International Festivals and the latter with a production by the Russian Ballet. They address European audiences without the least embarrassment, but they remain characteristically English in using the idiom that comes most readily to them and leaving others to understand or not, as they may. An unmistakable ease and lucidity of manner comes of this almost nonchalant unconcern with an audience.

William Walton especially has shown a remarkable purity and elegance of style in his recent work. He was, however, not well represented in Mr. Bryan's programme, though it was interesting to hear what sort of music he wrote at the age of sixteen or so. One is, perhaps, too anxious to escape the reproach of wisdom after the event, and therefore too shy of discovering unusual promise in the Pianoforte Quartet which London managed to leave unheard for ten years; but it did strike one as just as respectable a piece of work as might have been written by any British composer of talent and some scholastic attainment. The Quartet gained a Carnegie prize, which fact may, perhaps, serve to indicate its nature. Would Walton gain one now? Two early songs, 'Tritons' (William Drummond) and 'The Winds' (Swinburne) left one with a far clearer sense of the composer's precocious certainty of touch.

Constant Lambert's Seven Poems by Li-Po, set for voice, string quintet, flute, oboe, and clarinet, are exceedingly pretty miniatures kept in the most delicate water-colour tints and never encumbered by any pretence to read a meaning into this tenuous Chinese poetry that is not there. The new Sonata for pianoforte, on the other hand, is studiedly displeasing. The first and last movements seem to be written in support of the fashionable notion that the pianoforte is a percussion instrument or none at all. Mr. Bryan no doubt played as directed, but even the composer, surely, could not complain that he did not hit hard enough. Disagreeable as one thought much of it, one certainly wants to hear this Sonata again, if only because the slow movement, a Nocturne with distant jazz echoes, struck one as unusually interesting, indeed almost haunting. The fact that Mr. Lambert can, with apparently equal conviction, write two such utterly dissimilar works argues not only an exceptional versatility; it also seems to show that a certain amount of cold calculation is at work in him. Some æsthetic theorising, some purely intellectual preoccupation with style, one gathers, precedes his labours, and whether his inspiration is urged or hindered thereby it cannot be quite spontaneous. Walton, on the other hand, seems just to possess style as a natural attribute to his invention. This comparison is not intended to be invidious, but prompted by interest in both composers; we need creative musicians of all sorts of persuasions, and these two are so often mentioned in the same breath that it is worth while trying to establish the difference between them.

A large team of highly competent performers, whose qualities cannot be discussed in detail, included, apart from Mr. Bryan, Miss Odette de Foras (soprano), Messrs. William Primrose and Pierre Tas (violins), James Lockyer (viola), John Gabalfa ('cello), Claude Hobday (double-bass), Joseph Slater and Anthony Pott (flutes), Léon Goossens (oboe), and Ralph Clarke (clarinet). Mr. Lambert conducted very efficiently wherever there was need.

E. B.

THE HALLÉ ORCHESTRA

The first concert of the Hallé Orchestra's London series at Queen's Hall on November 15 was inspiring to hear. The orchestra is a remarkably perfect instrument, the result clearly of intensive work and sincere application. Berlioz's Overture to 'Benvenuto Cellini,' which opened the evening, was given with spirit and yet with a dignity that might be expected from a Berlioz scholar like Sir Hamilton Harty. The Franck Symphony was excellently played, but the conductor might have served his players better by allowing them more rein. Unintentionally the tempi were troubled and the onward pace held up to make way for a 'personal' reading of what is already a thoroughly temperamental score. The Brahms B flat Pianoforte Concerto went more easily, and was finely played by Mr. Backhaus.

S. G.

THE WEDNESDAY EVENING CONCERTS

The third of the Wednesday evening concerts of chamber music at Wigmore Hall, organized by Miss Myra Hess, Mr. Harold Samuel and others, sadly disappointed expectation. There was an interesting programme of music seldom heard in the concert hall—two duet Sonatas by Mozart (in D major) and Brahms (in F minor) and vocal Quartets by Schumann and Brahms. The Sonatas were played by Miss Hess and Mr. Samuel, who gave a rumbustious performance of Mozart and in Brahms seemed to be more concerned as to who could make the greater noise than to play the notes accurately and together. The slow movement of the latter work was charming enough, but, like the rest, it sounds much better in the more familiar version as a pianoforte quintet. Schumann's 'Spanische Liederspiel,' sung by four soloists (two of them good ones) who did not make a quartet, went very ill, especially as the accompaniment was hard and unrhythmical. Brahms's 'Liebeslieder' Waltzes (Op. 52) made some amends for a disappointing evening. The performance was far from good, but the singers made some attempt to enter into the spirit of the work, and the sheer quality of Brahms's music did the rest.

D. H.

THE MUSIC SOCIETY

M. André Mangeot has re-formed his International String Quartet. The part played by the new combination at their first appearance at the Music Society's opening meeting of its tenth season on October 22 was small, being confined to playing the accompaniments

for a string arrangement of Vivaldi's familiar Concerto in D for keyboard, and taking part in a garrulous work of Chausson's called a 'concert.' The most important event was the playing of Hindemith's second Sonata from his Op. 11 by Mr. Frederick Holding and Miss Kathleen Long; the most delightful, Miss Long's playing of a Sonata in C minor by Haydn. It was good to hear Mr. Holding's excellent fiddling again. Hindemith's Sonata is a work of character, but it is early and not typical of his more recent abrupt and pithy manner. These concerts in the comfortable cellar at Westminster are always attractive, interesting, and usually well performed; no wonder the Music Society flourishes. F. H.

CHALIAPIN

Chaliapin sang at the Albert Hall on October 27. His mannerisms as a concert singer were always rather distracting, and he is now exaggerating to a deplorable degree. His audiences spoil him, and he evidently is out of touch with cultivated opinion. It was almost incredible what liberties he took with certain songs. Rubinstein's 'Persian Love-Song,' which he has been known to sing with marvellous beauty and overwhelming effect, he twisted out of shape, like a barbarous boy. He amused himself in and out of season by producing that curious high *pianissimo* head-tone of his, which is nearly *falsetto* but not quite. Its production is no more than a trick, though it can be effective at the right moment. Chaliapin on this afternoon experimented with it just as though he had been alone in his studio.

So much for complaints. The great man is still incomparable, the most remarkable artist our generation knows, a man of genius whom it is pettifogging to criticise, though he does things that would simply end another's career. There is genius in his finger-tips, there is above all genius in that voice—such a lovely instrument in point of sheer tone (a viola-like tone) that it is astonishing to hear of anyone who can resist it—quite apart from the versatility of Chaliapin's use of it. Chaliapin makes every other singer seem narrow in range and conventional. Another good singer may suggest Corneille's regularity and propriety; Chaliapin is Shakespearian. He can sing a drawing-room ballad and make us think of broken-hearted Romeo. He can play the fool—and touch the spring of pathetic humanity's folly. He ennobles cheap things; what he does not always do is to sympathise with fine things in quite their own way. He lacks respect for the postlude to 'The Two Grenadiers.' But who else has ever given us the spirit of that piece, the fire and weariness, the craziness and the heroism, like him? C.

GIESEKING

At his recital at Grotrian Hall, given under the auspices of the Pianoforte Society on October 26, Mr. Walter Gieseking produced a new Sonata by M. Castelnuovo-Tedesco. Like so much of the music written by Italians who have abandoned the traditional melodic style of their race in search of new paths, this sounded empty and purposeless in spite of the pianist's brilliant performance. There was, however, much else to enjoy at this recital, for Mr. Gieseking is one of the finest executants of the day, and whether he plays Bach or Beethoven, Rachmaninov or Debussy, it is always a pleasure to listen. He is not one of the intellectual pianists who extract the last ounce of meaning from a late Beethoven Sonata, and whose very gifts carry with them the limitation of inability to play less profound music so well. He is a true pianist, getting all his effects by technical means and not by force of personality or taking thought. At the same time he is not a mere virtuoso, and his fine sense of rhythm alone saves his performances from the reproach of emptiness. D. H.

ARMSTRONG GIBBS

We have few composers who could submit to a one-man programme as gracefully as Mr. Armstrong Gibbs did at Æolian Hall on October 30. The stronger ones would be too personal, the weaker ones too transparent, in the long run. Mr. Gibbs's music calls for no hard listening, not even in the sustained movements of his third String Quartet and recent Violin Sonata. But it never falls below a very good level of textual interest or fails to engage the analytical ear; while for pure enjoyment there is the spring air that blows through it, the fresh scents, the youthful, manly thought. The songs 'sing' well, not only the well-known ones but those whose merits are less obvious. In the Sonata the foundation ideas were not quite to scale, but the writing style was always good. A set of Preludes for pianoforte were the best display of strength. Mr. Gibbs had admirable interpreters in Miss Ursula Greville, Mr. Plunket Greene, Mr. Maurice Jacobsen, and Miss Sybil Eaton as violin soloist and quartet leader. M.

DONALD TOVEY

At his first recital (Wigmore Hall, November 2), Prof. Tovey expounded Beethoven, for it was exposition rather than interpretation of the Sonatas in C sharp minor and A flat, and it was a demonstration of the resources of composition in the thirty-three Diabelli Variations. Must we take this work as seriously as Prof. Tovey and some others of our best critics would persuade us? It is true that there is a side-glance at the ninth Symphony at the end, and it shows immense musical thought, but is not the spirit behind it that of a giant laughingly rejoicing in his strength—'See what I can do with this ridiculous tune!' We were shown by Prof. Tovey with wonderful clarity what Beethoven did with the ridiculous tune, and this seemed legitimate treatment for a set of variations. But similar methods applied to sonatas were less felicitous. We know our 'Moonlight,' and do not particularly need it to be dissected in our presence, and we miss the general feeling of brooding tenderness in the late A flat Sonata if our attention is directed pointedly to the mechanism of the phrasing. There is undoubtedly a place for this kind of study of Beethoven, and Prof. Tovey is uniquely qualified to direct it; indeed we are grateful for the illumination he shed on these typical products of Beethoven's mind, and yet——. F. H.

RACHMANINOV

M. Sabaneev in his new book on Russian composers relates Rachmaninov to the Western tradition in Russia which followed Tchaikovsky and to-day includes Medtner and Tcherepnin. We are to hear Rachmaninov's latest Concerto at the next L.S.O. concert (unless that fickle and timid body changes its mind, as it has so frequently this season). At his recital at the Albert Hall on Sunday, November 3, we had only a couple of his little Preludes (not the C sharp minor, however), which show his pleasant lyrical talent as a composer. M. Sabaneev rightly places him among the minor composers, and no less rightly among the very greatest pianists. There was no trace of ostentation or of effort *ad captandum*, but, especially in Chopin's B flat minor Sonata, there was a dramatic execution of a dramatically conceived interpretation—the crashing return of the march theme in the slow movement was but the most striking example of this very individual and sincere reading of a hackneyed work. A Mozart Sonata, on the other hand, was all light and rippling, like the surface of limpid water. Everything he played was completely musical, and bore the mark of his own distinction. F. H.

SINGERS OF THE MONTH

Opera singers are rarely at home on the concert platform. Most of them need to be in the grip of stirring events to do their best. To sing at ease they must be in a state of excitement. Some, however, are adaptable, among them Madame Lotte Lehmann and Madame Elisabeth Schumann, both of whom have appeared at Queen's Hall recently. Madame Lehmann's singing of Brahms and Schubert had much in common with her performances of Desdemona. The scrupulous phrasing that made unforgettable the strains of

'Quando narrarir' and 'Dio, ti giocondi' in 'Otello' was turned to the same affecting purpose. At the end of Strauss's 'Traum durch die Dämmerung,' the floating *legato* was perfectly beautiful. Madame Lehmann has the art of flicking consonants without cutting into the line of tone; she manages to pass from vowel to vowel without sprawling. Then her mental attitude is unaffected, so that even in such melancholy music as Schumann's 'Frauenliebe und Leben' she was not tempted to sentimentalise. An occasional unsteadiness of tone seemed accidental, and did little to detract from the general effect of the recital.

Madame Schumann has a smaller voice and a smaller power of contrast. But in some ways she was the more vital singer. In small songs in particular her techniques and winning ways were captivating. Nature did not fit her for taxing physical problems. The delicious Zerlina was out of touch with Schubert's passion. Her English was, for a foreigner, exceptionally good.

Miss Sophie Wyss, a light soprano, sang at Grotrian Hall. Her programme included charming old songs by William Croft and John Eccles. There was assurance in Miss Wyss's singing. Her tone was flexible, expressive, and—except for pinched high notes in the quick songs—even throughout its range. Miss Wyss's vowels were good, but the weight of tone was too evenly distributed on big and little words to make her enunciation really pointed. More volume was wanted to make a really stirring effect at the big moments.

Miss Tessa Richardson (Wigmore Hall) had the merit of singing some out-of-the-way Bach Arias. There were technical flaws in the course of the long and taxing Cantata, 'Geist und Seele wird verwirret,' but the charming 'O Jesulein süss' was sung with a freely flowing tone and deliciously patterned words. In the Cantata there was tidy enunciation in the recitatives, but stiffness crept in, and the lower register was inflexible. Bach, after all, responds as well as any composer to a swinging, sensuous tone. If his vocal music is regarded as dry by the man in the street, dry singers are to blame. Miss Richardson's performance was not without angularity.

Madame de Konshena sang Russian music at Wigmore Hall. Her performance was odd, but not commonplace. She sang with vivid emotional colouring. She would be half-querulous in recitative and go in for really barbarous tone at the least hint of emotion. Her singing was subject to surprising explosions, and to violent contrasts. Yet she knew the art of singing on the breath, and in easy mood her tone was round and smooth. In a song of Moussorgsky's from 'The Fair of Sorochintsi,' Madame de Konshena's flexibility was astonishing.

Miss Sybil Crawley (Grotrian Hall) sang effectively in a small way. Her tone was, within its limitations, well produced, especially in light French songs.

Miss Esther Coleman began her recital at Wigmore Hall with the Aria 'The eyes of my beloved,' from Handel's 'Teseo.' Here she was below her true level. She was short of breath, and the phrasing was laboured. Miss Coleman then sang some songs by Delius, and the lifting of the voice into a more appropriate position at once altered the character of the tone. The line was firmer, the quality always agreeable. Miss Coleman should guard against thickening the lesser vowels.

Madame Maragliano-Mori (Grotrian Hall) has a gift for building programmes, and a gift, too, for presenting her songs in the best possible light. The programme was arranged to show the development of the Italian song through the centuries. It included a Pastorale by Veracini, and did not disdain Tosti. The singer began with a spoken introduction. Her speech prepared us for the naturalness of her singing. She really sang as she spoke. She is a person of slight build, but this did not handicap her. She straightway found the resonating point where the notes could tell most freely and vividly. At the slightest touch she could set them pulsating and ringing. There was imagination in her singing. Big tone was not to be expected; it was not wanted in such a programme. The singer revelled in finely pointed *pianissimos*. These were properly supported. Her technical fault was a tendency to close her mouth in ending her phrases, so that occasionally they wavered—yet not to the point of actual loss of control.

So many singers depend for their effects entirely upon interpretation that it was a pleasant change to hear a baritone who was of another way of thinking. Mr. Donald Pirnie, at Æolian Hall, on October 24, decided to appeal to his audience by beauty of tone, and he succeeded. Not once during his recital did he sing a note that jarred; indeed, he was so anxious to avoid shrillness that he more often than not choked back his notes that were perfectly safe and covered by the breath. Now and again a high note was allowed really to come through in a moment of excitement. If the singer had more often indulged in such it would have been a more thrilling evening. Mr. Pirnie, in his search for pegs on which to hang his tone, had not found anything remarkably interesting in the way of songs, but Spanish songs by Obradors and Alvarez were jolly. Mr. Pirnie would have added to our pleasure if he had thought a little more about phrasing without forgetting any of his tone-making.

The programme rather than the singing was the main interest of Miss Phyllis Taylor's concert on October 25 at Grotrian Hall. It contained songs by Vaughan Williams, Delius, Jack Westrup, and Constant Lambert. The singer accompanied herself. She proved herself a good musician, but she lacked adequate vocal technique. 'The Oak-tree Bough,' by Dr. Bairstow, a song in the quasi-recitative style, was one of the most effective; songs which needed more tone were not so telling.

Miss Eileen Bingham (Wigmore Hall, October 25) had an unusually pure voice, very flexible, but with practically no variety of tone-colour. What was lacking in feeling was made up for by lively rhythm and mechanical excellence. Two of Schubert's songs, 'Ach, um deine feuchten Schwingen,' and 'Der Musensohn,' responded to the treatment. 'La chanson du Tambouriner' was also suited to this dispassionate singing. 'The Cockle Gatherer,' from 'Songs of the Hebrides,' sung in Gaelic, was one of the most successful songs of the evening. Miss Joan Singleton accompanied exceptionally well; she is in the front rank of her art.

H. J. K.

Music in the Suburbs

Alexandra Palace Choral and Orchestral Society (Mr. Allen Gill) opened the season with 'Elijah' at the Northern Polytechnic Hall. At the Crystal Palace the Dulwich Philharmonic Society (Mr. Leslie Regan) opened with the 'Enigma' Variations and the whole of the 'Song of Hiawatha.' 'Judas Maccabæus' was given by the People's Palace Choral and Orchestral Societies (Mr. Frank Idle) on November 2. 'Hiawatha's Wedding-Feast' was performed by the Well Hall Co-operative Society (Mr. L. H. Gaskin) in October, and 'The Wedding of Shon Maclean' by the Woolwich Co-operative Choral Society (Mr. T. G. Eastop).

St. Michael's Bach Society, Croydon, sang the Cantata 'O Light Everlasting' and the motet 'Praise the Lord' under Dr. George Oldroyd; the orchestra played the Suite in D.

On October 30 Catford Choral Society gave a concert version of the 'The Bailiff's Daughter,' an opera by their conductor, Mr. A. M. Gifford. The chief part was sung by Mrs. Gifford, who also sang a group of songs by Harry Greenwood, accompanied by the composer.

The Northern Symphony Orchestra (Mr. Harry King) opened its twenty-fifth season at Alison Hall, Harringay, with Tchaikovsky's 'Italian' Caprice and

two movements from Beethoven's second Symphony. Miss Jelly d'Aranyi played the Brahms's Concerto at the Bromley orchestral concert, under Mr. W. H. Reed, on October 29.

A series of children's concerts at Wimbledon Theatre, organized by Mr. Robert Mayer, began on Saturday morning, November 2, when Dr. Malcolm Sargent conducted a Concerto Grosso, with Mr. Leon Goossens as oboist, Mozart's Serenade in G, and Holst's 'St. Paul's' Suite.

The Coming Season

THIRD LIST

LONDON AND SUBURBS

BARCLAY'S BANK MUSICAL SOCIETY (Mr. Herbert W. Pierce and Mr. D. Marblacy Jones).—Concerts at Queen's Hall on December 10 and March 19: Alec Rowley's 'By the Deep, Nine!'; Bach's 'O walk the Heavenly way'; Leslie Woodgate's 'Hymn to the Virgin' and 'The White Island'; Wallace's 'The Outlaw'; Rimsky-Korsakov's 'Antar' Symphony.

CATFORD CHORAL SOCIETY (Mr. A. M. Gifford).—'Joshua'; 'Jephtha'; 'Theodora'; Scotch concert; Irish concert.

GRAFTON PHILHARMONIC SOCIETY (Mr. William C. Anscombe).—'Elijah' (November 18); 'King Olaf'; 'St. Matthew' Passion.

IBIS MUSICAL SOCIETY (Mr. Arthur Fagge).—Pergolesi's Stabat Mater; Rathbone's 'The Pied Piper of Hamelin.'

LONDON CHORAL SOCIETY (Mr. Arthur Fagge).—'Rienzi'; Verdi's 'Requiem'; Woodman's 'Now sleeps the crimson petal'; Julius Harrison's 'The Blessed Damozel.'

POLYTECHNIC CHORAL SOCIETY (Mr. Arthur Fagge).—Stanford's 'Songs of the Sea'; 'Cavalleria Rusticana.'

STROLLING PLAYERS AMATEUR ORCHESTRAL SOCIETY (Mr. Joseph Ivimey).—(December 5) Ronald's 'Adonais,' Schumann's third Symphony; (March 20) works by Ethel Smyth, the 'New World' Symphony; (May 15) Elgar's 'In the South,' new Violin Concerto by Holbrooke.

CONCERTS IN THE PROVINCES

ARUNDEL CHORAL SOCIETY (Mr. Norman Demuth).—'Phaudrig Crohoore'; Choral Hymns from the 'Rig Veda'; Delius's 'On Craig Dhu'; Bantock's Incidental Music to 'Judith'; Holbrooke's Pianoforte Concerto 'The Story of Gwyn ap Nudd.'

COALBROOKDALE CHORAL SOCIETY (Mr. Arthur Fagge).—'A Tale of Old Japan'; 'Elijah.'

FAREHAM PHILHARMONIC SOCIETY (Capt. Eugene Spinney).—Parts 1 and 3 of 'Hiawatha.'

LEEDS PHILHARMONIC SOCIETY (Dr. E. C. Bairstow).—(November 27) Bliss's 'Pastoral'; Armstrong Gibbs's 'La Belle Dame sans merci'; Brahms's 'Alto Rhapsody'; 'The Messiah'; Mass in B minor.

LICHFIELD MUSICAL SOCIETY (Mr. Ambrose Porter).—Concert version of 'Carmen.'

MANCHESTER VOCAL SOCIETY (Mr. Harold Dawber).—Concerts in November, January, and April: Brahms's Gypsy Songs; Vaughan Williams's Five English Folk-songs; Stanford's Elizabethan Pastorals; Bantock's 'The Arethusa'; &c.

TAUNTON CHORAL SOCIETY (Mr. Herbert Knott).—'The Creation'; Brahms's 'Requiem.'

WALL CHORAL SOCIETY (Mr. Ambrose Porter).—Gray's Elegy (Collier).

WHITTLESEY CHORAL SOCIETY (Dr. Hayward Scott).—'The Banner of St. George.'

IRELAND

SLIGO MUSICAL SOCIETY (Mr. Mark Franklin).—'Acis and Galatea' (November 20); Mendelssohn's 'Walpurgis Night.'

Music in the Provinces

BANBURY.—The Banbury and District Musical Society opened its season on October 15 with a concert by the Brosa Quartet. A recital by Solomon was the programme for the second meeting.

BATH.—A Festival was held on October 22-26 to celebrate the fact that Beau Nash founded the Pump Room Orchestra in 1704. On the first day the newly-decorated room was re-opened with a quartet concert; Dame Ethel Smyth unveiled a tablet to Sheridan's wife, who, as Elizabeth Linley (a sister of Thomas Linley), was a noted Bath singer, and opened an exhibition of old documents and instruments associated with music at Bath; the new director of the orchestra, Mr. Edward Dunn, conducted a concert of music that might have been characteristic of the early Pump Room programmes. Concerts and dance meetings of various kinds followed during the week, largely illustrative of the contrast between ancient and modern.

BLETCHLEY.—St. Martin's Choir and Orchestra, numbering sixty performers, gave a concert on October 31 under Mr. Victor Jones, the chief choral work being Marenzio's madrigal, 'Lady, see on every side.'

BOLTON.—The chief events of the early part of the season were a concert by the Amateur Orchestral Society under Mr. T. Booth, the performance of 'Blest Pair of Sirens' and Mozart's G minor Symphony by the Philharmonic Society under Mr. Charles Risegari, the first 'Prom' at the Albert Hall under Mr. T. Marsh, and Gounod's 'Faust' by the Choral Union under Mr. Booth.

BOURNEMOUTH.—Bruckner's seventh Symphony was given under Sir Dan Godfrey at a Pavilion Symphony Concert, and Beethoven's Triple Concerto played by the Pirani Trio. At the next concert Pouishnov played d'Erlanger's Concerto Symphonique and the programme further included the 'Enigma' Variations and Beethoven's seventh Symphony.

BRISTOL.—The Bristol Choral Society opened its season with 'The Song of Hiawatha' under Mr. S. W. Underwood on November 9.——The twenty-ninth season of the Philharmonic Society was opened on November 2 with a programme that included Vaughan Williams's 'London' Symphony, Debussy's 'The Blessed Damozel,' in which the soprano part was sung by Miss Dorothy Silk, and Healey Willan's 'An Apostrophe to the Heavenly Hosts.' Mr. Arnold Barter conducted.——'Oberon' was given by the Bristol Operatic School on November 4 with Miss Katherine Gotch Robinson and Mr. Leslie Edwards as Rezia and Huon, and Mr. Robert Percival conducting.

BURNLEY.—'Acis and Galatea' was performed by the Municipal Choir and Orchestra on October 27, the soloists being Miss Caroline Hatchard, Mr. Parry Jones, and Mr. Stuart Robertson. The three principals also sang the final scene from 'Faust.' Other choral items were Bantock's 'A Love Song' for female voices and 'The Fighting Temeraire' for male voices.

BURTON.—The Hallé Orchestra, under Sir Hamilton Harty, played the 'Pathetic' Symphony at the Town Hall on October 29.

BRADFORD.—The first Subscription Concert was a pianoforte recital by Backhaus. At the second, the Hallé Orchestra, conducted by Sir Hamilton Harty, played Beethoven's first Symphony, Brahms's second, and Tchaikovsky's fourth.——At the Philharmonic Concert on November 10, Mr. Keith Douglas conducted Delius's first Dance Rhapsody, Miss Olga Haley sang 'In a Seraglio Garden,' and Miss Ida Bellerby played both Schumann's Concerto and Franck's Symphonic Variations.——On November 10 Bliss's 'Pastoral' was performed, for the first time in the North, by the Bradford Old Choral Society under Mr. Wilfred Knight.

BRIGHTON.—The newly-constituted municipal orchestra of twenty-seven players under Mr. Jan Hurst gave its first concert on October 16, when the principal

works were Schubert's 'Unfinished' Symphony with Frank Merrick's additions, and Tchaikovsky's B flat minor Pianoforte Concerto played by Mr. Arthur Rubinstein. 'Don Juan' and the 'Pathetic' Symphony were played with an augmented orchestra on October 23. Subsequent programmes included the 'New World' and 'Italian' Symphonies. Mr. Lionel Tertis was the soloist at the concert on November 6. He played the Fantasia for viola and orchestra by W. H. Reed. Until the end of March there will be symphony concerts on Wednesday evenings (except Christmas Day) and concerts of an almost equal standard on Friday evenings. ——The Symphonic Players, a band of amateurs and assisting professionals, opened their season on November 2 with Franck's Symphony and Brahms's Violin Concerto played by Miss Isolde Menges. Mr. Herbert Menges conducted.

BIRMINGHAM.—The Central Hall Choir sang madrigals under Mr. T. A. Charge on November 9, and virginal music was played on the pianoforte by Mr. George Plant.——The City Choir gave 'Elijah' for the first time on November 6, Mr. G. D. Cunningham conducting, and deficiencies in the orchestra being filled by Mr. T. W. North at the organ. The contralto, Madame Winwood-Russell, being indisposed, 'O rest in the Lord' was sung by the soprano, Miss Hilda Blake. Mr. Horace Stevens was the Elijah and Mr. Osmund Davis the tenor.——The Choral and Orchestral Union performed 'The Creation' under Mr. Joseph Adams on November 9.——Elgar's A flat Symphony was played by the City Orchestra under Dr. Sargent on October 24. The programme included the Allegretto from the 'Hymn of Praise.' Arensky's Pianoforte Concerto was played by Miss Joyce Rollitt at the concert directed by Dr. Boult on October 27. Mr. Stanley Chapple was the guest-conductor on November 3, with Franck's Symphony and Schumann's Concerto as the principal works. The 'Enigma' Variations were played on November 10 under Dr. Boult.——The London Symphony Orchestra came to the Town Hall on October 25 to play Goedicke's orchestration of Bach's 'Passacaglia,' Liadov's 'Eight Russian Folk-Songs' and well-known works under the direction of Mr. Albert Coates.——Mr. Robert L. Stuart lectured on Monteverdi's 'Orfeo' to the Birmingham Opera Club on October 28.——Madame Suggia and Mr. Egon Petri shared the first Max Mossel concert.——Among other concerts in a busy period was that of the British Trio (Messrs. John Wills, Paul Beard, and Clyde Twelvetrees). They played the Schubert B flat Trio.——The Covent Garden Opera Company was at the Prince of Wales Theatre from November 11 to 16.

CANTERBURY.—At the first of the Winter Concerts the Hart House Quartet played Wolf's Italian Serenade, and Miss Irene Scharrer played pianoforte arrangements of three of Bach's Chorale Preludes.

CAMBRIDGE.—The London Symphony Orchestra, in the course of its tour, arrived here on October 30 and played, under the direction of Mr. Albert Coates, Bach's Passacaglia in C minor, Liadov's Suite of Russian Folk-Songs, and an otherwise familiar programme.

CHELTENHAM.—The Orchestral Subscription Concerts opened their third season on November 4. The City of Birmingham orchestra under Dr. Adrian Boult gave excellent performances of the 'Pathetic' Symphony, 'Brigg Fair,' and 'Till Eulenspiegel.'——The London Symphony Orchestra under Albert Coates came on October 24, with Cherkassky as pianist. A fine performance of 'Don Juan' marked the occasion.——An accession of members has resulted from the efforts of Miss Amy James, the secretary of the Musical Guild. Mr. Geoffrey Shaw gave the first lecture on 'The lesser-known Chorale Preludes of Bach,' and the second lecture was given by Mr. Heller Nicholls on Tchaikovsky and other Russian composers.

CHESTER.—The sixteenth season of chamber concerts opened on October 16 with a recital of old English music by the Chelsea Singers.

COVENTRY.—Under the direction of Mr. John C. Potter the concert version of Carmen' was performed on November 7 by the Coventry Choral Society, the title part being taken by Miss Enid Cruikshank.

DERBY.—At the first concert of the Municipal and County Chamber Concert Committee the London String Players, under Mr. Herbert Menges, gave an interesting programme that included Bach's fifth Brandenburg Concerto, Tchaikovsky's Serenade, Handel's Concerto Grosso in D minor, Mozart's 'Eine kleine Nachtmusik,' and César Cui's Suite for flute, violin and pianoforte.

EASTBOURNE.—The winter season started on November 1, when the Municipal Orchestra returned to duty from their visit to Newcastle. They played Tchaikovsky's fifth Symphony, Brahms's Violin Concerto, played by Miss Sonia Moldavsky, and Maurice Besly's 'The Barge Afloat.'

FALMOUTH.—The Falmouth Opera Singers, whose record includes 'Orfeo,' 'King Arthur,' 'Il Seraglio,' and 'Prince Ferelon,' gave a performance of Handel's 'Samson,' a work which has probably never been dramatised before. The producers were the Misses M. and E. Radford. Miss Edith Blight conducted, and the chief part was taken by Mr. Geoffrey Dunn.

GLOUCESTER.—Wolf's Italian Serenade and Frank Bridge's 'Two Idylls' were played for the Gloucester Chamber Music Society on October 18, by the Brosa Quartet. Madame Suggia and Mr. Egon Petri played at the first Mossel Concert.

GUILDFORD.—The twenty-second series of subscription concerts under the direction of Mr. Claud Powell opened with a recital by Jean Stirling Mackinlay.

HALIFAX.—Among the works sung by the Madrigal Society under Mr. Harry Shepley were the Sanctus from the B minor Mass, 'The Bells of Berghou' by Sibelius, Balfour Gardiner's 'Cargoes,' and Elgar's 'Evening Scene.'——The Halifax Orchestral Society, under Mr. J. Nichol Bates, played Haydn's Symphony No. 99.——The Bradford Orchestra paid a visit under Mr. Keith Douglas on October 24, with a programme that included a Pianoforte Concerto by Delius (played by Mr. Edgar Knight) and Stravinsky's Suite from 'Pulcinella.'

HASTINGS.—The Municipal Orchestra, under Mr. Basil Cameron, started its winter season on October 26. Two concerts will be given daily, except on Tuesdays, until the middle of May.

HUDDERSFIELD.—Beethoven's Mass in D was performed on November 8 by the Huddersfield Choral Society, under Sir Henry Coward, the soloists being Miss Isobel Baillie, Miss Ethel Barker, Mr. Trefor Jones, and Mr. Keith Falkner.——At the annual concert of the Holme Valley Choir the programme included a work entitled 'The Starveling Conrad' by Von Hausseger, Delius's 'Wanderer's Song,' Bax's 'Now is the Time of Christymass,' and two part-songs by Bantock entitled 'Lament of the Frontier Guard' and 'Song of the Bowmen of Shu.' Mr. Irving Silverwood conducted, and the singing of the choir was said to be of the finest quality throughout. —— Mendelssohn's 'Scotch Symphony was played under Mr. Fletcher Sykes during the first concert of the Philharmonic Society.——Bartók's first Quartet was played by the Budapest Quartet at a meeting of the Music Club; at the following meeting the Chelsea Singers gave a recital.

HULL.—The Harmonic and Vocal Societies have now been amalgamated under the title of 'Hull Choral Union,' the conductor being Mr. Norman Strafford. The first programme, on November 7, consisted of 'The Seasons' and 'The Wedding of Shon Maclean.'

HITCHIN.—'Hiawatha's Wedding-Feast' was performed by the Hitchin Symphonic Society on November 5. A presentation was made to the conductor, Mrs. Walter Carling, in recognition of her twenty-five years' work with the Society.

IPSWICH.—The Ipswich Bach Choir opened its season on October 24 with 'Jesu, Joy and Treasure.'—— The second of the Municipal concerts was a recital by the Pirani Trio.——The Budapest Quartet played to the Chamber Music Society on October 19.

LANCASTER.—A new choral society has been formed under the direction of Mr. J. W. Aldous, the first work

in the repertory being 'The Creation.' The proceeds were destined for the Lancaster Lads' Club.——Handel's 'Joshua' was given by the Leeds New Choral Society on November 6 at the Town Hall. The soloists were Miss Dorothy Lee, Miss Mary Dale, Mr. Ernest Platts, and Mr. Joseph Green.——Sir Thomas Beecham conducted the Leeds Symphony Orchestra on November 9. The programme included the Entr'acte from 'A Village Romeo and Juliet' and the Suite 'The Gods go a-begging.'——The Saturday orchestral concerts opened on October 26, when Mr. Julius Harrison conducted Tchaikovsky's fifth Symphony and Bach's Double Concerto in C, which was played by Miss Ethel Bartlett and Mr. Rae Robertson. ——The Covent Garden Opera Company were at Leeds during the first week in November.

LEICESTER.—Leicester Symphony Orchestra, under Dr. Malcolm Sargent, played Elgar's second Symphony on October 17 at the de Montfort Hall.——The London Symphony Orchestra under Mr. Albert Coates paid a visit to the same hall on the following evening.

LIVERPOOL.—The Philharmonic Society concert on October 22 was conducted by Sir Thomas Beecham, under whom the orchestra gave brilliant performances of 'Brigg Fair' and 'Ein Heldenleben.' At the next concert, on November 5, the conductor was Herr Abendroth. His performance of Bruckner's fourth Symphony greatly interested the Liverpool audience and was the occasion for an admirable article signed 'N. C.' in the *Manchester Guardian*.——The Liverpool Bach Choir performed the Mass in G minor by Vaughan Williams on October 24, and a selection from Bach's organ works was played on two pianofortes.

MANCHESTER.—The chief events at the Hallé Concerts are dealt with by our Manchester correspondent on this page.——The works played at the recent Municipal Concerts have included Beethoven's eighth Symphony, 'Tod und Verklärung' and the 'Unfinished' Symphony.——At the Brand Lane Concert on November 2 Sir Landon Ronald conducted a Wagner programme.——The six-hundredth mid-day concert occurred on October 29. Mr. Arthur Catterall played Mozart's A major Violin Concerto with a small orchestra from the Royal Manchester College of Music under Mr. Forbes.——At the first of the Bowden chamber concerts on November 9 Miss Jelly d'Aranyi and Miss Adila Fachiri played Spohr's unaccompanied Duo and Milhaud's Duo for two violins and pianoforte.——Students of the Royal Manchester College of Music gave a series of performances of Verdi's 'Falstaff.'

NEWCASTLE.—On November 2 the Newcastle Bach Choir, conducted by Dr. Whittaker, gave Holst's 'Hymn of Jesus' and the Bach Cantatas Nos. 130 and 30. The various solo arias were sung by Miss Grace Scott, Miss Helen Anderton, Mr. Tom Danskin, Mr. Jack Chicken, and Mr. E. J. Potts.——Franck's Symphony was played under Captain Amers at the Exhibition Symphony Concert on October 20. Three days before this a concert had been given by the London Symphony Orchestra under Mr. Albert Coates. Tchaikovsky's Pianoforte Concerto in B flat minor was in both programmes.

NORWICH.—Among the visiting artists at the Municipal Concerts were Miss Irene Scharrer, Mr. Eric Greene (tenor), Mr. Albert Sammons, and Miss Nellie Pallisser (soprano). Miss Anne Liddell (contralto) and Mr. Walter Widdop sang at the orchestral concert on October 26, when Mr. Maddern Williams conducted Beethoven's fifth Symphony.

PAINSWICK.—Goossens's Fantasy Quartet was played by the Brosa Quartet at the opening meeting of the Painswick Music Club.

PLYMOUTH.—At the Madrigal Society's concert on October 30 Dr. Harold Lake conducted the first performance of his part-song, 'A Lament for Flodden.'

ROCHDALE.—Beethoven's Quartet in C sharp minor, Op. 131, was played by the Budapest Quartet at the Rochdale chamber concert on October 22.

SHEFFIELD.—The New Sheffield Symphony Orchestra gave its first concert on October 20 under Mr. Sydney Phasey, the chief work in the programme being the 'Unfinished' Symphony. Beethoven's fifth Symphony and German's Welsh Rhapsody were given at the Society's second concert.

STOCKPORT.—The Vocal Union gave a concert performance of 'Aida' on October 24. Dr. Keighley conducted, and the principal parts were taken by Miss Olive Sturgess, Miss Gladys Palmer, Mr. Francis Russell, and Mr. Hamilton Harris.

SUNDERLAND.—On October 30 the concert version of 'Carmen' was performed by the vocal union under the direction Mr. C. A. Vincent Jones. Miss Constance Willis sang the part of Carmen.

TORQUAY.—The London String Quartet played Ravel's Quartet at the Pavilion.

TRURO.—On November 4 the Cornwall Symphony Orchestra, strengthened by players from London and from the Royal Marines, gave a popular programme under Dr. Charles Rivers. The same programme had been played on the previous day at Camborne.

WAKEFIELD.—The first of five concerts arranged by the London Music Society was given on October 23, when Mr. Keith Douglas and his small orchestra played Beethoven's first Symphony and Ravel's 'Le Tombeau de Couperin.'

WALSALL.—The work chosen for performance by the Gervase Elwes Choir on October 31 was 'Tannhäuser.'

MANCHESTER

(FROM OUR OWN CORRESPONDENT)

Up to the moment of writing, the Hallé concerts have yielded the following works unknown to its audiences: Handel's eleventh Concerto Grosso in B flat, Wm. Walton's 'Facade,' Prokoviev's 'Scythian Suite,' Peter Warlock's 'Capriol Suite,' Vaughan William's 'Pastoral' Symphony, Sibelius's fifth Symphony (in E flat), and Sibelius's Violin Concerto (Arthur Catterall). Of these the last three stand forth as possessing character and enduring beauty, and emphasise the lamentably restricted nature of Manchester's outlook on the world of modern symphonic music, that only after ten or fifteen years lapse of time do we get the opportunity of acquaintance.

I well remember Sibelius's visit to Liverpool on or about 1905 to conduct his first Symphony, Richter about the same period having done No. 2 at Manchester. Again, in 1912, I heard the A minor at Birmingham Festival (due for performance here very shortly). At the time named we were at the height of the Strauss-mania and probably under that influence few were able to take the real measure of Sibelius. Probably it would be true to say that only Britishers can in the fullest sense gather all that Elgar's music really means, in the sense that the world of ideas from which his music flows can only be appreciated by those to whom Cotswold sights and sounds carry their full content. So we may conceive that Western civilization cannot appreciate all the natural elements in the art of Sibelius and the emotions which it arouses in his own people. Any conductor too, who tackles the works of Sibelius, especially where his orchestra is well-grounded in the Germanic symphonic tradition, needs to be uncommonly self-reliant, for they do not 'play themselves,' like Mahler's E flat, for instance, and it is immensely difficult, even by the hardest study, to achieve the gradual blend of all the groups and parts and eventual homogeneity of the thematic material of a Sibelius symphony.

The fact may not be immediately recognizable, but he does retain the old standard forms, though the frequent appearance of recitative-like passages and other episodical matter often obscures; he dispenses with all rhetorical appeals, relying solely on the unadorned simplicity of utterance somewhat akin to the oratory of an Abraham Lincoln or John Bright. and this speech reaches us through the medium of instrumentation that grips by its unconventionality no less than by its almost uncouth directness. The vigour and

freshness of this utterance as we first hear it in a somewhat magnificent group of notes, gradually acquiring deeper significance as his individual manner of development proceeds, make one conscious of the angularity of its emotional power. Its inspiration comes to you tinged with a certain remoteness and the fascination of a spiritual solitude. The Finnish temperament would appear to be one of considerable gravity and restraint, and with it Sibelius is able in the closing movement to achieve a breadth and dignity in climax by means of an almost imperceptible growth of sonority, and its cumulative power in the section marked *Nobile* produced an extraordinary sensation.

Anyone who possesses the faculty of being fired by really original music will find in Sibelius greater satisfaction than in almost any other music written in Europe in the last thirty years. Karl Flodin believed him to have written generations ahead of his time. I believe his growth in public esteem will be not dissimilar from that of Brahms, and were Harty to devote his energies to Sibelius as he has to what I have termed the four gospels according to Brahms, there would arise a comparable recognition of his genius and power, for if we believe art to be the expression of the souls of great minds, then we, too, must keep an open one for their message, whatever be the form in which it is delivered to us.

Mr. Arthur Catterall's part in probably the most unconventional violin concerto ever penned was a tribute alike to his discernment as to real values in music and to a mind which held mere virtuosity in subservience to the message of the composer.

I should think more hard thinking and listening was done by the Hallé audiences on the three successive Thursdays, October 24, 31, and November 7 in these Sibelius and Vaughan Williams works than in most seasons put together; they were large ones, too, and the conductor and committee could be in no doubt as to the wisdom of the enterprise of trying this stuff on their audience. Once they 'funked' this trial; probably they are now sorry they had not more faith in its powers of appreciation!

Music in Wales

CARDIFF AND SOUTH WALES.—The University College weekly concerts started with the beginning of the new session in October. At Aberystwyth the programmes have included the Largo from 'Berenice,' in memory of Hubert Pearce (a young and gifted student violinist and teacher), Mozart's Horn Concerto (soloist, Dr. A. B. Thomas), violin and pianoforte sonatas by the classic masters, Brahms's String Sextet in B major (Op. 18), and Mozart's Quintet in G minor.——On October 17, Miss Joan Elwes gave a vocal recital. ——On November 5 and 6 Purcell's 'Dido and Æneas' was given by the College Dramatic Club and the Music Department, the parts, for the most part, being sustained by students and members of the staff. The chorus trainer was Mr. W. R. Allen, Mr. Chas. Clements took charge of the 'Cembalo,' and Prof. de Lloyd conducted. The 'Witches' Chorus' is said to have been specially enjoyable.——On November 7 Sir Walford Davies visited Swansea College and gave a lecture-recital on 'Form,' chiefly in relation to the sonata, with illustrations on the pianoforte, and Miss Decima Morgan gave illustrations of form in Welsh folk-song.——On October 28 Mr. J. Chas. McLean gave a lecture to the Cardiff Cymmrodorion Society, reviewing the state of music in Wales prior to 1815, the work of John Ambrose Lloyd (1815-74), and the present-day position.——The National Orchestra of Wales has resumed its autumn and winter activities by means of free concerts in the Museum and subscription concerts in the City Hall and Park Hall. Wagner excerpts, 'Don Juan,' the 'Midsummer Night's Dream' music and Brahms's second Symphony are some of the items in a wide range of selections, as well as a concert of representative British compositions which included Vaughan Williams's Five Mystical Songs, the 'Enigma' Variations, and Cyril Jenkin's 'Magic Cauldron.'——On November 11, the London Symphony Orchestra visited Cardiff and gave a concert in the Empire Theatre under the command of Albert Coates; among the items were Tchaikovsky's first Concerto for pianoforte and orchestra, played by Cherkassky, 'Don Juan,' and a ballet suite by Glazounov.——On November 13, the Barry Dock Wesleyan Church Choir gave a performance of 'The Messiah,' conducted by Mr. George Crofts.——A fine performance of 'Elijah' was given at Merthyr by the Merthyr Choral and Orchestral Society on October 24 under Mr. W. J. Watkins.——The National Council of Music is busily putting into operation various schemes of music study in different parts of the country, more especially in the distressed areas, and arrangements for the proposed Mountain Ash Festival at Easter are proceeding vigorously.——At Abergwili, early in October, the Bishop of St. David's arranged a two days' conference of clergy, organists, and choirmasters on Church music under the auspices of the Council of Music. Sir Walford Davies gave a series of lectures on team work in church, for choir and congregation and choir and organ respectively, and on ideals in Church music. The renderings of Marbeck's Creed and of the Responses, Psalms, and Canticles were specially studied, as well as the relation of speech and song in Church music.——At the High Schools for Girls at Cardiff and Newport chamber-music recitals have been given during the past month, Miss Harriet Cohen being responsible for a pianoforte recital at the first-named school, while at Newport a violin and pianoforte recital was given by Miss Evelyn Cook and Mr. Chas. Clements, the chief items being Mozart's Sonata in B flat and Brahms's Sonata in D minor (Op. 108), Mr. Clements also contributing a pianoforte arrangement by Myra Hess of Bach's 'Jesu, Joy of man's desiring.'

Music in Ireland

BALLYMENA.—It is proposed to form a choir and orchestra under the title of Ballymena Philharmonic Society. The town that supports so flourishing an institution as the Ballymena 'Feis' should, it is considered, be able to maintain a permanent body of performing musicians.

BELFAST.—The season of the Philharmonic Society's concerts opened on October 18 under Mr. E. Godfrey Brown. The choir sang Cornelius's 'Throne of mercy, star of goodness' and Ethel Smyth's 'Hey nonny no,' and the principal orchestral works were Glazounov's Violin Concerto in A minor, played by Melsa, Brahms's second Symphony, and the Handel-Elgar Overture. ——Sir Henry Wood conducted a broadcast Wagner concert on November 1.——Mendelssohn's sixth Organ Sonata was one of the items in a popular concert given by the Corporation at Ulster Hall.——Chaliapin sang for the first time at Belfast on November 4.

DUBLIN.—The Philharmonic Society opened its third season at the Theatre Royal on October 26. Mr. Turner Huggard conducted the choir in Parry's 'The Pied Piper of Hamelin' and Col. Brase the orchestra in Mozart's Serenade for wind instruments and Grieg's Concerto, played by Mr. Victor Love.—— The Philharmonic Orchestra played for the Royal Dublin Society on November 4 under Col. Brase. Weber's Clarinet Concerto in E flat was played by Mr. Sauerzweig, who had been the oboist during the performance of the 'Unfinished' Symphony.—— Chaliapin sang at the Theatre Royal on November 2.

MUSIC IN SCOTLAND

We regret that we are unable to include our usual notes on Music in Scotland in this issue. They will be resumed next month.

Musical Notes from Abroad

BERLIN

BALLETS BY MILHAUD

The activity of the three Berlin opera houses is considerable as regards the production of new works and the revival of operas not heard for a long time. Two ballets by Darius Milhaud, given for the first time at the State Opera, met with little success.

'The Creation' treats the sublime mystery of the world's beginning, the coming into existence of the first man and the first woman. For the musical expression of this solemn pantomime the composer finds nothing more adequate than the profane and vulgar sounds of jazz, with its limping rhythms, its sentimental saxophone, and its inevitable recollections of the dance-bar. The tediousness of the so-called action is beyond description.

'Salad' is the title of the second ballet. It is a rather stupid burlesque of circus-life, forcing the poor ballet-dancers to enter into rivalry with the acrobats, the eccentric clowns of the circus, and the variety artists. What little artistic possibilities may be extracted from grotesque music of parody has already been shown in a rather exhaustive manner by Stravinsky, and his many imitators, to whom Milhaud also belongs, have a better chance of doing things worse than their master instead of surpassing him. Milhaud's music is more varied and lively in 'Salad' than in 'The Creation,' but this does not save the barren piece.

After these two ballets, Umberto Giordano's new opera 'The King' was a real relief. It deals with a fairy-tale dramatised with great skill by Giovacchino Forzano, *regisseur* of the Milan La Scala, and perhaps the most gifted and experienced librettist of our age. Giordano's music surprises the listener by the flow of its melody, its excellent treatment of the voices, which might justly have been expected of this talented Italian composer, but still more by the delicious refinement of its style, by the modern touches added profusely and with good taste. The excellent performance was conducted with great authority by Leo Blech. The success of the opera has been very considerable, and there can hardly be a doubt that it will be given in most German opera houses.

'HANS HEILING'

Marschner's opera 'Hans Heiling,' not heard at Berlin for many years and recently revived at the State Opera, carried off a surprising success. Written a century ago, 'Hans Heiling' must certainly be counted among the dozen or so of German operas between 1800-50 that deserve the epithet of masterpiece. With the exception of a few rather old-fashioned and colourless scenes, Marschner's arch-romantic music shows an astonishing vigour and freshness. It is nearly on a level with Weber's best work, superior to Meyerbeer, and holds its own even in the dangerous neighbourhood of Wagner's earlier operas. It is very instructive to observe how much Wagner, Mendelssohn, Schumann, Nicolai, Lortzing, Cornelius, and Goetz profited from Marschner's genial 'Hans Heiling.' Friedrich Schorr was especially impressive in his powerful rendering of the demoniac, sombre Heiling.

NEW WORKS

A number of new compositions demand attention. Under the auspices of the International Society for Contemporary Music the Pro Arte Quartet from Brussels gave most finished performances of four new works. Jerzy Fitelberg, a young Polish composer, does homage in his second String Quartet to all the modern fads of the day, combining the so-called motoric, unsentimental, and inexpressive music with jazz, excessive linear counterpoint, and atonality. There is much talent and ability in his music, but at the same time æsthetic confusion and lack of individuality. Vittorio Rieti, a successful young Italian composer, is totally different in his Quartet in F. He gives us popular, melodious, simple music, like Haydn translated into Italian, with a handful of sharp modern spice. The result is a not very genuine simplicity and a sometimes disagreeably sweet flavour. Milhaud's seventh String Quartet has also more of this cloying flavour than is agreeable. This is pleasing, sweet, small, and pretty music, but rather too much so, written with a very skilful use of polytonality.

Bartók's fourth Quartet shows the strongest imaginable contrast to Milhaud's semi-popular music. There is nothing sweet and pleasing in it. The familiar bitterness and almost cruel harshness of Bartók's music also distinguish the new work, but happily they are somewhat softened, at least in the middle movements. There is a sort of scherzo, written entirely in *pizzicato*, of masterly structure and fascinating, strange sound-effect. The slow movement sounds like an oriental psalmody, in monologue and dialogue, accompanied by long-held, strange clusters of sounds as a background. Bartók tends more and more towards making the formerly exceptional proceedings the rule, and vice-versâ. The normal manner of expression by means of stringed instruments, the singing tone, is almost entirely absent from this quartet, and *pizzicato*, *martellato*, flageolet, the pulling and beating of the string are constantly used—certainly not a healthy practice, or one to be recommended for imitation. Just for this reason, however, it will certainly be imitated.

ORCHESTRAL CONCERTS

The numerous series of symphony concerts have all been started. Bruckner is the prime favourite among the German symphonic writers at present, and hardly a week passes by without a Bruckner Symphony being played somewhere. Thus Furtwängler's first Philharmonic concert opened with a magnificent performance of the tragic and monumental eighth Symphony. The third Symphony was heard twice, being conducted by Dr. Ernst Kunwald with the Berlin Symphony Orchestra and by Dr. Heinz Unger at a concert of the Society of the Friends of Music. The fifth Symphony was heard under Erich Kleiber at the first symphony concert of the State Opera, and the ninth Symphony has been given by Otto Klemperer. This glorious rise of Bruckner, everywhere in Germany, is very remarkable, considering that this master's symphonic art is not at all relished in other countries.

VISITORS

A number of English artists have given concerts. The Brosa Quartet renewed the favourable impression of their appearance here last season. Their fine ensemble and their noble style are duly appreciated here. The programme contained van Dieren's third Quartet. This composer, who, if I am rightly informed, enjoys the special esteem of English musicians, is hardly known at all in Germany. All the more I regret that I was unable to attend the performance of just this van Dieren Quartet, owing to other important duties.

Rachel Neill Fraser and Héloise Russell-Fergusson gave us a very interesting and authentic interpretation of Old Scotch songs and ballads and Gaelic songs from the Kennedy-Fraser collection. The recital was not distinguished by the display of considerable vocal art, but it had the full charm of old folk-lore, genuinely reproduced. Charles Proctor, a young English pianist, is not yet sufficiently master of his art and of himself to stand successfully the severe test of a public recital at Berlin. He has developed his technical skill, but is lacking in self-control. HUGO LEICHTENTRITT.

HOLLAND

We have during the last few weeks had more opportunities than usual of getting to know the music of Ernest Bloch, and to Amsterdam has fallen the honour (or otherwise, according to some reckonings) of giving the first performance in Europe of his 'America, an epic Rhapsody,' which was directed by the composer himself, and of comparing it with his early Symphony in C sharp minor, conducted by Mengelberg. The comparison gives rise to many

similar thoughts to those which arise as one hears works of other, and one ventures to say greater, composers. In the earlier work there is lyrical feeling, an inspiration of a pure and unaffected character that one fails to re-discover in the later work. At the same time the work of maturity has a strength of character as well as of technique that is lacking from the earlier one.

The weakness of 'America' is its too conscious striving to achieve something as big in externals as its subject, to give the American people something worthy of themselves. One finds it difficult to imagine that they will ever consider the setting of Walt Whitman's poem with which it concludes as their national hymn, though it may achieve somewhat the same position as Parry's 'Jerusalem,' of which it is decidedly suggestive. As for the earlier portions of the work, they are based on the Mahlerian method of working up insignificant melodies to a big involved climax which, in a number of cases, though not in all, is very effective.

In the combination of popular 'nigger' and other tunes (including the 'Old Hundredth') he gets some striking melodic and orchestral effects, though, personally, I must confess a preference in this style of work for Dvorák's 'From the New World' Symphony. The Rhapsody had a great popular success, and Dutchmen and American visitors and residents vied with each other in their cheers and calls for the composer.

A more pleasant, though less striking, impression was caused by 'Baal Shem,' three 'chassidic' sketches for violin and pianoforte which were played by Mr. Ernest Whitfield at a very successful first recital here, assisted by Mr. Theo van der Pas, an extremely capable pianist-accompanist. The Utrecht Municipal Orchestra under Evert Cornelis has recently produced, probably for the first time here, a 'Symfonia à 8' and a Concerto for viola and orchestra by Carl Stamitz, the son of the more famous Johann, and a contemporary of Haydn and Mozart. The Symphony probably dates from the time when the composer was a violinist in the Mannheim Orchestra, the Concerto from a later period when he was viola and viol d'amore soloist at Paris. Both are agreeable, well-written, and occasionally emotional music of a type that contrasts pleasantly with most of what we hear to-day, though it can scarcely be said they are of great importance. The solo part of the concerto was well played by Mr. Jan van Leeuwen.

Rosa Spier and her 'ensemble,' consisting of herself, with flautist, violinist, violist, and 'cellist, have just returned from a highly successful tour in middle Europe and given a couple of concerts in their own city of The Hague. They introduced a new quintet by Leo Smit, a young Dutch composer, which is of unquestioned cleverness and has a number of extremely picturesque touches. Like many other modern works, however, it created a greater impression by reason of its technique than by any emotional or even sentimental characteristics.

HERBERT ANTCLIFFE.

MILAN

At a concert by the Scala Orchestra, Willy Ferrero was the great attraction. His last appearance here was when, as a child of eleven, he conducted through a programme from memory. He probably learnt it in the same way by ear, so that in any case a score would not have been of much service to him. Now, however, having attained maturity, he still adheres to the principle, and his performance on this occasion was that of a competent musician.

The most interesting news is provided by the recitalists. In a young Hungarian pianist, Edward Kilényi, we were most agreeably surprised. In every branch of his art he shows remarkable powers—amazing technique, exuberance, delicacy, strength, musicianship—all of the highest order.

Leo Donini was a violinist entirely pleasing in style, but of occasional uncertainty of pitch. He was best where big tone was required, such as in the Veracini 'Largo' and the Bach Aria.

At the Teatro del Popolo, the Friday evening concerts were inaugurated with the Poltronieri String Quartet, and Alberto D'Erasmo, pianist. The former party will be remembered by their visit to London some time ago. They are the leading group of their kind in Milan, and warm favourites, so that the concert was very well attended. The 'Trillo del Diavolo' of Tartini, 'Souvenir of Moscow' (Wieniawsky), were a background for a new Sonata by Amfitheatrof, and 'Poema de una Sanlugueña' by Turina. Both authors were successful. The Sonata takes a form more akin to a fantasy than to a strict sonata. Its one 'tempo' is full of life and vigour, finely coloured, and very sonorous. The Turina piece is based on a number of Iberian folk-tunes and dances which develop to the point of losing trace of their origin; the 'Cancion del Lumar' was perhaps the most interesting of the various movements, which, as the title suggests, lazes along smoothly into the 'Alucinaciones,' whatever that means, where the suite finishes if memory does not betray me. The Finale is not quite so happy as what went before leads one to expect. It seemed to lack design.

AUTUMN OPERA AT THE DAL VERME

The opera this year at the Dal Verme showed a distinct improvement over previous occasions. The staging was more artistic, costumes and scenery were new, and the chorus efficient. So was the orchestra. Not all of the singers, however, passed muster. There were several new-comers, of whom the best were Laurie Power, a South Australian tenor, and Mostyn Thomas, whose name alone suffices to say from whence he comes. Power's opera was 'La Bohême,' in which he sang Rodolfo. His voice is of an exceptionally good quality, well schooled and of ample compass. There was room for improvement in his Italian, which was a little too closed, and nervousness seemed to trouble him a bit, but that notwithstanding, he was one of the successes of the season, and will undoubtedly do very well if the future fulfils the promise of the present. Mostyn Thomas is already well along the road, and his development seems complete. The voice is baritone of a light timbre, roomy and free, and resonant. On the interpretative side he was good, and, owing to his ability to open his mouth, sings excellent Italian. His Tonio in 'I Pagliacci' was highly appreciated even by the local people. It does seem a pity, however, that both these British singers choose to use Italian names.

LA SCALA

There is very little news of the Scala yet. It is known that the opening work is to be Spontini's 'La Vestale,' for December 7, but the management of the theatre is very chary of giving information away before the rosters are up. There will not be a substitute for Toscanini. The policy that will be followed in the future is to engage a number of conductors, each with a series of set works, whose responsibility will end when they lay their baton down. Of course, the usual substitute *maestri* will be on the spot, but no one man will be given universal command. The lateness of the opening date this year is a good thing for the concert people, and accounts for the unusual number of symphony concerts this season. Milan, it must be remembered, is none too catholic in her musical tastes, so this delay may prove a blessing. We are hoping for much from the Scala organization now that the orchestra and the chorus have been made permanent.

C. D'I.

NEW YORK

Few audiences have ever listened to the sort of lecture Stokowski gave his listeners on the occasion of the first visit of the Philadelphia Orchestra a few days ago. Stokowski has always played a great many modern works, and for this programme had chosen Schönberg's Variations on the 'B A C H' theme. When he had finished there was no very great enthusiasm on either side, but there were a few unmistakable

hisses. Stokowski thereupon addressed his audience (a habit he has) to this effect. The audience was within its rights in hissing, but he and his orchestra were certainly within their rights in playing what they wished, and as long as he remained at their head they would continue to play a considerable amount of the music of contemporary composers. He suggested that, inasmuch as the demand for tickets to the Philadelphia Orchestra's concerts always far exceeded the supply, it was only a reasonable request for him to make when he asked those who did not care to hear the music he proposed to play to step aside and leave the tickets for those who did.

Unfortunately, his suggestion will doubtless prove to have fallen on barren soil. New York concert-goers need something much more serious than a little cacophony to dim their worship of the handsomest conductor to be seen here.

Toscanini is back, too. A review of his programmes would reveal almost nothing of what he has given us, for to be quite honest he gathers in a very unpromising and miscellaneous collection. But his capacity for making neglected values clear and for revitalising ageing works is an unceasing miracle.

Aaron Copland, a leading figure among the younger American composers, gives annually an extremely interesting course of lectures on the tendencies of modern music. The topics for this year's series, for example, include: opera—'Wozzeck,' 'Cardillac,' 'Jonny spielt auf,' 'Œdipus'; chamber-opera—'L'histoire d'un soldat,' 'El Retablo,' 'Minute-Operas'; oratorio—'King David,' Mahler's eighth Symphony, Roussel's Psalm; chamber-music—Bloch, Schmitt, Webern; and so forth.

Ernest Fowles arrived recently for an American tour which is to take him as far west as Arizona, California, and Oregon. (I wrote recently that Hoogstraten conducts at 'Seattle, Oregon'; this was an error, of course—Seattle is in Washington. It is at Portland, Oregon, that Hoogstraten conducts.)

The first concert of the Conductorless Orchestra showed a tremendous improvement in tonal refinement and balance over last year. Even so, I feel that one is constantly making allowances for things which one would not so easily excuse with a conductor in sight. There are recurring rhythmic uncertainties, there are faults in balance which no competent conductor would tolerate. And these things are inherent in the 'conductorless' idea. The acoustics of our concert halls are not planned so that every member of the orchestra can hear the others; the chamber-music analogy is fallacious. Nevertheless, the orchestra gave Zimbalist an extremely sympathetic accompaniment in the Beethoven Violin Concerto, and it brought forward a new work by Carl Ruggles, 'Portals,' for strings, which excited enough interest to be repeated.

The month brought us numerous recitalists: Kreisler, Bauer, Amy Evans and Fraser Gange, Friedman, the English Singers, Zimbalist, Elly Ney, Lhevinne, Pattison, the Roth String Quartet. Dupré gave a recital on the Wanamaker organ early in the month.

But for organ recitals, New York hardly needs to resort to importations. Lynnwood Farnam, originally of Canada, but now resident in New York, gives a series of recitals every year, open to the public without charge. This is among the season's most important musical offerings. Last year he played the entire organ works of Bach during the season. This year he is devoting himself to earlier composers—Purcell, Gibbons, Byrd, Josquin, Gabrieli, Buxtehude, and lesser-known men—an extraordinary series. I am not a judge of organ playing, but I have never heard any which seemed to me so clear, simple, unaffected, rhythmically definite as his.

ARTHUR MENDEL.

PARIS

Beginning at about the middle of October, the musical season has by now reached full swing. The start was given by the Lamoureux and Pasdeloup Concerts, followed by the Colonne, the Poulet Concerts, and the Orchestre Symphonique de Paris. The major part of their activity consisted of refreshing our impressions of past masters, chiefly Beethoven, Wagner, Berlioz, Franck, Chabrier, Albéric Magnard, while among the senior generation of living composers Richard Strauss received increasing attention. The experiment of an all-Russian programme has again been attempted this year by one or two of the aforesaid organizations with presumably satisfactory results, owing to the great number of concert-goers among the large Russian *émigré* population of our city.

At the Colonne, M. Gaubert, the conductor of the Concerts du Conservatoire, was invited to present his 'Chants de la Mer.' These are three short symphonic tableaux inspired by the ballads of Paul Fort. They depict, in a clear and delicately picturesque language, the emotions that were suggested to the composer by the sea with its ever-varying moods. At a subsequent sitting a young Russian composer, M. Van Dyck, figured on the programme with a symphonic prelude intended to render homage to the memory of the two heroic airmen, Nungesser and Coli, who disappeared on their flight across the Atlantic. The item won sympathy with the public though falling short of the powerful exigencies of the subject. M. A. Wolff, at the head of the Lamoureux group, presented 'Obsessions,' by M. H. Tomasi, who has chosen as a source of inspiration the various phases of a Corsican vendetta with its wild imprecations and a final funeral dance. M. Tomasi is certainly gifted musically, and for what music they contain 'Obsessions' is a meritorious work. But again the unbridled flights of passion, the wild movements of hatred and of revenge which characterise vendetta proceedings, have found no adequate expression in his efforts. Evidently the choosing of a subject in accordance with temperament and with the means of realising it is a difficulty on which many a composer, and not only the lesser ones, find no guiding light. On another programme we heard 'Hérakles at Delphes,' a dramatic cantata composed by M. R. Loucheur, winner of the Prix de Rome, on a poem composed by M. R. Puaux. M. Loucheur, a diligent student, has intelligently assimilated all that one can and perhaps should learn on the school benches. Of original personality we can as yet detect no trace, though the subject offered to him by M. Puaux abounded in dramatic effects.

The Orchestre Symphonique de Paris, now permanently under the direction of Pierre Monteux, has achieved wonders since last year in improving the cohesion, the power, and the general quality of its performances. Confining our comments to the new items brought forward by this orchestra, we should note the 'Interlude Dramatique' by Piero Coppola, who, true to the title of his work, has given us a piece of forcible dramatic music with vigorous ideas, clear development, and well-equilibrated scoring. The performance was perfect. Gustav Holst was repeatedly called on the platform after the execution of 'Egdon Heath,' a novelty for the Parisians. The English composer's success was due chiefly to the sincerity and the adequateness of the language he uses to present musically the sad poetry of the Dorchester landscape. Sir Henry Wood was the guest-conductor at a subsequent concert, the programme of which comprised, among other current items, Sir Henry's Suite from works by Purcell and Dr. Vaughan Williams's 'London' Symphony, which was unknown to the great majority of the public. The Purcell-Wood Suite, with its delicate scoring and authoritative direction, won immediate applause. The Symphony, which probably is the most considerable item of English music we have ever heard here, produced on the mass of the auditors a rather confused impression. Their patience had just been taxed to the utmost by a fifty-two minutes of Beethoven Concerto brilliantly played by Mischa Elman. Sir Henry Wood gave a most convincing interpretation of the Symphony, and musical circles are unanimous in praising its essential qualities, its well-established developments, its power

—coupled with the poetry and the mystical, even religious, charm that discreetly permeate the opening *Lento* and the final *Andante sostenuto*. It is the wish of many that this important work should be given another chance with the Parisian public, it being understood that it shall not figure at the tail of a long and exhausting programme. PETRO J. PETRIDIS.

VIENNA

THE STAATSOPER

I have previously stated in these columns that no other musical institution at Vienna is closer to the heart of the city's populace than the State Opera. The Austrian, conglomerate of many nations, has the Latin uppermost in him, and the theatre attracts him more strongly than any other art form, and no genre of the theatre more than that of opera, in which his innate love of music is satisfied simultaneously with the native desire for action and masquerade, as well as the Austrian's inherent predilection for hero-worship. Furthermore, while the increased vogue and importance of broadcasting is a substitute for symphonic and chamber concerts, the craving for opera in its entirety cannot be satisfied except by hearing and seeing it. The Austrian, then, is jealous for his opera, and from conservatism a bit hostile toward any newcomer who takes a hand in it.

The reception of Clemens Krauss as director of the Vienna Staatsoper seemed, therefore, doubtful at first. When Furtwängler refused and Krauss accepted the post, the press was divided and opinions rather more against than for the new man. To say that Krauss not only overcame all latent prejudices but after a short spell of office has completely won Vienna—press and public—is therefore saying much, nay, everything, for the 'new man,' Krauss, came with many promises, but evidently also with the energy to materialise them. He announced 'Der Rosenkavalier' and 'Die Meistersinger' in new, re-studied, and re-staged productions, and gave them at the appointed date. That impressed Vienna, after previous experiences with long-delayed *premières*. Krauss promised novelties, and the *premières* of de Falla's 'Amor brujo' as well as Berg's 'Wozzeck' are in full process of rehearsing. More far-reaching reforms are under way, and Krauss has decidedly clear and definite ideas about them. He seems the man to bring about at last the new Golden Age of the Vienna Staatsoper.

For the moment, the complete realisation of Krauss's ideas is hampered by existing contracts with the personnel, and Krauss's job is far from easy. Schalk, his predecessor, is still in the house for twenty performances, and a disgruntled ex-director is not a pleasant collaborator at best. Richard Strauss is engaged as star-conductor for twenty nights, and Furtwängler also, with a contract for ten performances—three guest-conductors, each with his own ideas and privileges, demand from the director an amount of work, diplomacy, and organization of no mean order. The company which Krauss found on his arrival, moreover, is incomplete, and a large number of the great artists possess contracts which call for a limited number of performances only. Krauss's own definite ideas of an 'ensemble theatre' will, therefore, only be realised by a process of slow and organic reform.

The results which Krauss has so far achieved are notable. A new and unwonted zeal for rehearsal work is evident, and its results splendid. 'Der Rosenkavalier' was heard with the same production as at Salzburg and with the same cast. On the stage of the Vienna Opera, with its improved and more up-to-date scenic resources and its justly famous acoustics, the production seemed even more beautiful and perfect than at Salzburg. 'Die Meistersinger,' in the new setting provided by Dr. Wallerstein (stage director) and Ludwig Sievert (stage designer), and under Krauss's baton, showed entirely new aspects. For the first time, perhaps, we heard Wagner's work as the 'comedy opera' that it is. Pathos and portentousness were neglected in favour of the comedy element and of orchestral clarity. The rich contrapuntal texture of the score seemed more transparent than before, and quite new at times, when Krauss emphasised certain heretofore unnoticed 'middle voices.' With so lucid a conception of the score, Krauss is the ideal conductor for the soloists—discreet, plastic, and ever heedful of the singer and the vocal line.

ORCHESTRAL CONCERTS

The first foreign guest-conductor to appear at Vienna this season was Stanley Chapple. The young British conductor brought an attractive programme: Elgar's Introduction and Allegro for stringed orchestra, Constant Lambert's 'Music for Orchestra' (not free from Stravinskian influences, but interesting and well received), Beethoven's Triple Concerto (splendidly played by the Budapest Trio), and Brahms's first Symphony. It was in the Brahms, perhaps, that Mr. Chapple gave his finest. The last movement, given with sweeping grandeur, evoked instantaneous and enthusiastic applause.

Another British conductor, Mr. Paul Kerby, has the gift of compiling interesting, unique programmes. His concert—the first one in a series given in support of and for the benefit of the Vienna Symphony Orchestra—occurred on All Saints' Day, a usually 'music-less' date. 'Music for the Memory of the Dead' was the appropriate watchword of the programme: Ravel's 'Pavane for a Dead Infanta,' Reed's 'Elegy for the Memory of a Dead Musician,' Elgar's Prelude to 'The Dream of Gerontius,' and Tchaikovsky's 'Pathétique.' Mr. Kerby, who had previously been heard in Festival concerts at Salzburg and with the Vienna Philharmonic Orchestra, gave evidence of notable gifts as a conductor and of an experience and routine that are constantly growing. At the same concert, Miss Molly MacGarvey, a young English singer resident at Vienna, made her professional debut with a performance of Mahler's 'Kindertotenlieder,' which was notable for beauty of voice and artistic assurance even for a more experienced artist. PAUL BECHERT.

Obituary

We regret to record the following deaths:

ADA CROSSLEY, the famous contralto, on October 17. The daughter of an Australian farmer, she was born in 1874 at Farraville, South Gippsland, Victoria. At first she aspired to be a pianist, but a singing teacher at Melbourne, Madame Fanny Simonsen, discovered that she had a voice, and trained her for two years. In 1890 she sang the contralto part in a performance of 'Elijah' by the Melbourne Philharmonic Society, the soprano being Madame Patey. Four years later she came to Europe, studying under Santley in England and Mathilde Marchesi in France. Her career was never in doubt, and for a generation, from her first appearance at Queen's Hall in 1895, she was the leading contralto of the English concert and festival world. She sang frequently to Queen Victoria, and she toured triumphantly in South Africa and Australasia. In 1905 she married Mr. Francis Muecke, a London throat specialist, by whose advice she retired from public singing in 1919.

ALBERT BLAKER, at the age of seventy-nine. For fifty-one one years he carried on a business for the sale of musical instruments, first at Whitfield Street (London) and for the last fourteen years at Store Street. He was the first maker of the portable harmonium, and he was well-known as a reed maker. His house was a great meeting-place for dance-band musicians.

MRS. THOMAS F. DUNHILL, who died at Merano, Italy, on October 23, after a long illness. She was a daughter of Mr. Edward Arnold, the well-known publisher, and a grand-daughter of Dr. Arnold of Rugby, and on her mother's side she was a niece of Mary Wakefield. She married the composer in 1914.

W. G. Ross, F.R.C.O., director of broadcasting at Johannesburg, aged forty-eight. He was born at Edinburgh, studied under Sir Frederick Bridge, Dr. W. G. Alcock, Friedheim, and Coleridge-Taylor. For some years he was on the staff of Messrs. Novello, for whom he arranged a good deal of music for small orchestra. He also published compositions under his own name and that of 'Eric Webster.' He went to South Africa after the war, an invalid. There he pursued various occupations until he succeeded Theo Wendt at the Johannesburg Station.

H. M. Higgs, at the age of seventy-four. For the last twenty-two years of his life he acted as chief musical editor to Messrs. Chappell & Co., having previously been connected with Messrs. Metzler. He was a composer of organ music and small orchestral pieces. His father was Marcellus Higgs, a well-known organist and composer.

John Crapps, F.R.C.O., at the age of eighty-three. He was a well-known Sussex musician, having long been associated with musical enterprises at Brighton. He was organist to the Kuhe festivals of fifty years ago, and was for a time conductor of the Brighton Corporation Band.

Willibald Richter, the well-known pianist, at the age of sixty-nine. He was a pupil of Liszt, came to England in 1881, and became head pianoforte teacher at Uppington School. He founded a school of music at Leicester, and carried it on for thirty years.

Dr. A. H. Mann, organist of King's College, Cambridge, on November 19. A notice will appear in our next issue.

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Recit. — IT IS NOT MINE (" God so loved the world ").
Air — ON MY BEHALF " " "
Recit. — YEA, THIS THY WORD (" Thou Guide of Israel ").
Air — WHOM JESUS DEIGNS " " "
Air — YET SILENCE (" When will God recall ").

SECOND SET

SOPRANO

Air — OPEN WIDE, MY HEART (" Come, Redeemer ").
Air — FATHER, WHAT I PROFFER (" Give the hungry man thy bread ").
Air — COME, VISIT, YE GLOWING (" How brightly shines ").
Air — I HAVE WAITED FOR THE LORD (" If thou but sufferest ").

ALTO

Air — GOD'S ENSAMPLE THUS TO FOLLOW (" Give the hungry man thy bread ").
Air — JESUS SLEEPS (" Jesus sleeps, what hope remaineth ").
Recit. — INCLINE THINE EAR (" Lord, rebuke me not ").
Air — THE LORD HATH HEARD (" Lord, rebuke me not ").
Air — ALL EARTHLY POWERS FROM GOD INHERIT (" Praise thou the Lord ").

TENOR

Recit. — THE SAVIOUR NOW APPEARETH (" Come, Redeemer ").
Air — COME, JESU, COME (" Come, Redeemer ").
Air — WHAT VOICE IS WITH THE TEMPEST (" From depths of woe ").
Air — TUNEFUL HARPS AND VOICES (" How brightly shines ").
Air — THOU ART MY GOD (" Lord, rebuke me not ").

BASS

Air — THE PASCHAL VICTIM HERE WE SEE (" Christ lay in death's dark prison ").
Air — DO THINE ALMS (" Give the hungry man thy bread ").
Air — WITH JESUS WILL I GO (" Wailing, crying ").
Recit. — AH, WHEN ON THAT GREAT DAY (" Watch ye, pray ye ").
Air — BLESSED RESURRECTION DAY " "

THIRD SET

SOPRANO

Recit. — O LORD, HEAR ME WHEN I CALL (" Lord, rebuke me not ").
Air — HOW LONG, O LORD " " "
Air — O PRAISE THE LORD (" O Praise the Lord ").
Recit. — O JESU, OUR REDEEMER (" There is nought of soundness ").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS " " "
Air — THOUGH REVILING TONGUES ASSAIL ME (" Watch ye, pray ye ").

ALTO

Air — BE WELCOME, THOU GREAT ANGEL (" O teach me, Lord ").
Air — AH, TARRY YET (" Praise our God ").
Air — GOD IS EVER SUN AND SHIELD (" The Lord is a sun and shield ").
Recit. — BE STEADFAST IN AFFLICTION (" Wailing, crying ").
Air — PAIN AND SORROW WORK SALVATION " "

TENOR

Recit. — LORD, WHY SO FAR AWAY (" Jesus sleeps ").
Air — IN BILLOWS THE RIVERS OF BELIAL (" Jesus sleeps ").
Recit. — O HAPPY TOWN, O FAVOURED LAND (" Praise thou the Lord ").
Air — O BLEST ARE ALL THAT FEAR HIM " " " "
Recit. — REJECT IT NOT (" Sages of Sheba ").
Air — SAVIOUR, TAKE ME FOR THINE OWN (" Sages of Sheba ").
Air — UPLIFT YOUR HEADS ON HIGH (" Watch ye, pray ye ").

BASS

Air — GOD, WHOSE POWER (" Let songs of rejoicing ").
Recit. — ALTHOUGH AN HOST ENCAMP (" Lord, rebuke me not ").
Air — O LORD, THY MERCY " " "
Air — FARE YE WELL (" O teach me, Lord ").
Recit. — THESE THINGS THAT ISAIAH OF OLD (" The Sages of Sheba ").
Air — GOLD OF OPHIR IS BUT VAIN " " "
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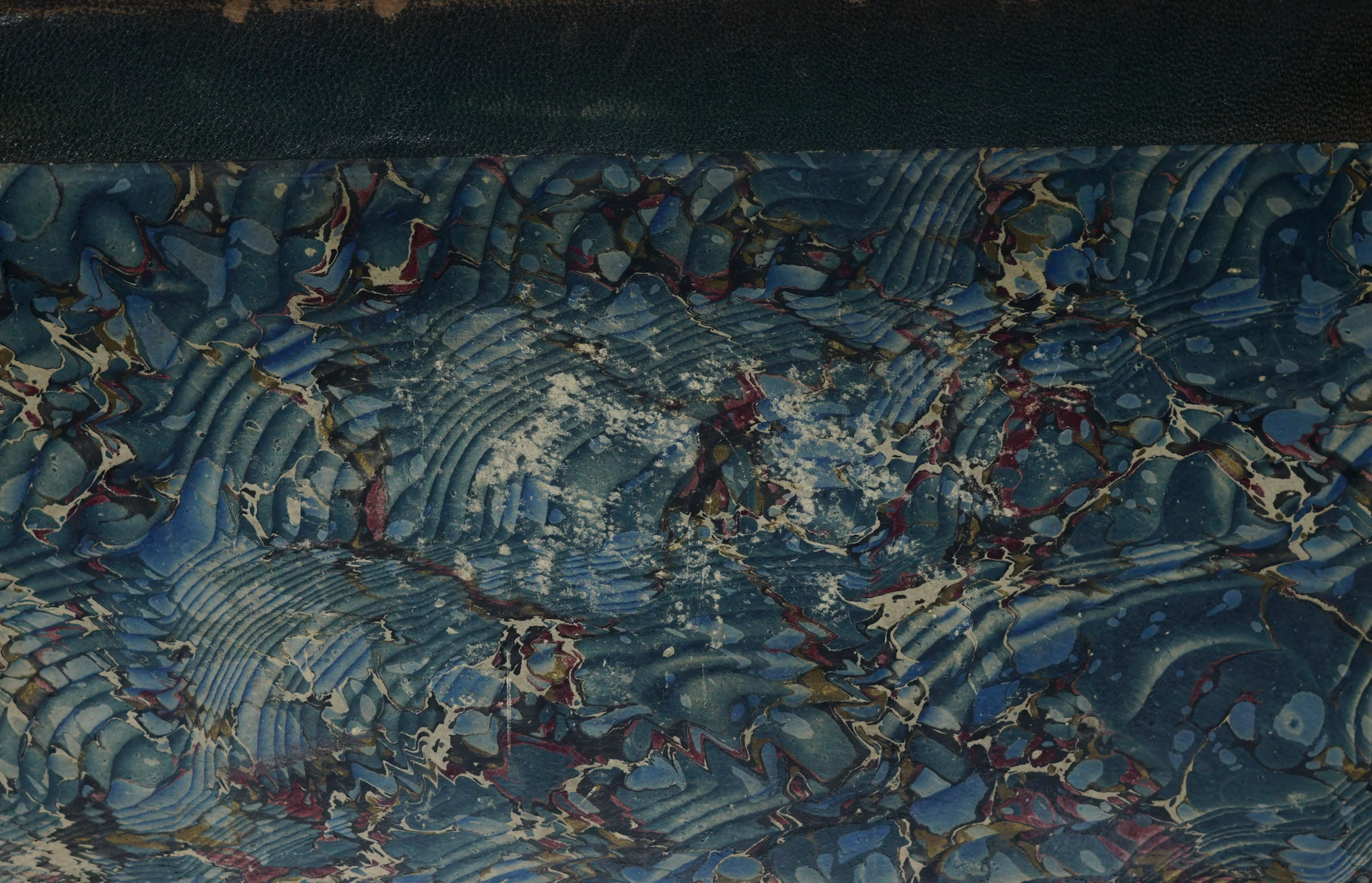
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